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MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

Published by
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The Difference.

THERE is this difference between a story appearing in the Saturday Evening Post, and a tale of equal merit published in a lesser magazine. In one case the readers are numbered by the millions,—in the other case they might be relatively few.

The same thing applies to photo-plays. Their intrinsic merit is not the essential factor responsible for the size of the audience that see them. The main factor responsible for the differing numbers that see a film is—*advertising!* For that reason the photo-play accompanied by RITCHEY posters is infinitely more valuable to the exhibitor than the same film would be without them. The RITCHEY poster is to other posters as is the Saturday Evening Post to other magazines. The RITCHEY poster, through its superior ticket selling qualities, practically guarantees the maximum audience for the photo-play it advertises.

It is the peerless product of the greatest poster producing organization in the world.

Ritchey

RITCHEY LITHO. CORP.

406-426 W. 31st Street, New York **Telephone: Chelsea 8388**

46863

18,484 in One Week

DURING the first week of the New York showing of "The Restless Sex" there were 18,484 paid admissions. This breaks all records for the theatre, the largest week previously having totalled 17,859, during the showing of "Humoresque."

"Will be a best seller just as the novel was. The 'Ball of the Gods' belongs to the famous spectacles of film history. The picture really deserves a laurel wreath."
—*Evening Mail*

"Moves with variety and unfailing interest." —*The Sun*

"Miss Davies revealed an unusual dramatic range. The eyes are intrigued by the beauty of the film, and the 'Ball of the Gods' is one of the most brilliant bits ever put on the screen. The picture marks the arrival of Miss Davies, one of the most beautiful of stars, as an actress of dramatic range." —*Evening Telegram*

All of which goes to show the wise exhibitor that "The Restless Sex" is one of the season's triumphs.

Your whole town will see it and talk about it.

FAMOUS PLAYERS-LASKY CORPORATION
presents

"The Restless Sex"

By Robert W. Chambers
with

MARION DAVIES

DIRECTED BY ROBERT Z. LEONARD

COSMOPOLITAN PRODUCTIONS

A Paramount Picture

Jesse L. Lasky presents
A GEORGE MELFORD
PRODUCTION
Roscoe (Fatty) Arbuckle
(By arrangement with JOSEPH M. SCHENCK)
in "The ROUND UP"
From the play by EDMUND DAY Scenario by TOM FORMAN
A Paramount Picture

"Buffalo Bill's Show is a Prayer Meeting in Comparison to the Thrills in 'The Round Up'"

THAT'S what the Morning Telegraph said about Fatty Arbuckle's first full length drama. The other newspapers were just as enthusiastic.

There's no doubt that "The Round Up" will be one of the big box-office sensations of the year. It has the story, the star and the spectacular production.

If you're after the crowds it's a picture you can't afford to let slip.

Cast Includes

MABEL JULIENNE SCOTT
TOM FORMAN
IRVING CUMMINGS
WALLACE BEERY
JANE ACKER
GUY OLIVER

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

DOUGLAS
MacLEAN
in
"The Jailbird"
Presented by
Thomas H
INCE
Are you one of the wise ones
who know what — Douglas MacLean means to your box-office ?
Then you don't have to be urged to book "The Jailbird."
Get this one and watch the crowds come. It's his funniest picture to date.
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES
BY JULIEN JOSEPHSON
DIRECTED BY
LLOYD INGRAHAM
PHOTOGRAPHED BY
BERT CANN
A Thomas H. Ince
PRODUCTION
A Paramount Picture

Several breath taking dances of tropical passion . . . .

A romance of a white woman on a cannibal island . . .

A hopeless love . . . .

Thrilling moments .

Super scenes lavish with color and drama .

Replete with physical appeal .

DORALDINA

in

"THE WOMAN UNTAMED"

is offered to the

State Right Market

by

Elmer J. McGovern

Produced by Pyramid Photo Plays, Inc.

Elmer J. McGovern
130 West 46th St, N.Y.
Telephone Bryant 3427

READY!

Fritzi Ridgeway

The Girl with a Thousand Personalities

in the first release of her 24 Two reel Western Features

"THE BANDIT OF HELL'S GAP"

MR. EXHIBITOR ~

You can get Ridgeway Films at the following exchanges:

LOUIS PELLERIM

R. D. Lewis Film Co. - - - - - - - Dallas, Texas
R. D. Lewis Film Co. - - - - - - - Oklahoma City
R. D. Lewis Film Co. - - - - - - - Little Rock

EUGENE PEARCE

Pearce Films, Inc. - - - - - - - - - New Orleans

JACK ELLIOTT

Elliott Film Corp. - - - - - - - - - Minneapolis

FRED B. WARNER

Standard Film Corp. - - - - - - - - St. Louis
Standard Film Corp. - - - - - - - - Kansas City

W. S. BOWEN

Seattle Film Exchange - - - - - - - - - Seattle

SAM GRAND

Federated Film Exchange - - - - - - - - - Boston

F. S. NIGGEL

Apex Pictures Corp. - - - - - - - - - Pittsburgh

I. F. SEIFERT

Independent Master Films - - - - - - - - - Detroit

Remaining Territories Announced Soon.

CAPITAL FILM CO.

220 SO. STATE ST.
CHICAGO

Mary Pickford and YOUR Theatre

All that Mary Pickford represents to the public - the beauty, artistry and wholesomeness of her work - is reflected in the theatre that shows her pictures. Give your house something of this wondrous popular appeal. Her two latest pictures carry it in full measure.

"SUDS"

From the Charles Frohman Production "Op O'me Thumb" by Frederick Fenn and Richard Pryce. Directed by Jack Dillon. Screen Adaptation by Waldemar Young. Photographed by Charles Rosher.

"POLLYANNA"

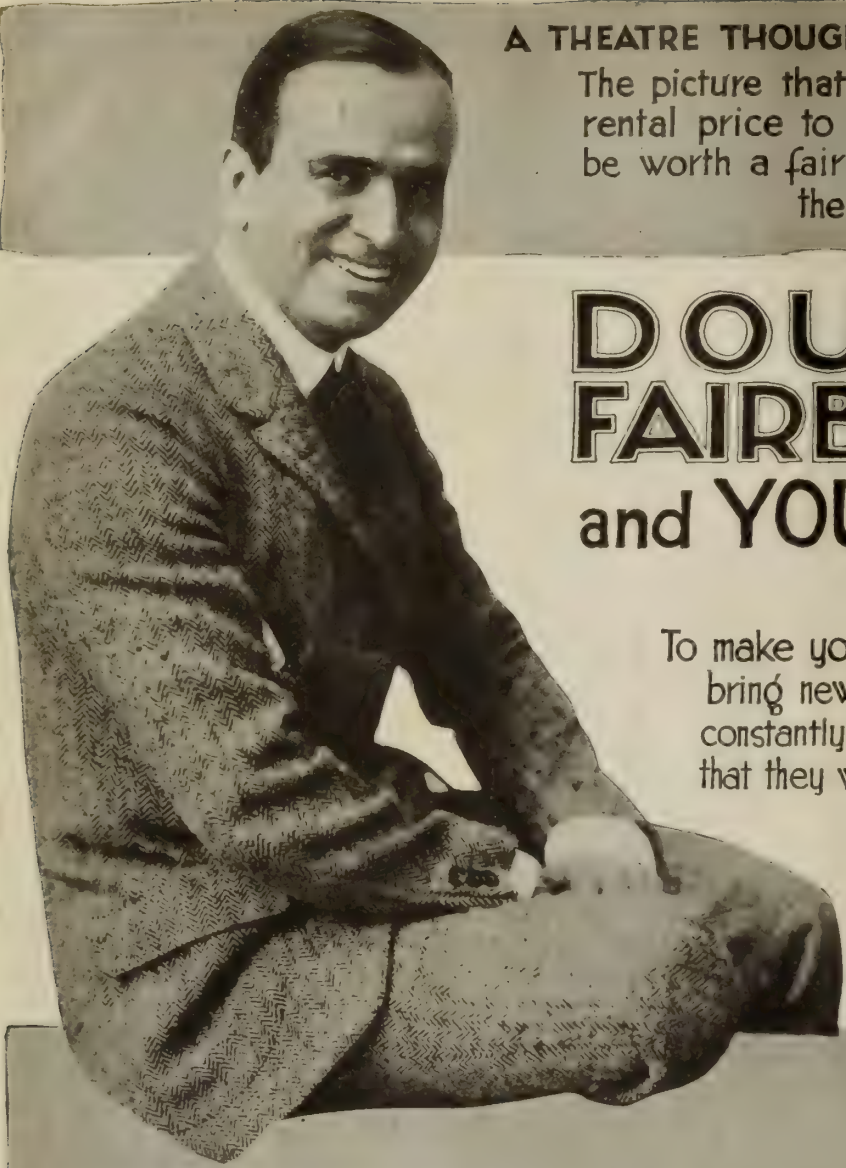
From Eleanor H. Porter's Famous Novel "Pollyanna" Published by the Page Company. And the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

Theatre Thought:
As you value the reputation of your theatre, remember always to apply this test when you book a picture: Not how cheap - but how good.

UNITED ARTISTS CORPORATION ·

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



A THEATRE THOUGHT:

The picture that is not worth a fair rental price to the exhibitor cannot be worth a fair admission price to the public.

DOUGLAS FAIRBANKS—
and YOUR Theatre

To make your business grow, you must bring new patrons to your theatre constantly. Entertain them so well that that they will come again and again. For business getting and business holding these three latest Douglas Fairbanks pictures are ideal.

"THE MOLLYCODDLE"

STORY BY HAROLD MAC GRATH · SCENARIO BY TOM GERAGHTY

"WHEN THE CLOUDS ROLL BY"

"HIS MAJESTY, THE AMERICAN"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH

HIRAM ABRAMS, PRESIDENT

DAVID WARK GRIFFITH

and

YOUR Theatre

A Griffith Picture means a definite thing to the public. It represents at all times, the height of film art. The theatre showing a Griffith picture must therefore be identified in the public mind with the best in pictures. Give your theatre the prestige and profit of these two Griffith productions:

"THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock.

"BROKEN BLOSSOMS"

A Theatre Thought:

People shop for their amusements – and choose their theatre, not by the admission charged, but by the picture being shown. And for this reason, the wise exhibitor books on the basis of quality rather than price.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

IMPORTANT TO EASTERN PENNS

Herewith are published letters exchanged between Fox

September 20, 1920.

Stanley Company of America,
Palace Theatre Building, Philadelphia, Pa.

Gentlemen:

THIS company has been given to understand that by reason of the policy adopted by you you have refused to enter into negotiations for any contracts for film service for the season 1920-1921 in the Pennsylvania territory, consisting of the State of Pennsylvania and adjoining States, except with such companies controlled, owned, booked or managed by you.

In recent years investigation reveals that you have gradually built up an organization of film distribution which consists of a combination of distributing and booking companies which are either owned, controlled or managed by your company or in conjunction with certain film producing and rental companies with whom you have made booking and releasing combinations, and also by means of exacting a booking fee from theatres for all film service furnished to such theatres regardless of whether or not you were instrumental in furnishing the service, and your operations have been carried on with the idea of dominating the distribution and booking of motion pictures in the Pennsylvania territory so as to practically boycott the product of any other distributor or booker except those in your organization or combination. We now discover that up to the present you have used the product of this company so long as you deemed it advisable to help build up your monopolistic organization, and now that you feel that it has served its purpose you are prepared to discard it and to refuse to deal further with us or to distribute or exhibit our pictures in that territory, and to exert unlawful influence to exclude our product from that territory.

It has never been the policy or the desire of this company to assist in the formation of monopolies; on the contrary, our policy has always been a free field for all, free and open competition, and unrestricted trading. That is the only policy that can make for a healthy upbuilding of this industry and the freedom of the exhibitor to book, exhibit and present to audiences the best product in the market regardless by whom produced, exploited, distributed or booked. Under your policy the exhibitors in the Pennsylvania territory are practically compelled to limit themselves to the exhibition of only such product as you agree to give them and are intimidated into subjecting themselves to your arbitrary conduct by fear of being boycotted and driven out of business. In other words, it is the choice of either taking such films as you will book them, or being deprived of any booking whatever.

The statement has been made by your representatives to our representatives that you will be unable to deal with us because you have so much material on hand that you will not be prepared to make any arrangements for films until after January, 1921. It is clear to us that this statement is not made in good faith, but is merely a subterfuge that is being used by you for the purpose of keeping our product out of that territory. There are certain outstanding open contracts between our company and yours for a number of engagements for pictures to be played. These contracts will be fully performed by us; we will, however, not consent to further any monopoly controlled or projected by you, or anybody else.

We wish to make our position quite clear. Inasmuch as you refuse to deal with this company, we intend to enter the market in the Pennsylvania territory and will deal with every exhibitor in that territory directly, in a fair, open, honest manner, and

Policy of Fox Film Corporation

July 23, 1920.

National Association of the Motion Picture Industry,
Attention Chairman of Distributors' Division,
1520 Broadway, New York City.

Gentlemen:

HEREWITH I tender the policy of Fox Film Corporation with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.

Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.

Facts and conditions of the past prove that very shortly after the exhibitor places himself and his theatre in the hands of a booking agency he loses control of the management of his house, and by cut-throat, blackjack and monopolistic methods the exhibitor very soon is compelled to give up fifty per cent. or more of his theatre or be driven out of the motion picture exhibition line.

Exhibitors will remember in 1908 and succeeding years my tremendous effort and the long, up-hill legal battle against the General Film Company and the Motion Picture Patents Company to keep the business open and free to competition.

The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.

Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The group of men who by every means endeavored to take possession of the motion picture industry in every branch were brought before the United States Courts and their monopoly was ordered dissolved.

YLVANIA TERRITORY EXHIBITORS

Film Corporation and Stanley Company of America

to compete fairly with the product which you or anybody else intends to release in that territory, and we shall expect you to respect our rights to deal in this manner and to refrain from in any manner influencing any exhibitors in that territory not to deal with us, either directly or indirectly, and we shall likewise respect your legal rights and your right to free, honest, open competition.

In this connection we wish to give you warning that if you indulge in tactics of notifying, directly or indirectly, any theatres or places of amusement owned, operated, conducted or booked by you, or in which you may in any manner be interested, that they are not to have any business relations with us, or if, by any conduct on your part directly or indirectly, you cause a boycott of our product in that territory by refusing to serve exhibitors with the films you control or release or are interested in if such exhibitors deal with the product of this company, or if you directly or indirectly cause any owners of theatres or exhibitors not controlled by you to refuse to deal with this company and refuse to use our film service through fear of refusal on your part to furnish them with films which you control or book, or if you exact or attempt to exact a booking fee from any exhibitors for film service which we supply directly to exhibitors without the aid of your association or combination, or if you in any other manner restrain lawful trade and competition in the exploitation, distribution and exhibition of motion picture film, we shall most assuredly avail ourselves of every legal right and every legal remedy at our disposal to maintain a free and open market and free, healthy, open competition.

Very truly yours,

FOX FILM CORPORATION,
By S. E. ROGERS,
General Counsel.

September 25, 1920.

Fox Film Corporation,
West 55th Street, New York City.
Attention of Saul E. Rogers, Esq.

Gentlemen:

YOUR letter of September 20th addressed to Stanley Company of America has been handed to us for answer. The letter contains certain statements of facts and certain declarations of intention on your part.

The statements of fact, we are informed, are incorrect. The Stanley Company has not refused to negotiate for contracts for film service except with companies controlled, owned, booked or managed by it.

It has done what we suppose every exhibitor does, namely, picked out from the very large supply of pictures those which were best suited to its houses and which it could obtain on the most advantageous terms. In the present state of the industry no one can use all the pictures which are offered, and the Stanley Company of America selects those which it wishes to have.

This, we understand, you agree that it has a right to do. On the other hand, you certainly have a right to sell where you please.

We deny emphatically that exhibitors in the Pennsylvania territory are interfered with in any way in dealing with you. The Stanley Company is perfectly willing that exhibitors here shall buy their pictures wherever they please, and we are told to state that the Stanley Company has not the slightest objection to having any exhibitor who wishes, deal with you, nor will his dealing with you make any difference as far as his relations with the Stanley Company of America are concerned.

Please do not misunderstand the attitude of the Stanley Company of America. It has absolutely no feeling against you. There is a great over-supply of pictures at this time, and it is not possible to take all the pictures which are for sale. The Stanley Company selects those which suit it best, and will be very glad indeed to have those whom your pictures suit best buy them from you.

If there is any way in which you desire the Stanley Company to evidence this sentiment, it will be happy to do so, if it is at all possible for it to.

Yours truly,
(Signed) MORRIS WOLF,
For Wolf, Block and Schorr.

With Reference to Booking Agencies

and the screen was free again. Then once more the exhibitor became boss of his theatre.

Today the exhibitor is confronted with a more daring and dastardly attempt to dominate his business. The formation of booking companies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.

The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.

Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would progress be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men, and the elimination of the exhibitor of today.

Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.

We hope the above has made our position clear.

Very truly yours,

FOX FILM CORPORATION,
(Signed) WM. FOX,
President.

A GUARANTEE!
WILLIAM FOX Presents
WILLIAM
The Challenge
Fox Entertainments

RUSSELL WILL ARREST AND HOLD
the attention of any and every fan

RUSSELL in
of the Law

A "bangup" drama of the
Great Northwest -

Directed by SCOTT DUNLAP
Story by E·LLOYD SHELDON
Scenario by DENISON CLIFT

FEDERATED EXCHANGES

Announce

THE RELEASE OF THE FIRST SUPER-PRODUCTION STARRING

BESSIE LOVE.

"BONNIE MAY"

FFE °/A

RELEASED OCTOBER 17th.

"BONNIE MAY"

by LOUIS DODGE

Published by CHARLES SCRIBNER'S SONS

THE PICTURE *of* YOUTH
The SPRINGTIME *of* LOVE
ROMANCE
HAPPINESS

WHAT DO YOU WANT IN A MOTION PICTURE?

1st.-A Star whose name is a guarantee of Box Office Results.
2nd-A Story by an author well known to the public-A Story that has had a successful sale as a novel published by one of the leading publishing houses.
3rd-The Director must be one whose name guarantees You as well as your Patrons a Perfect Production.
4th.-It must be produced by an Organization whose standing assures you of a production in every way superior to the average.

Produced by
ANDREW J. CALLAGHAN PRODUCTIONS Inc.
Directed by IDA MAY PARKS *and* JOSEPH DeGRASSE
Distributed by
FEDERATED FILM EXCHANGES OF AMERICA Inc.
W. E. SHALLENBERGER, Gen. Mgr.
220 WEST 42nd St.
NEW YORK

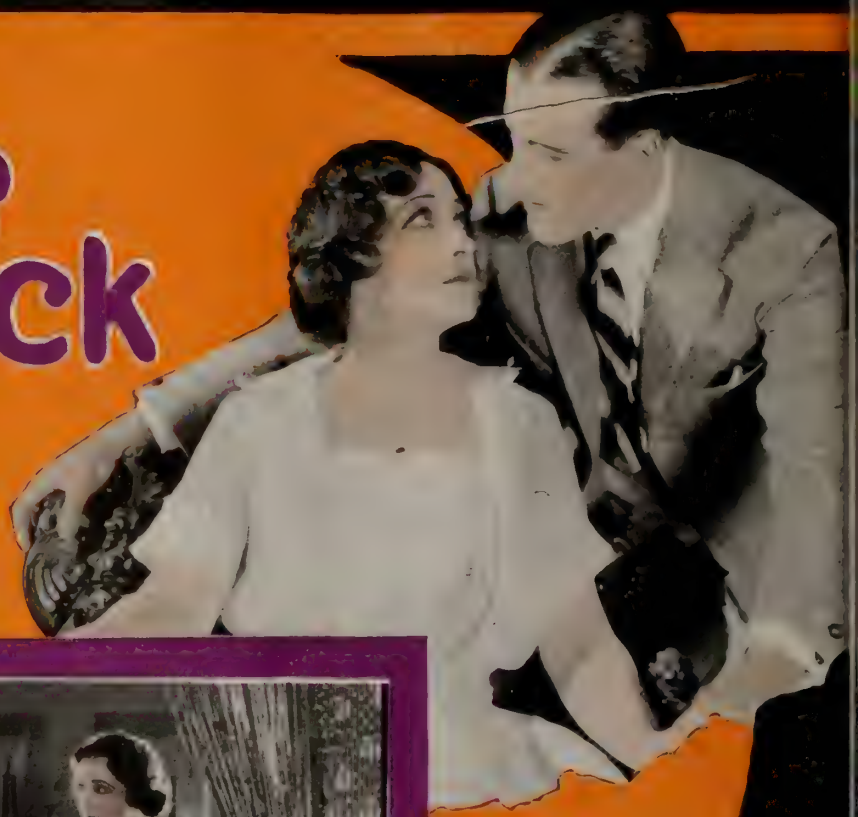
"Godless Men"—a title that tingles with box-office magnetism!

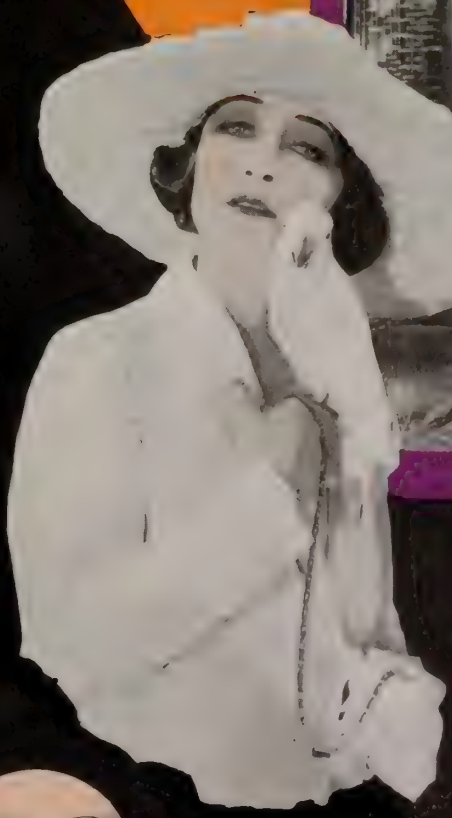
Let it hit your town between the eyes. Play it up to the limit—and further. If the combination of the best title of the year and the best sea picture ever made doesn't smash your records, then they'll stand forever.

ROBERTSON-COLE

Presents

Pauline Frederick





in a powerful drama

from the play IRIS

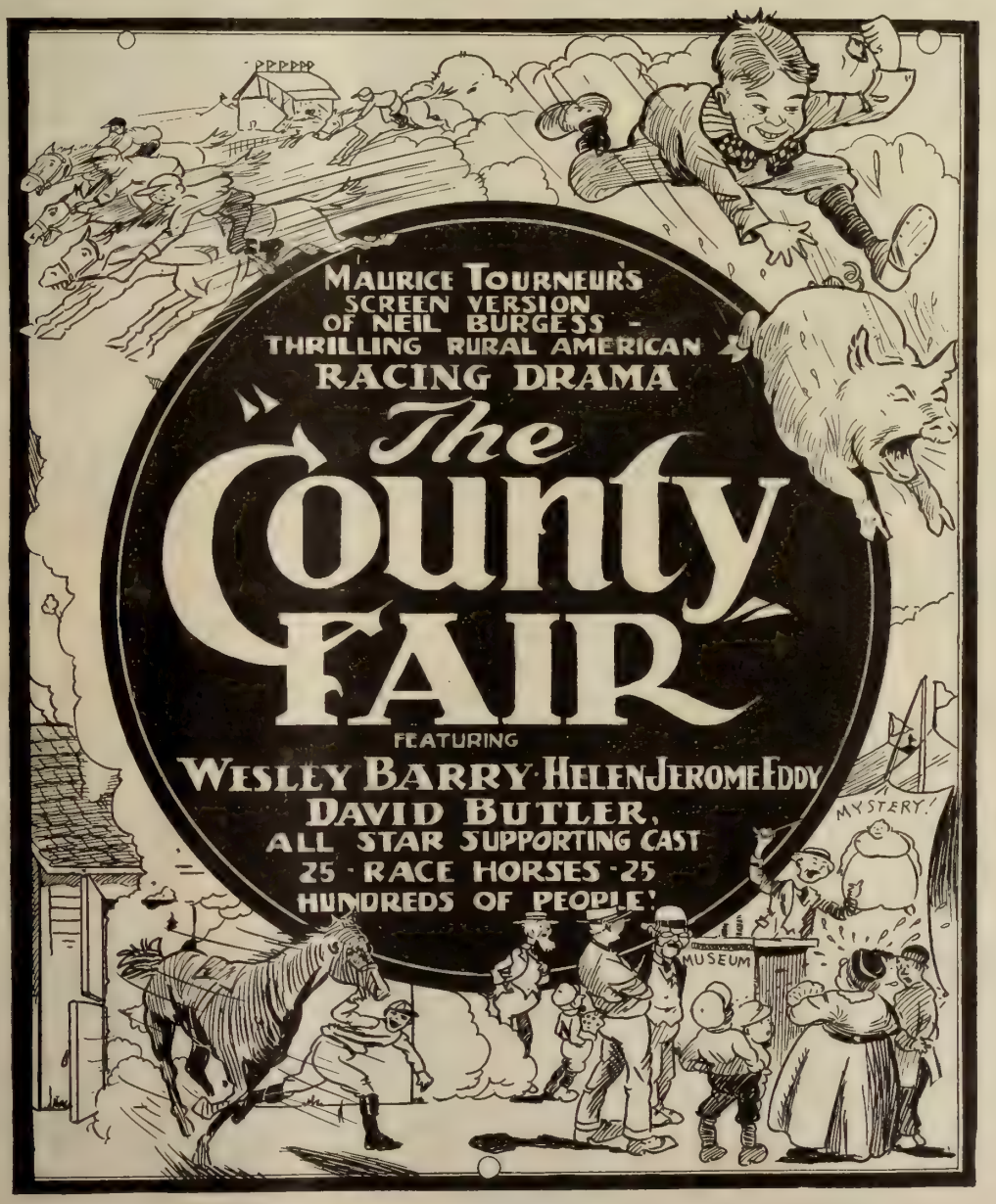
by SIR ARTHUR WING PINERO

R-C PICTURES

THE SPECIAL ATTRACTION

That Will Remind You of the First Time You Booked "Mickey"

SELLING ON A STATE RIGHT BASIS



Premier Presentation Rivoli Theatre, Toledo, Week of September 12th

DURING THE WEEK'S ENGAGEMENT VARIOUS TERRITORIES WERE DISPOSED OF. FOR TERMS, BOOKING AND BALANCE OF REMAINING TERRITORY ADDRESS

GUY CROSWELL SMITH, 807-811, 1476 BROADWAY, NEW YORK

A 10% TEST is like a straw ballot. The election always goes the other way. Don't be deceived by privately circulated short horn "tests".

You know, and if you don't, you can prove it for yourself anytime -----that

MOVING PICTURE

World

is first IN CHARACTER

first IN INFLUENCE

first IN CIRCULATION

Nothing to hide but our blushes of modesty.

THE LATEST STAR
IN THE
REALART CONSTELLATION
LOVELY, TALENTED

JUSTINE JOHNSTONE

IN

"BLACKBIRDS"

DIRECTED BY JACK DILLON · BY HARY JAMES SMITH · SCENARIO BY CLARA BERANGER

A PLAY IN WHICH, AS A CLEVER SMUGGLER AND INTERNATIONAL THIEF IN THE BEGINNING, AND AS THE WISTFUL TENDER LOVER AT THE END, SHE WILL CARRY EVERY HEART BY STORM.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK

HAL DIVE

AN ALLAN DWAN PRODUCTION
SOLDIERS OF FORTUNE
(5911 – feet)
AN EMILE CHAUTARD PRODUCTION
THE MYSTERY OF THE YELLOW ROOM
(6345 - feet)
AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH
(6607 - feet)

Run these three great Mayflower Specials and pay us for them, after they are run what your box-office says they are worth –

This is NOT A FREE OFFER in any sense. But it IS striking proof of our belief in the exhibitors integrity and sense of fairness –

Read Agreement on opposite page, fill out coupon, and mail to us at once.

Realart Pictures Corporation **469 Fifth Avenue, New York**

REALART TAKES THE RISK!

Read carefully this agreement, and if it sounds good to you, fill out the coupon today and mail to us.

Form E 7 Rev.

IT IS AGREED

between ....., an exhibitor operating the.....

Theatre at No. .....Street, ...City,

.....State, and Realart Pictures Corporation, distributor, as follows:

First—That the distributor shall deliver to the exhibitor for showing at his theatre, as nearly as possible on one of the five groups of playing dates specified below, one print each of the following special feature productions:

PRODUCTION	First Choice of Play Dates	Second Choice of Play Dates	Third Choice of Play Dates	Fourth Choice of Play Dates	Fifth Choice of Play Dates

Second—That the exhibitor shall exhibit each of these special feature productions in his theatre for.....days;

Third—That promptly after the completion of each day's exhibition the exhibitor shall pay as rental to the Realart Pictures Corporation the amount of money to which he considers the distributor to be honestly and fairly entitled.

Fourth—That the exhibitor will pay transportation charges both ways on each print, will also pay to the distributor a sum equal to five per cent. (5%) of the amount paid as rental for the film (this being the tax imposed by Section 906 of the Revenue Act of 1918), and will further pay, cash on delivery, for all lithographs, cuts, matrices, lobby display, and advertising accessories ordered by him, the same to be provided, if available, at the rates regularly charged by the distributor.

Fifth—The exhibitor will fully protect the prints and other property of the distributor while in his possession, returning or forwarding prints immediately after use in the same condition as when they were received, reasonable wear and tear due to the proper use thereof excepted.

Sixth—It is further expressly agreed, in consideration of the waiving of advance payments, and of other valuable concessions granted herein by the distributor, that the exhibitor shall make unusual efforts, through advertising and publicity, to induce the public to come to his theatre on the days when he is exhibiting the special feature productions herein named.

Seventh— It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

Recommended

.....

Accepted:
REALA

By .....

HEAD C

TEAR OFF ON DOTTED LINE

COUPON

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY
GENTLEMEN:

I have carefully read the agreement which was attached to this coupon, containing your offer to exhibitors to run the three MAYFLOWER SPECIALS:

"SOLDIERS OF FORTUNE"—"MYSTERY OF THE YELLOW ROOM"—"LUCK OF THE IRISH"

and base payment for same on box-office results. I want to take advantage of this offer.

Please send copy of formal agreement, so that early playing dates may be arranged.

NAME _____

THEATRE _____

ADDRESS _____

M P.W.-- 2

REALART TAKES THE RISK!

EULALIE JENSEN
AS
MRS. OTTO FISCHER

EDWARD LANGFORD
AS
"BUDDY" BILLINGS

MARIAN SWAYNE
AS
MARY WALLACE

VAN DYKE BROOKS
AS
RICHARD GORMLEY

The Fanark Corporation

presents

THE CRIMSON CROSS

— Truly A Great Story —
A Photoplay With A Message

WILLIAM E. HALLMAN
AS
OTTO FISCHER

Story and Scenario by
N. BREWSTER MORSE

Directed by
GEORGE EVERETT

You Have Heard Weird Tales of Hypnotism—Of Its Ghastliness—Its Mystery—Its Power.

So Has Every Man, Woman and Child in America.

And Here Is a Picture That Strips Hypnotism of All Illusion and Shows It Up For Just What It Is—A Perversion of the Human Will!

Here Is a Picture That Proves That Both the Hypnotized and the Hypnotist Suffers!

And Here Is a Picture That Shows the Way to Better Things For You and All Mankind!

You'll Like to See a Picture Like That—
AND SO WILL EVERY MAN, WOMAN AND CHILD IN AMERICA.

AUGUSTUS PHILLIPS
AS
"BILL" BILLINGS

ARCHIE CLARK
AS
JEM HAWKINS

— NOW READY —

Announcement of Releasing Arrangements Will Be Made in An Early Issue of This Publication.

THE FANARK CORPORATION

D. J. H. LEVETT, President

40 WEST 32ND STREET NEW YORK

A

J. PARKER READ JR.
PRODUCTION

Louise Glaum
in
THE LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

Personally supervised by
J. Parker Read Jr.

The story of a mighty love that grew out of hatred; the story of a powerful man who won a woman's heart after he had defeated her in a battle for a Continent.

Love, passion, action, adventure—a big, elemental drama of the Great Longing in a woman's heart and the Great Desire in a man's brain.

ALLAN DWAN • GEORGE LOANE TUCKER • MAURICE TOURNEUR • J. PARKER READ JR.
THOMAS H. INCE • MACK SENNETT • MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

SPECIAL ANNOUNCEMENT

BY

WARNER BROS.

AND

WM. SELIG

Now In Course of Production

The Most Thrilling and Sensational

ANIMAL SERIAL

Ever Produced

IN 15 EPISODES

Ready for Release in February

YOU WHO ARE TRYING TO FIND AN
EXCUSE WHY YOU DID NOT BUY

"THE LOST CITY"

CALL AT OUR OFFICE
220 West 42nd Street

No Other Advertisement Will Appear Until February

WARNER BROS.

220 West 42nd Street, New York

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APOLLO TRADING CORP.
220 West 48th St., New York

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Presents

MORRIS R. SCHLANK'S "SPOTLIGHT COMEDIES"

A SERIES OF 18 ONE REEL PICTURES FOR

THE INDEPENDENT EXCHANGE MAN

Starring

BILLY FLETCHER

and

VIOLET JOY

FOR STATE

GIRLS!
GIRLS!
GIRLS!
WE'LL SAY SO

RIGHT BUYERS
THE REASON THE WAVES ARE WILD
GLORIOUS GIRLS GALORE
BATHING BEAUTIES THAT WILL MAKE ZIEGFELD JEALOUS
"SPOTLIGHT COMEDIES" OFFER THE INDEPENDENT DISTRIBUTOR A REAL OPPORTUNITY
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JACK EATON *of*
TOWN & COUNTRY FILMS, *Inc.*,
135 West 44th Street, New York

announces

The SPORT PICTORIAL

Edited by
GRANTLAND RICE

Most unusual single reel series ever produced

Depicts Sports from a lasting magazine angle. As humorous as the best single-reel comedies. More action than scenic. Not educational, but with a virile, musculine, feminine and juvenile appeal that reaches the masses.

Edited by the greatest sporting writer in the world

Most widely read writer of sports in America. His columns appear daily in 53 big newspapers. Irvin Cobb says: "He is the only man who has made literature of the sporting page."

Sports, recreation, travel, scenic, humor—all in one

Sports' lure is eternal. No picture star would outdraw the horse, "Man O' War" or Babe Ruth. Sports, golf, fishing, baseball—all are attracting more million than ever before.

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The Sport Pictorial is issued twice monthly

And you buy twelve at a time. See three or four at your exchange and then buy. No contracts for fifty-two weeks or a a year—just for twelve hits—that will keep your batting average up with your box office receipts. If you like them—then buy twelve more.

More lively than news reels; more interesting than scenics

No railroad wrecks, oil fires, parades, fashion shows or Presidential Candidates on the front stoop—no yards of mountains and waterfalls, and we don't tell how rice is cultivated in China or cane sugar cut in Cuba. We have "Action."

Superior camera work; humorous titles; skillful cutting

Slow motion material and Ackeley work—trick photography and good photography. Mr. Rice's titles are both clever and funny. The pictures are cut and edited with proper use of close-ups, with action and "pep" as the slogan.

A vigorous advertising and publicity campaign

The sporting page of the daily newspaper is the most widely read next to the front page. We plan to tie up the first run houses in 53 cities with 53 big newspapers, that have thousands of daily readers of "Rice's Sport Light" columns. Clever stills, sport one-sheets are yours. In forthcoming issues we will have "regular fellows" like Rex Beach, George Ade, Ring Lardner, Bob Davis, Rube Goldberg, Ty Cobb, and others, give their angle on their favorite pastimes. This reel is to be a fast seller, with your patrons becoming "fans" for something new in picture entertainment.

Territorial Distribution for

The SPORT PICTORIAL

arranged through

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 West 42nd Street **New York City**

Because of strong

INTERNATIONAL INTEREST

the entire foreign rights for

THE SPORT PICTORIAL

have been secured by

SIDNEY GARRETT, Inc.

135 West 44th Street
New York (Bryant 6903)

Mr. Garrett sailed September 30th, on the Mauretania for London to sell English and Continental Europe rights on the

SPORTS PICTORIAL

All other countries can be purchased directly through his office.

This series has a stronger appeal in all countries than any short films ever offered

A KICK IN EVERY FOOT!

FRAZEE COMEDIES

THE REMEDY FOR YOUR COMEDY ILLS — 2,000 FEET OF BUBBLING, BURSTING JOY — IN DOSES OF ONE A MONTH.

Personally Directed by

EDWIN FRAZEE

FIRST RELEASE ... OCT. 3RD

"AFTER BED TIME"

GADLIK STUDIOS/69

FRAZEE FILM PRODUCTIONS
RIVERSIDE
CALIFORNIA

HARRY A · SHERMAN
announces

SHERMAN PRODUCTIONS
CORPORATION

AN ORGANIZATION formed on new and original lines affording an unprecedented opportunity to THE INDEPENDENT EXCHANGES OF AMERICA, to secure, consistently, box office attractions of assured quality

TWELVE RELEASES A YEAR

TWO PICTURES NOW READY

For a franchise in your territory write or wire

SHERMAN PRODUCTIONS CORPORATION
LONGACRE BUILDING ~ 1476 BROADWAY
NEW YORK CITY ~

EVERYBODY BOOSTS

THE HARRY LEVEY PRODUCTION

UNCLE SAM OF FREEDOM RIDGE

TRADE PAPERS

"This picture will continue its mission of 'bringing a new fellowship into the world.' Its drama and frequent humor are true to life and it is presented with a sincerity that lifts it well above the ordinary. 'Uncle Sam of Freedom Ridge' is a truly inspiring patriotic subject, encouraging lofty ideals, and that wider responsibility which encompasses the world."—Moving Picture World, Oct. 9th, 1920.

" 'Uncle Sam of Freedom Ridge' is a 100% American photo production of the highest artistic and technical calibre, for exhibition by 100% American exhibitors and for the entertainment of an American audience. It is the class of screen classic that unmakes the Bolshevik."—Roger Ferri, Exhibitors Trade Review, Oct. 9th, 1920.

"There is, however, a genuine pathos and points of appeal in this picture."—Motion Picture News, Oct. 9th, 1920.

"George MacQuarrie, upon whom falls the greatest burden of the play, is a finished actor and presents Roger Blair, who tells the story in a satisfactory manner."—N. Y. Morning Telegraph, Sept. 27th, 1920.

"Uncle Sam touches the heart. Few eyes were dry at the final flash. This is one picture with a purpose that entertains. The whole nation should see it."—Sam Weller, N. Y. Review, Oct. 2d, 1920.

"Mr. Beranger has directed the screen version of this much talked of story with his usual skill. The scene and lightings too are very good. The cast is a good one."—Exhibitors Herald, Oct. 9th, 1920.

"Wm. D. Corbett made an impressive Uncle Sam, strikingly like the symbolical pictures. A rare dignity marked his emotional scenes which were difficult and sustained."—Dramatic Mirror, Oct. 2d, 1920.

NEWSPAPERS

"Eugene Keith as the village fool would be difficult to excel."—N. Y. Morning World, Sept. 27th, 1920.

"His spirit comes to life in those near him, and, especially in the girl his son loved, Roma Jones."—N. Y. Times, Sept. 27th, 1920.

"Both houses were crowded."—N. Y. Sun and Herald, Sept. 27th, 1920.

"You cannot doubt its sincerity or fail to recognize its earnestness."—Alison Smith, N. Y. Globe, Sept. 27th, 1920.

PROMINENT PEOPLE

"Miss Montague has rendered the country a big service in her story."—Hon. Oscar Straus.

" 'Uncle Sam of Freedom Ridge' is as great a work as 'A Man Without a Country'."—George Creel.

"I was never more moved emotionally than last night and I sincerely wish that this picture might be seen by every citizen of the United States."—Royal S. Copeland, M. D. Commissioner of Health, City of New York.

"Through your wonderful picture, the lessons of the book become so vivid that they cannot fail to make a strong impression upon all who may see the same."—Edw. S. Stitt, Dist. Supt. of Schools.

"It is a wonderful lesson strikingly taught. I hope the picture is shown in every hamlet and town of this nation."—Grace Strachan Forsythe, President, Assn. Women Teachers.

"It is a wonderful production, splendidly produced."—British Consul General of N. Y.

"A great story, excellently presented, one which leaves a deep impression and makes for the betterment of mankind, should be seen by very man, woman and child."—H. H. Charles.

"As a film alone it is pretty nearly perfect."—Constance H. Shill.

"I beg to congratulate you upon the beauty, charm and excellence of presentation of 'Uncle Sam of Freedom Ridge'."—Sadie American.

"I consider the theme one of great worth and fully measured up to by the matter and acting."—J. E. Toole.

"It is one of the best moving pictures I have seen and it ought to be a potent force throughout the country."—Hamilton Holt, The Independent.

STATE RIGHTS READY NOW

WIRE TODAY

HARRY LEVEY PRODUCTIONS

OFFICES & STUDIOS

230 West 38th Street
New York City

National Productions present

featuring JOSEPH J. DOWLING
"The MIRACLE MAN of the screen"

"THE KENTUCKY COLONEL"

A great picture made from Opie Read's greatest Novel

SIX REELS OF ACTION!

From the moment that Boyd Savely, leader of the feudists, rides through the gates of the peaceful old plantation, his carbine at his side, until, in the last reel, he slinks away, a broken, beaten man, your interest never lags for a single second, for the picture builds to one great climax after another.

"Capably enacted," says "The Motion Picture News". "Southern honor, Southern chivalry and Southern feuds fly thick and fast", says the "Sunday Telegraph", and "The atmosphere is genuine", says "The Moving Picture World".

It's a marvelous picture to exploit, Mr. Exhibitor, and you have a singularly strong selling point in Joseph J. Dowling, than whom there is no better loved man on the screen today. He's the man who made "The Miracle Man" famous.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

The Man Who Makes His Pictures LIVE!

What Irvin V. Willat has achieved in "Down Home" is not only a triumph for himself but it marks the dawn of a new era in motion picture making as well.

No massive production this, depending upon elaborate sets and the employing of hundreds of "extras" to "get over". Just a simple, sweet story, transformed by the genius of one man into a picture that will twine itself about the heart and live forever enshrined in the memory of everyone.

"Behind The Door",—"Below The Surface",—both were the work of Mr. Willat's brain, and you, Mr. Exhibitor, and the world at large sealed them with the seal of your approval, for they were truly great. They were *real*,—they were *vital*, —they were *human*.

And here, in "Down Home", you have a picture possessed of these qualities—plus!

They may make *bigger* pictures than "Down Home",—they can't make *better* ones.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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MA
Al Dez

ABOVE 'EM ALL!

DE RECAT COMEDIES

Featuring

MARY JANE BLAIR

NEW! DIFFERENT!! REFRESHING!!!

You're Going to Like Mary Jane with Her Lovable Unique Personality

Besides There Is a Real Story in Every Comedy

Written by BESS MAHONEY
Directed by FRED WAGNER

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GENERAL OFFICES: :: CHICAGO, ILL.

1212-1214 MASONIC TEMPLE

EMILE DE RECAT, President

Lewis J. Selznick
Presents
SELZNICK
PICTURES
EUGENE O'BRIEN
in H. H. Van Loan's
"The Wonderful Chance"
Directed by George Archainbaud
Picturized by Mary Murillo
Distributed by Select

ANOTHER BIG SUCCESS

James Oliver Curwood has AGAIN hit the bulls-eye with "NOMADS OF THE NORTH" which is jamming MOE MARK'S Strand Theatre, New York City all this week.

The "SAFETY FIRST" methods I have been preaching in the trade papers for the last four years were applied. BEFORE the crank turned the "O. K." of First National officials was secured upon the CONTINUITY—the DIRECTOR and the CAST. Mr. Curwood's manuscript made more than one journey between 6 West 48th Street and Owosso, Michigan, BEFORE the final O. K. was attached. This "O. K." meant the unanimous approval through their New York Representatives of the Associated First National Theatres franchise holders from Halifax to San Diego.

The splendid record now being made by "BACK TO GOD'S COUNTRY" will be surpassed by "NOMADS OF THE NORTH." I am receiving from

The James Oliver Curwood Productions, Inc.

a reasonable salary and a liberal share of profits from world exploitation upon the condition that myself and associates continue to give our every attention to the EXPLOITATION of "NOMADS" for a period of at least five years. Therefore First National Exchangemen throughout the U. S. and Canada, David P. Howells and affiliations abroad, and First Run Exhibitors EVERYWHERE, kindly take notice that we are ready to cooperate with you at all times in any way which may enhance the value of "NOMADS OF THE NORTH."

Ernest Shipman

and Associates

Cable Address
ERNSHIP

6 West 48th Street
(8th Floor)
New York City

Phone
Bryant 4730

Reissues!

Here are two big money makers if there ever were any! They made money before and they'll do it again! As box office attractions you can't beat them!

"TARZAN OF THE APES"

and

"THE ROMANCE OF TARZAN"

All new advertising accessories.

New Prints New Paper

You can clean up NOW by booking them at any First National Exchange

Produced by

National Film Corporation

of America

C. A. Willat, Vice-President and General Manager
Ernest Shipman, Sales Manager

FIRST NATIONAL ATTRACTIONS

There'll be a Franchise everywhere

Twinkling Toes and Hob Nail Boots

Put the Kick in

"The Kick in High Life"

Henry Lehrman

presents

Charles Conklin—Al Ray
Charlotte Dawn

three of the screen's best comedians in the comedy-drama that shook the New York Strand Crowds with laughter.

A Lehrman Comedy

Produced under the personal supervision of Henry Lehrman, producer of "A Twilight Baby" and originator of the Sunshine Comedies.

A First National Attraction

There'll be a Franchise everywhere

MAKE IT A BIG

Arthur S. Kane
presents

CHARLES RAY
in
Peaceful Valley

A Comedy-Drama of
the Country Boy
By Edward E. Kidder

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative: David P. Howells, Inc.,
729 Seventh Avenue, New York City.

There'll be a Franchise everywhere

HOO-RAY WEEK

That's what William Spragg, of the Olympia Theatre, New Haven, did in "45 Minutes from Broadway" and packed them in to the doors.

Whoop It Up

with this stunt for "Peaceful Valley" and you won't be able to find seating room for the crowds.

REMEMBER—This is the second of Charles Ray's independent pictures made in his own studios. Bigger and better than any of his other pictures. A tremendous difference in time, money and care in production.

REMEMBER—This picture is taken from Sol Smith Russell's perennial stage success. It has made good for 30 years and everyone knows and loves it!

Whoop It Up!

Directed by Jerome Storm

Adapted by Isabel Johnston

Photographed by Chester Lyons

Rothacker Prints

"Nobody loves me!"

There'll be a Franchise everywhere

"Nomads of the North"
Another story of the North woods by the author of "Back to God's Country." Taken from the novel by James Oliver Curwood and personally presented by Mr. Curwood. Directed by David M. Hartford.
A First National Attraction

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

OCTOBER 9
1 9 2 0

Reviews and Reviewers

REVIEWS, critiques, discussions and special articles which purport to tell the exhibitor of moving pictures what the play is about, what its outstanding features are and wherein it has box office value, have been a matter of the most serious concern to exhibitors, producers and distributors for a matter of years.

Let us assume that all the reviews published in the industry are honest, that the intention of the reviewers is to tell the truth and that their aim is really to inform the reader. This is a necessary position to assume if we are to find the really grave danger that lurks in the review.

This danger, frankly stated, lies in plain ignorance and an almost unbelievable stupidity. A very high percentage of the reviewers of moving pictures don't know. Neither by training experience nor natural ability have they a conception of their responsibility or the opportunity for genuine service.

An exhibitor wants to know two things more than all else—*is the picture clean, and will it make money?*

These two points are by no means all that a review must make plain. The matter of recognition for the author, the scenario writer, the director and the actor is included in the proper province of the review. To criticise a picture's direction when the director has not cut his own product is neither fair nor just. To praise a player when the titles are the real triumph or salvation of the work indicates the incompetence of the reviewer.

Flippancy is another evil of reviews. The jaded weakling who sits in judgment on an investment equalling a presidential salary, relieves his feelings frequently by getting smart at the expense of some flaw in the diamond.

The critical and the creative faculties are not and never will be twins, but the only criticism that is worth a rubber ice pick is one which is constructive and one which informs.

This is a preliminary to a word about you and about us. We invite your most critical attention to the reviews published by Moving Picture World. Our reviewing staff has been built rather than chosen, formed carefully with a reference to training and ability rather than picked haphazard from an assortment of plain and fancy writers. My associate in charge of these reviews was a showman of the show business before he became a reviewer. He approaches his important work with a showman's eyes, and his associates in turn are imbued with that spirit of fairness which has been an outstanding characteristic of this publication.

Remember, for your own sake alone, that *a review is only as competent and as truthworthy as a reviewer.*

Remember also that without claiming perfection or omnipotence we assure you that you can book your house safely and certainly from the reviews of Moving Picture World.

Arthur James

An Exhibitor Who Wants to Be Let Alone

Fort Wayne, Ind., September 24.

Editor Moving Picture World:

AS an independent exhibitor wanting to be let alone in the management of my business, and with a state of mind that is very close to boiling over from the heat of real soreness generated in it by the attacks and counter-attacks that have appeared in the trade papers in the last few weeks between Sydney Cohen, Adolph Zukor, Alfred S. Black, Stephen Lynch and others, I want to register a strong protest against the way in which this wonderful industry seems to be drifting away from progress and toward discord, jealousy and a suspicion of every one and everything.

It is curious to me that the attacking seems to be done chiefly by individuals who are under suspicion for one reason or another, and that instead of replying directly to allegations against them with actual facts which will disprove their supposed efforts to throttle independent exhibitors, they resort to counter-attacks against other individuals and concerns, and Associated First National Pictures and its franchise plan in particular.

Cannot Ignore "Attacks"

I am a franchise holder and member of Associated First National. I am more than twenty-one years old. I am responsible to no one but myself and my immediate associates for the manner in which I spend or invest the money we make from our theatres, and I do not and cannot sit quietly back and permit Sydney Cohen, Mr. Lynch, Mr. Zukor or Mr. Black to attack me through an organization of which I am a part and parcel as one of its many hundreds of exhibitor members.

If there is anything wrong with Associated First National Pictures; if there is anything in its franchise plan that is not absolutely fair and just to every one concerned; if it is not strictly on the level with every exhibitor affiliated with it, and if the directors and executives at the head of it are doing anything that is not entirely to the best interests of the exhibitor members they represent, then I am as much at fault as any one else who is a part of the organization.

"I Want to Know What Is Wrong"

Realizing my responsibility for whatever condition is alleged to exist as the cause for these attacks, I want to know what is wrong in the affairs of my organization. I am not trying to induce every exhibitor to join me in this company with any idea of double dealing, plotting or with the intention of harming them in any way.

Their rights are equal with mine. They have as much to say as I do, or as any other member in the conduct of our mutual affairs. I dislike to explain the Associated first National franchise to some fellow exhibitor only to have him doubt my sincerity when my intentions have been perfectly honest and those of my critics are open to suspicion.

It is time to discontinue the wanton use of valuable trade paper space for attacks and counter-attacks when every instance of this kind has a deep motive and when the attacks are based on "what might happen" rather than on "what has happened." The time to attack our franchise or any other issue is after it has worked unfairly in any instance and when such unfairness can be proven.

Why should the representatives of any other company presume to criticise my organization, unless in the activities of a great co-operative body of independent exhibitors they see the end of many advantages to be gained only by treating with exhibitors individually and not collectively?

Would Stop "Personal Pufflicity"

Ever since this industry started, efforts have been made to organize exhibitors, either in companies or leagues, and all such efforts have been persistently fought by various interests.

I do not think this complaint from me will by any means stop these attacks, but it would be a genuine relief to many exhibitors who have the intelligence to conduct their own affairs successfully if they could find in the trade papers they read editorial material that would help them to obtain greater efficiency in the operations of their theatres instead of broadcasting individual opinions on this subject, so that one person or a group of people can have publicity and success in their efforts to becloud other issues of genuine importance.

Won't you please put my name on the list of exhibitors who want trade journals for the benefit to be had in knowing how the other fellows are making money out of their theatres and not as "personal pufflicity" house organs for a few disgruntled individuals with axes to grind.

Very truly yours,

Consolidated Realty and Theatres Corporation,

By A. F. BRENTLINGER,
General Manager.

Charges Alfred S. Black with Disloyalty

CHARGES of disloyalty aimed at A. S. Black, manager of the Merrimack Square and Jewel theatres, Lowell, Mass., for his alleged desertion of the recently organized managers' association during the recent labor troubles in that city are attracting wide attention among New England managers.

The attack on Black is the direct outgrowth of the threatened strike of stagehands, moving picture operators and musicians. It is charged by the other theatre managers that Black forgot his demand for "100 per cent. organization" in the managers' association and deserted them on Labor Day, thus weakening their stand against what they termed the excessive demands of the labor men.

Thomas D. Soriero, general manager of the Strand and one of the leading exhibitors of New England, is bitter in his denunciation of Black's attitude during the strike controversy. He openly declares that Black quit the managers when he obtained terms which were satisfactory to himself.

Black "First to Weaken"

"The man who has persistently harped on the importance of 100 per cent. organization for the protection of exhibitors and theatre folk alike, was the first one to weaken here on Labor Day," he said. "If ever a man quit under fire, it was A. S. Black, owner of the Merrimack and Jewel theatres, who, when he got what he thought was satisfactory to himself and his own theatres, broke away from his fellow theatre managers and allowed them to struggle for themselves.

"Last year I was not over enthusiastic in identifying myself or my theatre with a proposed theatre managers' association, for I, too, believed and still believe what Mr. Black pretended to emphasize, that 100 per cent. loyalty is absolutely essential in an organization of this kind, if any degree of success is to be attained in the general betterment of service, as well as protection to the owners, managers and public alike.

To Present Solid Front

"This year I was given every assurance that if the theatre managers of Lowell would organize there would be 100 per cent. representation and also 100 per cent. accord and action in every move taken. I joined it with the distinct understanding that a 'one for all and all for one' policy would be strictly enforced in all matters pertaining to the welfare of the theatres and theatre patrons of Lowell.

"We organized, and A. S. Black's

(Continued on page 762)

Barbian, the Exhibitor Who Doesn't Cry, Describes How He Keeps the Tears Back

Small House and Big Profits Tell the Story

Barbian of Akron, Barbian the man with a 280 seat house, Barbian the man who pays rentals as high as $2,000 a week in the said 280 seat house, Barbian the showman who doesn't cry, ascribes his success to picking good attractions and then working like a beaver as a showman to put them over. Nothing could be more definite. Nothing could be more simple and to Barbian this week we award the solid gold horse-blanket.

BARBIAN insists that every exhibitor can work out his own salvation.

He says it is the exhibitor's business to know good pictures when he sees them, to seek them out and to see that he gets them. There's a free and open market—the rest is up to the exhibitor.

Advertise, continues Barbian, but don't hokumize. There's no secret in exhibitor success in pictures—as in any other business success depends on basic principles and clear-cut methods.

Such were some of the highlights presented by C. A. Barbian of Akron, Ohio, in a speech characterized by his hearers as one of the most lucid, convincing and interesting addresses ever delivered in the industry. It was delivered at a dinner at which Mr. Barbian was guest of honor at the Hotel Astor Thursday evening last, with attended editors of the trade press, exhibitor-officials of Associated First National and others in attendance and at attention.

Exhibitor Responsibilities

Mr. Barbian, whose pre-eminent success in the conduct of the Waldorf theatre in Akron is well known in Ohio and beyond, and whose notable financial returns therefrom are the more remarkable seeing that his theatre seats only 280 patrons, emphasized the above quoted points among other highlights in no didactic essay or preachment to other exhibitors but in a modestly spoken simple narration of his own experiences, business creed and the principles he endeavors to practice towards the public who are his patrons and towards fellow exhibitors.

"Pictures are a business, not a game," said Barbian at the outset of his speech, "and for the salesman or anyone else who comes to me and talks of the picture game I have no time to spare. It is a business which carries responsibilities for the exhibitor—responsibilities to the community for morals and healthy conditions—responsibilities to fellow exhibitors, and, for himself, responsibility for his investment. It is no longer a business into which one can go with a capital of a dollar and a quarter. I would not want to enter it if it were, but it is a business whose basis, like that of any other business rests upon fine principles and fundamental common sense.

Discovered Re-booking Plan

"Like many of my fellow exhibitors I entered the business of exhibiting from another business. That was some few years ago and I am, I believe, the second oldest in point of priority among subfranchise holders. I make it my business to study my business. First, I started to inspect my program—to know exactly what I was going to give my public. Five or six years ago I discovered the re-booking plan. I played, for instance, "Tess of the Storm Country" no fewer than eleven engagements, bringing it back always to increased prices, ten cents, fifteen, then twenty and then at a quarter. Next I started to look at the film. Good film will always do business.

C. A. BARBIAN

"That was my re-booking period. Then came for me a pre-release period. I started to get advance information, to visit the exchanges, to pick out what I knew or thought I wanted and pay for it as a pre-release.

Longer Runs Paid Him

"I run my pictures a week and sometimes more. A good picture for two days is better than a two poor pictures a day each, and the same principle applies to longer terms to week runs. In the end

C. A. BARBIAN'S WALDORF THEATRE IN AKRON, OHIO

it pays me to find a good picture and run it longer than to make possibly more money for the time being by putting in several poorer pictures and getting away with them through frequent change. I am out to satisfy the public—that is the only sure way to success for me or anyone else and even where I myself don't make money I want to give my patrons their money's worth.

"It is the exhibitors business to be able to recognize good pictures. If he can't do that he should not stay in the picture business—next, he must search till he finds good pictures and then, see that he gets them. There's a free and open market. It is the exhibitor's own fault if he is unsuccessful. He can and must work out his own salvation. It is up to the exhibitor. When anyone comes to me with talk of this "menace" or that "menace" I suspect him of using a smoke screen for ulterior motives. There is only one great "menace"—bad pictures. There are only two things that count—good pictures and bad pictures.

Must Reach Out

"I am a believer in reaching out for the exhibitor market. The exhibitor must go out and *find* business even at the cross roads and one way to do it, a vital way, is to advertise.

"In this as in anything else clean cut methods are the only way to results--avoid adjectives, avoid hokum, don't try to delude your public—which brings me to the question of free publicity as well as advertising. Get the news value out of your picture and let the public know it through your ads and through your press agent. See to it that your publicity man gets less bunk and more fact, more truth into his stories. I don't believe in hokum.

"We have fought a big fight in Akron over advertising. I believe in advertising. I devote, and I believe every exhibitor should devote, ten per cent. of his gross to advertising. If I do $150,000 gross in a year I spend $15,000 in advertising—not on billboards, but in the newspapers and other forms of the printed word.

Believes in Suburban Advertising

"We had a tough struggle to get the Akron papers to cooperate—there was one rate for this exhibitor and another for that—until we got together, myself and my competitors. We talked things over. I am a firm believer in talking things over, and as a result our local newspapers are no longer matching one exhibitor against another. They are, in our territory, selling us advertising in bulk? I believe in suburban exhibitor advertising. I was told that if he advertised he would keep his people in the suburbs and I downtown would suffer.

Space Nullifying

"The view I take is that if he fills his house there'll be an overflow that will come to me. I believe in large production—of theatregoers, that's why I believe in everybody advertising—even my competitor, even the suburban exhibitor. We have secured what at first I was told was impossible, viz., the same advertising rate in the suburbs as in town.

"There are exhibitors around Akron paying an 80 cent rate instead of a $1.25 rate and to this day they don't know how the reduction came about—they don't know that I personally guarantee the bulk amount that enables them to benefit.

"Our next battle was over publicity in the newspapers. They were nullifying our publicity by running it under the caption of 'Says the Press Agent.' In that way they were handing us a back-handed slap, giving us space with one hand and nullifying it with the other. 'We must run it that way' they told us, 'we can't appear responsible for the bunk the p. a. puts out.' We talked that over, we undertook to give them material they *could* run—I engaged my own press agent—it is his business to get the news element out of the pictures and there's no longer for us any back-handed caption over movie news columns.

When the brains of the world are harnessed to one machine, then and only then will a monopoly of the moving picture industry be possible.

Helping Out Competitors

"I believe in helping my competitor when he is in a tight corner and always am for passing on to him news of good film. In 1919 some five or more first run houses took my word about good films. After all there is nothing very praiseworthy in that. The better business they do, the better it is for all of us in the community—there's nothing small about prosperity. Again, sometimes we have to fight. Injustices must be combated—legal injustices affecting the very element of our business call for analysis and correction—and, too, injustices in the trade. The exhibitor must get closer to the man he is buying from and look into his methods as well as his pictures. September 2 was the fifty-second straight week I have run only First National feature productions, because I have looked into them and found them to be what I want."

"More Independent Exhibitors Wanted"

The August and one September editor spoke on behalf of the trade press and expressed appreciation of Mr. Barbian's ideals, practical methods and notable success.

J. D. Williams on behalf of Associated First National gave striking testimony of the gigantic success achieved by Mr. Barbian, quoting film rental figures in support of his statements. "To operate a theatre of only 280 seats and make the wonderful money Mr. Barbian is known to have made, and at the low admission prices charged, is proof of the great showman." "Mr. Barbian," added Mr. Williams, "represents the very foundation of the business—the exhibitor. There must be a square deal for the exhibitor or success is hopeless. The industry must see to it that men like Barbian get the pictures. What is wanted in the industry is more independent exhibitors and for such men we must create to its maximum the source of picture supply."

W. E. Lusk, general manager of First National Ohio exchange, acted as toastmaster and there is no better toastmaster in America.

Rex Beach to Samuel Goldwyn

September 25, 1920.

My dear Samuel Goldwyn:

Your resignation as president of the Goldwyn Pictures Corporation prompts me to write you, not alone on my own account, but also on behalf of American authors as a body. I am sure that neither you nor they realize the significance of what you have accomplished for them and for the screen. Nor do I believe that motion picture people understand the importance to the industry of at least one theory that you put into practice, namely, the revolutionary theory that moving pictures are not merely so much celluloid and that good pictures are not measured entirely by the quality of the camera and laboratory work.

So far as I know, I was about the first author to make his own pictures, and certainly you were the first influential producer who agreed that it was a good experiment. The others seemed to believe that the mere presence of an author in a studio would wreck it. My shock at finding in you an intelligent human being with a keen, sensible outlook upon the picture industry was second only to that I experienced later when you suggested that we undertake to seriously interest several of the big, vital fiction writers of the day in devoting their talents to the actual preparation and supervision of their own pictures.

Briefly, I hold you accountable for this: For being the first powerful producer to give real recognition to the author and to afford him not only the opportunity of presenting his stories upon the screen with the same freedom he enjoys in putting them upon the page or the stage, but also to encourage him in so doing. It took vision and courage. It blazed a new trail for other producers to follow, and Heaven knows they have done so. It did much for the industry, and it meant a very great deal to authors. You opened the studio door to authors and I hope I am not presumptuous in venturing to thank you on behalf of the whole writing fraternity.

Sincerely yours,

(Signed) REX BEACH.

Germans Film English Historical Theme; Italian Industry Hampered by Vendettas

Paris, September 17.

As everybody knows, German moving picture production has taken enormous strides within the past few months. Everywhere in Germany new companies are being organized and an infinite amount of persistence is being put into the attempt to capture the moving picture markets of Europe.

The Germans have achieved enormous success within the last year. An instance of the spirit in which they are approaching film production may be seen in their willingness to take plots and scenes from the histories of the countries that have been Germany's enemies.

Henny Porten, one of the most popular of German screen stars, is working on "Anne Boleyn," a screening of the life of England's unfortunate queen of 400 years ago. The advertising booklets that are flooding Europe (printed in four languages) declare that the Messter Film Company, which is producing "Anne Boleyn," has recreated for the occasion "parts of the city of London, true to historical models," and that scenes will be laid in "Westminster Abbey with its 400 carved wooden figures" and in the sombre Tower of London."

Other Films in Work

Imagine any producing company of the allied countries choosing at this moment a subject from German history for sympathetic treatment! Germany, of course, has her eyes upon the markets of the Allies and expects to sell "Anne Boleyn" all over Europe and in America. "Augustus the Strong" and "The Tarantella" are new super productions by the same company.

The Gloria Film Company of Berlin is producing an elaborate historical film, "The Conspiracy of Genoa." The May Film Company that produced "The Mistress of the World" is starring the popular Mia May in "The Guilt of Lavinia Moorland," "The Virgin of the Snow" and "The Women of Gnadenstein." "The Marriage of Figaro" (Monumental Film Company, Berlin), a sumptuous screen production of the story of the famous opera, has been sold in Great Britain, Belgium, France and Brazil.

No less an authority than the London Times says that the picture is of "a length and richness hitherto unseen in London," and declares that in an indefinable way it has captured the spirit and the text of the imperishable music of Mozart. There will be much to gain, declares the Times, if this new film is the predecessor of a new school.

A Berlin-Made "Jekyll and Hyde"

The same company has recently sold "Opium," a "drug" film, in Holland, Italy and Belgium. The Monumental is distributing a Berlin made "Dr. Jekyll and Mr. Hyde" that is finding favor in Europe. It follows Stevenson's story more closely than the American versions have hitherto done, and ends artistically if tragically with the triumph of evil.

Monumental's "Rose of the East," an Oriental love story, has been sold in Italy, Greece, the Balkan countries, Poland, Denmark, Sweden, Belgium and Greece. "Satan," an elaborate and daring semi-symbolical production involving as backgrounds Pharoah's court and the home of Lucretia Borgia, has been sold in all the countries of southern and eastern Europe except Russia, in France, Spain, Belgium and Egypt and in Japan. These pictures have been mentioned with the intention of giving some indication of the activity of the industry in Germany.

Italy Wastes Opportunities

Italy may not be considered as a possible rival in the moving picture world for many years to come, according to the statement of a prominent member of the French film industry who returned this week from a trip through Italy, Austria and Czecho-Slovakia. There are at the moment, he declares, a multiplicity of Italian moving picture firms, of which none but the larger are likely to survive.

WANTED: A RESCUING HERO
Catherine Calvert in a scene from the Vitagraph special, "Dead Men Tell No Tales"

Production is heavy at the present time, but the pictures are far below those of other countries from the technical point of view. The screen is a matter of sentiment and not of business. Directors, stars, distributors and exhibitors are engaged in a perpetual vendetta. Plots are copied and reused *ad infinitum* with an almost total lack of originality. Money is wasted right and left.

With one or two notable exceptions no Italian companies are in a position to offer very serious competition in any market outside their own country. In a year or two Italy will be completely out of the running as a moving picture producing country, said the traveler, and will not be able to compete in her own markets, unless a radical change takes place.

Austria Slow to Start

The industry is as yet developed only to a very small extent in Austria, said the traveler, and the country is offering a ready field of exploitation to foreign picture companies. Only two companies, Sascha and Filmag, are producing in Vienna at the present time, while the city boasts moving picture theatres to the number of 160.

The Frenchman regretted that German, American and Italian films were selling much more widely in Austria than were French made ones, but stated that the willingness of German, American and Italian distributors to sell at very modest sums was the cause. The French industry had stood out for higher prices.

Exploitation taxes amount to 25 per cent. in Austria, in spite of which business is thriving. The Austrian government, by special arrangement, was granting exhibitors' licenses only to wounded soldiers and had required that such licenses be renewed yearly by the proprietor, who was not permitted to sublet his establishment.

Prague May Be Important Center

The number of moving picture houses in Poland, Czecho-Slovakia and Jugo-Slavia is now close upon 900, said the traveler, and new ones are opening daily. He had visited Prague, the capital city of Czecho-Slovakia, and had found that while there was actually not as yet any Czecho-Slovakian moving picture production, a group of capitalists at Prague were already interested in establishing a local company for the production of raw film. There were also plans afoot for the establishment of local producing companies, but it would be many months before any of these latter would take definite shape.

Still, Still We're Paging the Still

The Show Window of the Industry Is Being Neglected

WHO can tell? Maybe some day soon when the "guvment" has cleaned up all the home likker establishments, stopped up the hole in the wall, converted Little Nell's moonshine plant into a tea garden for the mountaineer debutantes, and has solved the still problem from the alcoholic standpoint, it may turn its revnoo officers loose on the still situation from the moving picture angle.

For the movie is still on a still hunt.

Just ring for the boy and ask him to bring you the volumes that have been written around the problem of good stills. He'll come back in a few minutes and tell you they moved 'em to the warehouse because the booking department needed those two rooms they were stored in. (This article is printed as a sort of index for handy reference.)

Let's Lift the Lid

And yet how much real information concerning the creation and handling of the good still is given out? The League of Nations proposition that all covenants be "openly arrived at" would be necessary to pry off the lid and keep it off. For the still department with the larger companies is wrapped in secrecy. Ideas are jealously guarded. The magic formula is locked in the safe with the first-run contracts and only the Lord High Executioner himself knows the combination.

In fact, the chap who came to the front with the line, "All's quite along the Potomac," would revamp it today, and dipping his typewriter ribbon in the vanishing ink, write, "All's *still* along the studio." And he might add, if the meter permitted, "the home office."

When the door of the Hall of Records rolled open to the author of "Oft in the Stilly Night," the fellow members of the lodge had no idea that the "Stilly Night" had any reference "to the magnificent water scenes which Director Rools-Royce shot at the Wonderful Studios last Wednesday night" —with the stills forthcoming from said night going down into a watery grave, unknelled, uncoffined and unreproduced.

The Stealers!

The company which makes bad stills is as open as a sieve on the subject. The company that makes good ones is as tight as the well known mollusk whose end is chowder. Discretion seems to be the better part of publicity concerning good stills.

Particularly is this true in the comedy field. The writer one day met a prominent producer of popular two-reelers while the latter was being "grilled" by a member of his home publicity department.

> ### *What About the "Still-Stealer"?*
>
> *A prominent producer of popular two-reel comedies told the writer that he didn't make stills of his best stuff because the odds were ten to one some other comedy director would steal the "gag" illustrated, slip it into a picture nearing completion, and release it ahead of his, stealing the laughs, the money, and leaving him out in the cold as an imitator.*
>
> *We've slapped the face of the "star-stealer." Why not the "still-stealer"?*
>
> *One good picture is worth a million words. A good picture stolen under these circumstances is worth not only a million words you couldn't print; but a one-way ticket to the last railroad station ever built.*
>
> *Fares!*

"Why don't you send us good stills —more stills?" the publicity man asked. "Your comedies have good stuff in them, yet the stills you send us are ordinary." He sent for a set of stills on the latest comedy and proved his point.

"What you say is perfectly true," said the producer. "The reason we do not send you stills of the best stuff in the comedies is that we are afraid the ideas will be stolen. We work a long time to perfect a piece of funny business. The gag is a good one. If we were to make a still of the finished thing and publish it in advertising or publicity, the chances are ten to one that some other chap whose production was nearing completion would steal it, release his comedy before ours, get the laughs and leave us out in the cold as imitators."

Promises Don't Make Stills

Dust off the nutshell and tuck that idea in as tight as you can. We hear a lot about star stealing in the oft-mentioned "statement." Why doesn't some film boss rear up on his hind legs and fling the fearful epithet, "still stealer," at some light-fingered or light-cameraed gent? "The Stealers Are Going" might even be put to music and the whole industry invited to a community song fest. Wouldn't some director be glad to join in the merry song, sound the fife and cry the sweet potato!

In the dramatic field, the stealer skeleton is pretty well stowed away in the closet. Here is where the conference holds sway, and where promises are exacted as regularly as clockwork. One big producing concern not so long ago put on a studio trial. The directors of all the producing units were the defendants and the members of the publicity and advertising departments were the prosecutors.

The Still the Show Window

Enthusiasm reached a high pitch at the trial. Ideas were exchanged, promises made, and the directors, after affectionately embracing the entire publicity-advertising staff, went back to dark stage and moonshine set and the outdoor stuff, filled with the determination to make stills, many stills, many good stills.

Still——

They didn't.

Here again bring out the nutshell and on its smooth and shining surface record this fact: Promises neither buy parsnips, nor do they make good stills.

And why all this ten point, you softly murmur?

Because, in faith, the still is so all-firedly important. It is the heart of the advertising on any picture. About it centers the poster, the press sheets, the lobby frame, the ad cuts for the exhibitor, the one-page ad or forty-page insert in Moving Picture World or the double-truck smash in the "nationally circulated medium." The good still registers in publicity, in advertising, in the lobby frame, and in that magic spot right near that frame—the box office.

One good picture is worth a million words.

And who can tell in these days but it might be worth a million dollars?

"Watch Him Closely!"

The writer for over a year sat at a desk in this office and saw every still sent in by every producing and distributing concern in the business. For it was a job of his to put through to the engraver all the cuts used in the text pages of Moving Picture World.

What a joy it was to open the photograph envelope sent in by the publicity department of some companies! And what a sad duty it was to extract from their containers the stills of other concerns!

From a poet chap from Port Chester who now handles the stills I have borrowed a pile of them. They are before me now. I never worked in an ouija board factory so I don't know much about spirit stuff. But I can close my eyes and see *some* of the stills in that pile.

I'll give you a few of 'em right now. All right! Presto! The boy's eyes are closed! He absolutely cannot see a thing! Watch him closely as he selects the pictures from the pile and describes them for you, accurately and

When Will We Solve the Problem?

Its Importance to the Industry Is Herewith Presented

without hesitation. Back just a little —don't crowd. All right!

One That Gets Over

Number one: This is the beautiful So-and-So star in her new car. It was just borrowed from the local Fierce-Sparrow dealer and the still cameraman was caught just as he was going out the gate. He had to take it in a hurry as he wanted to get home so the brand name isn't extra clear on the axle.

Number two: This is the charming unknown ingenue reading her favorite trade paper. This is bound to get across and be played up with the caption, "She Knows Who Leads the Field!" (Place it in all the papers the same week.—Note to publicity department.)

Number three: This is the star and director talking over their new script. They are both markedly far-sighted, as the script is six feet away. Director may wear puttees or a soft hat. This is optional.

Number four: This is a big cabaret set for the Forthcoming Special De Luxe. Confetti and streamers show lavishness of production. Extra girls look intently at camera.

Numbers five, six, seven, eight and nine: These are typical scenes from the newest Blank serial. We do not reproduce them, as we are opposed violently to giving the railroads, rope, time bomb and automatic pistol companies any more free advertising than we have to.

Nothing But the Furniture

Number ten (the blindfolded Boy still speaking): This is the set which proves conclusively that the line "$800,000 production" is nothing but the truth. Actors are all shooed off the set. No action. Nothing on it but furniture. (In the writer's private opinion, although he doesn't dare express it, this type of still is the winner of the life sentence at Leavenworth.)

Number eleven: This is the star off-stage. She may be playing golf cross-handed, or fondling her pet Neuralgian straw-hound. If it's a he, he's standing on the steps of his new bungalow or hunting big game in an ice-cream gunning coat.

Although it's not good technique to stop at the number eleven, we submit these eleven types, not for consideration, but for the "out" pile. Let's junk 'em and start where they leave off.

But, just one minute please, sit tight in your seats and hold fast to the rail, for we must tell you about a "orrible" example. A pufflicity man was just opening a new lot of stills when we ambled into his office, casual like. Among them was one—there was a beautiful white horse, it was a pippin', we were raised on a farm and know horses. This horse took up about ninety per cent. of the still, that is its head and shoulders did, while way over on the side, almost lost to view, was a cowboy. Who was this gent almost in obscurity? Why, boy, he was only the star of the picture.

As stated before, it was a pleasure to receive and handle stills from some companies—technically and artistically good, well staged, plenty of action evident, varied.

We accent the word "varied." For often a set of stills shows up with the request, "Please use a nice layout." We try our best, but all we can get out of the bunch is a one-column cut. The star has raised her right hand in one still, raised her left in another, and that's about all—about as much variety in the lot as in a pickle outside the Heintz factory. And when variety wasn't lacking it was clearness or adaptability for reproduction.

Ask Ruth, She Knows

For many a still is born to blush unseen and waste its sweetness on the waste-basket air.

Ruth Imlay, the capable young woman who has charge of the still department of Famous Players-Lasky, with hundreds of thousands of stills under her little lock and key, blushed when in our presence the moguls of her publicity department told her that she had the best department in the business.

Ruth has been handling the stills for Famous Players for five years, so we'll forgive her this:

Said Ruth: "We're expecting the *stills* for 'Home Brew,' Sennett's next comedy, to be the best ever."

Major Charles H. Bell, who returns this week to London to take charge of Famous Players' London studios, asked what he intended doing in the line of stills, said: "We have never paid much attention to stills in England, because, I suppose, we never really appreciated the value of advertising. The still is the center of film advertising.

The London Way

"But when I return to London, I shall establish a special still department, and since we will be in close touch with Paris fashions through our own Paris establishment, I shall play up as much as possible the fashions in our pictures."

Major Bell had in his hand the name of the London representative of a big American fashion magazine. "I am going to invite her and other fashion experts to sit in with us on our still pictures, so that we can get as much as possible out of any hat, gown, or piece of finery."

The writer showed Enrique Santos, producer of "Quo Vadis," the pile of stills which we went through in the above paragraphs. On the top was the picture of Miss So-and-So in her new car. Mr. Santos could not speak English, but the question as to the value of the still was put to him by an interpreter. He picked it up. And laughed.

Enough money is wasted on bad stills each year by some producing companies to pay the salaries of a good still cameramen for each one of their producing units. As it is, the still cameraman is usually at the beck and call of every company on the lot.

Let's Go!

Let's take the stealers out to sea and sink them.

Let's not be too anxious to make the 5.15 or the new limousine at the studio, but be willing to stop the scene and give more time to variety, setting and action in stills.

Let's save developing and postage bills and put the money into more still cameramen. "Fewer and Better Stills" if you insist on a slogan.

Let's take the lid off the still question. The more we know about the industry the better it will be, the more friends it will have, the more power it will have, and the more money it will make.

The better the still grows, the better the industry grows.

Why stay still?

WILLIAM J. REILLY.

Are Better Stills Brewing?

Ruth Imlay, the young lady who handles the big still department of Famous Players-Lasky, says: "We expect the stills on 'Home Brew,' the next Sennett comedy, to be the best ever."

Are better stills brewing?

Brew on, Macduff!

Enough money is wasted each year on developing and postage bills to pay for a good still cameraman for each producing unit of every film organization.

"Fewer and Better Stills"—if you must have a slogan.

But what we must have are good stills!

Many a bad one is born to blush unseen and sport its crudeness on the waste-basket air. The more stills in the waste basket, the less money at the box office!

German and Italian Films Predominate in Switzerland Theatres, Says Consul

CONDITIONS in the Swiss moving picture industry are discussed in a recent report to Washington by Thornwell Haynes, American consul at Berne. There are about 150 picture theatres in the country, with an average seating capacity of 120 seats. These theatres rent their films from concerns who purchase them on their own account. Average rental prices are based upon footage; all films are subject to censorship, and certain subjects, such as strangling scenes, are prohibited.

The most important dealer is the Schweiz. Filmgesellschaft, with headquarters in Geneva and a branch in Zurich. Another important concern is Pathe Film Verleiggesellschaft, Zurich, which buys and rents films of the French Pathe company and others; a third dealer is the World Company, of Geneva. A few Swiss film importers buy films for Germany, Austria and the Balkan countries.

Of the films on the market, 25 per cent. are German, an equal percentage Italian and 20 per cent. French. Before the war French films dominated the market, controlling about 50 per cent. of the whole trade. At present Italian films are popular. Films produced by the Nordische Film Company, Stockholm, Sweden, also appear often.

American Films Liked

The best known American films in Switzerland, the consul declares, are devoted to comics and dramas. The former are of short length while the latter sometimes last over an hour. Scientific films of American origin also appear from time to time. The usual program in most of the theatres consists of two long films and one or two short ones. American films representing detective plays, adventure scenes, Indian or Wild West pictures generally meet with great success.

There is but one company in Switzerland engaged in the production of moving picture films. As films enter Switzerland only in transit (remaining in the country only for the period during which they are exhibited at different theatres) no statistics are available, but the turnover can be estimated from the fact that the 150 theatres use three or four films a week, with a total show time of about two hours an evening.

Charges Black with Disloyalty

(*Continued from page 756*)

representatives here gave their assurance that the former had given them the right and power to act with the other members and be guided and governed by the actions of the majority. So persistent were they in this claim that one would have looked to them as being the very last to violate that rule. There were some minor matters considered at the meetings of the organization and for a time the policy was carried out to the letter.

"Then came along the new demands of the stagehands, musicians and motion picture operators. The figures they quoted were so far in excess of what we had anticipated that we refused to act favorably on them.

"Once again we all agreed to act as one, with the representative of Black's theatres again emphasizing the importance of concerted action. J. William Schaake, of the Lowell Opera House, the local stock house of the city, came forward with the assurance that he would stick to the last—and later he proved himself to be a man of his word.

"Joe Mack of the Rialto Theatre also stated that he would be guided by the majority and would not desert the ship under any circumstances, and he didn't, as later events proved. The other smaller theatre managers, although knowing full well that they would suffer quite as much, if not more, than some of the others, showed the right stuff by expressing approval of the attitude taken and promised loyalty to the cause. With this assurance, every one felt reasonably sure that our organization had no one against whom they could hurl the charge of disloyalty.

His Story of the Meeting

"On Sunday night, September 5, a meeting of the theatre managers was held and later a conference arranged with the local representatives of the musicians' union. Previously the differences between the stagehands and motion picture operators had been straightened out temporarily through an interchange of views and propositions with their international representatives.

"When the conference with the musicians was concluded the managers were unable to come to an agreement over the arrangements with some of the theatres, and it was naturally agreed among the managers that they would stick together until those differences were straightened out.

"Imagine our surprise when the Merrimack Square Theatre manager on Labor Day came out with the announcement that he was going to put in his musicians—that he was acting under an order from the 'powers over him'—and that the other theatres take their musicians in under protest.

Demanded Resignations

"The protest that did arise immediately was from the other theatre managers and directed against the Merrimack Square Theatre manager and owner. Despite these protests he insisted on breaking his agreement with his fellow managers and deserting them under fire.

"The other theatre managers met the same night for the purpose of asking for the resignations of the Black representatives here in the Lowell Managers' Association, so that hereafter they may 'paddle their own canoe.'"

THREE VIEWS TAKEN FROM D. W. GRIFFITH'S SPECIAL, "WAY DOWN EAST."

A drama about the country folk adapted from the stage drama and having Lillian Gish and Richard Barthelmess at the head of the cast.

Fort Wayne Youngsters Pay $41,000 Each Year to See Motion Pictures; "Little Mary" and Hart Best Liked

THAT the relative value of juvenile patrons to a moving picture theatre is a fruitful subject for consideration by exhibitors everywhere is shown by a recent survey made in the grammar schools at Fort Wayne, Ind. From the survey it is evident that the children are extremely vital to the success of the "movies."

Investigations among the 9,000 pupils in the grammar schools at Fort Wayne, revealed that 6,771 of that number attend moving picture shows at certain intervals, and 2,369 of them witness at least one show a week. With a total of $800.30 spent at the shows in a week, more than $41,000 is spent in theatres by these youngsters in a year.

Reports of this investigation were made by R. W. Himelick, superintendent of schools, and his assistant, F. M. Price. After the survey both reached the conclusion that the moving picture theatres interfere in no wise with the ordinary school activities of the children.

Great Educational Factor

"The moving picture is bringing to the door of every child a large part of the countries of the world," said Mr. Himelick. "The greatest problem of the public schools today is visual education. Thus far the schools have done very little with it because of the active part which private capital has taken.

"We must admit that in many ways the Rocky Mountains can be brought closer to us through the moving picture than by actual contact with them. In a sense we get the mountains and the scenery in action. We also can see so much in a very short time. Many of these beautiful pictures could never be seen by the majority of people if it were not for the moving picture. The expense in getting to these places is prohibitive in most cases."

Wild West Films Popular

The result of the investigation shows that the children are not interested in the "eternal triangle" nor do they care anything about discussion of sociological questions. They enjoy and are especially interested in the clean educational and entertaining pictures. Pictures with sex morals and other shady characters find no upholders among these youngsters, who are rapidly learning to distinguish between the pictures of quality and those of an unsightly order.

Wild west pictures are especially endearing to the hearts of the boys in the third, fourth, fifth and sixth grades. It is at this age that the lads get out the Fourth of July cap pistol and emulate the riots and wars so appealing to boys. Wild west pictures have a direct application to boys' lives and are about the only means of satisfying their craving for excitement and thrills.

Pickford and Hart Lead.

The survey at Fort Wayne shows that William S. Hart is overwhelmingly popular with the young males, while the larger number of girls' votes place Mary Pickford in the first place in popularity. The girls, according to the teachers, idolize and worship Mary.

Mary's picture, "Pollyanna," finds the greatest favor among the girls and leads in the popularity of plays. "Huckleberry Finn," however, finds a warm spot in the hearts of the boys. Following is a list of the popular plays in the order chosen: "Pollyanna," "Black Secret," "Huckleberry Finn," "Down on the Farm," "Daddy Long Legs," "The Lion Man," "Uncle Tom's Cabin," "The Invisible Hand," "Tarzan of the Apes" and "The Fall of Babylon."

The following actors and actresses were voted the most popular: Mary Pickford, William Hart, Charles Chaplin, Douglas Fairbanks, Pearl White, Fatty Arbuckle, Marguerite Clark, Tom Mix, Harold Lloyd and Wallace Reid.

Attendance Statistics

Each student was asked if he or she ever went to shows, how often, if attendance was with parents, what kind of a show was liked best, and the total amount of money spent each week for moving pictures.

Of 1,027 first grade pupils, 356 attend the theatres at least once a week; 325 out of 1,020 second grade children go once a week; 264 out of 865 from the third grades; 288 out of 812 for the fourth; 319 out of 908 from the fifth; 336 out of 790 from the sixth; 277 out of 582 in the seventh, 304 out of 582 in the eighth grades attend moving pictures once a week. This shows the primary children have the smallest percentage of theatregoers and the eighth grade the largest.

Fewer Go Twice a Week

Although a large number of the youngsters manage to see the shows twice a week, the percentage is much lower than the once-a-week class. The figures are 103 from the primary, 102 from the second grade, 83 from the third, 91 from the fourth, 92 from the fifth, 114 from the sixth, 92 from the seventh and 127 from the eighth grade. This is a total of 850 who attend twice a week.

The primary grade, with 37 out of 1,027, has the lowest percentage for those who go three times a week. Second grades are a close second with 36; third grades have only 31; fourth, 53; fifth, 77; sixth, 55; seventh, 39; and eighth, 58. A total of 387 see the "movies" three times a week.

202 Attend Three Times a Week

Only 202 in the Fort Wayne schools attend more than three times a week: twenty-two in the first grade, 21 in the second, 28 in the third, 27 in the fourth, 31 in the fifth, 28 in the sixth, 22 in the seventh, and 23 in the eighth. The fact that a higher percentage of eighth graders witness the moving pictures is said to be due to the fact that more of them earn their own spending money.

In the primary grades 176 children attend the theatres without their parents and 385 are accompanied. In the second, 276 without parents and 386 with them, in the third 233 without and 329 with, in the fourth 320 without and 247 with, in the fifth 359 without and 257 with, in the sixth 440 are unaccompanied and 245 are accompanied, in the seventh 172 with and 332 without, and in the eighth 374 attend without adults and 130 with them.

Special Delight in Industrials

This shows that the percentage of pupils attending with their parents or adults decreases from the high mark in the first grade to a low mark in the eighth grades, in which more go unattended than with older folks.

In the primary grades 336 prefer fairy pictures, 350 wild west and 159 are more interested in serials. The choice in other grades is about in the same ratio except that fairy stories meet with less approval and the serials and wild west the most.

A good-sized number of the youngsters take special delight in the industrial scenes and pictures. Some of them admitted that there was something more fascinating in these pictures than a thrilling wild west feature can produce with Bill Hart holding up a train single-handed. There are 1,092 pupils who reported a liking for industrial pictures. The eighth graders were the most interested. Animal pictures attract the attention of all youngsters, there being an equal percentage from each grade.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

YOUR especial attention is invited to the special article appearing in this issue of Moving Picture World dealing with the international situation in the film industry. We do not share in the alarm that has been in evidence in some sections of the American activities over foreign competition or foreign boycott.

American pictures are doing well in the foreign field. They will continue to do well so long as the product is worthy, and the competition in all countries, save Germany, is at the present time on the basis of merit alone.

The cablegram received by Ernest Shipman, also printed in this issue, is a practical indication of the success of American pictures at this time, and conditions are very satisfactory from all points of view.

Indiana exhibitors have demonstrated their responsibility by effecting an exhibitors' organization, and they have elected Gustave Schmidt as their president. Mr. Schmidt is an exhibitor of responsibility as well as ability, and under his leadership the organization should flourish and grow.

Comment of moving pictures by those who know nothing about moving pictures is becoming more common. The New York Times, which has always maintained a cynical attitude toward the screen, rises to remark: "If they only could get away from the idea that photoplays or photonovels are the true field of the screen and devote their time to photo-poems of short moving pictures, setting forth single dramatic incidents with pictorial backgrounds, they might find themselves stuttering less."

The absolute absurdity of this suggestion is the best evidence in the world that the "Times," along with other highly dignified and thoroughly assinine publications, is continuing to converse through its chapeau.

"I advertise," said an independent—oh, very indepedent—producer, "in the 'Emotion Picture Ooze' because I can always get $10,000 worth of advertising credit and it's all right about paying, you know."

In the same publication Mr. Fox, Mr. Zukor, Mr. Rowland, Mr. Waters and others are expected to pay at the usual payment periods.

They, as it were, absolutely finance their competitor producer!

Funny stuff for all but Mr. Fox, Mr. Zukor, Mr. Rowland, Mr. Waters and other responsible men.

The name of the big Fox success has been shortened so that it now reads "Over the Hill." This is a distinct betterment, and a production with the unquestioned merit that this possesses is entitled to a good name.

We have seen the forthcoming Vivian Martin picture, "The Song of the Soul," and this engaging young star appears to better advantage as an actress in this production than in any we have noted. This is the first Messmore Kendall production, and it is a very successful beginning. We are moved to congratulate Mr. Kendall on the production, having in mind story, photography and direction.

Clip and Paste

For Photoplay Editors and Theatre Programs

Will Rogers next picture for Goldwyn will be filmed from the Irvin Cobb story, "Boys Will Be Boys."

Mae Marsh is at work on a new production for Robertson-Cole called "The Girl Who Lived in the Woods," under Director Jack Rudolphi.

James Cruze will direct Roscoe Arbuckle in his new production for Paramount, "Dollar a Year Man."

House Peters, Florence Vidor, Joseph Kilgour and Margaret Livingston play the chief roles in the new Ince production, "The Magic Life."

A new Chester comedy entitled "You'd Be Surprised," has just been completed at the Chester studio.

Alfred Allen has been selected to play the part of "The Laird" in "Kindred of the Dust," to be filmed by Frank Borzage for the International Film Company.

"The Bridal Path," a new drama by Thompson Buchanan, will be filmed by Goldwyn in the near future.

Henry King will direct Pauline Frederick in her new picture for Robinson-Cole.

Charles Ray is getting ready to film a play based on James Whitcomb Riley's "Old Swimmin' Hole."

Maurice Maeterlinck's first story written specially for the screen is "The Power of Good," and is being put into continuity by Elmer Rice of the Goldwyn scenario staff.

Neely Edwards is the newest star to have been signed up by Special Pictures Corporation.

Marshall Neilan has completed "Dinty," featuring Wesley Barry, and has begun production on "Pards," an adaptation of the Ben Ames Williams story, "Not a Drum Was Heard," with James Kirkwood and Marjorie Daw in the leading roles.

Anna Q. Nilsson, who is seen in R. A. Walsh's second independent production for Mayflower recently turned down an offer to head her own company. A coterie of Swedish capitalists broached the actress with a proposition whereby she would produce pictures in Sweden at the head of her own organization. Miss Nilsson, however, prefered to secure a niche in America's Hall of Film Fame.

Mary Thurman and James Kirkwood who played "opposites" in several Allan Dwan productions presented by Mayflower, notably "In the Heart of a Fool," and "The Scoffer," will again exchange amorous glances in Dwan's first offering for Associated Producers.

Milbourne Moranti, whose one reel comedies are being released by Special Pictures Corporation, is now on location at Mist, Cal., in the high Sierras of Madera county. He will return in ten days to his studios at Long Beach, Cal.

Ford Sterling is back in Los Angeles after four weeks' golfing at El Monte, Cal. He is soon to start work on his first production for Special Pictures Corporation, having recently left the Sennett fold to affiliate with the newer organization.

Louise Fazenda is once more in Los Angeles after a personal appearance tour with Mack Sennett's "Married Life" up and down the Pacific coast. Miss Fazenda will soon begin work on her new contract to star in two-reelers for the Special Pictures Corporation.

Viola Dana again will demonstrate her ability as a dancer in "Cinderella's Twin," by Luther Reed, her new Metro starring picture. However, it will be ballroom dancing that the little star will do in this picture instead of the combination of the shimmy and toe dance seen in "The Chorus Girl's Romance," her most recently released production. Wallace MacDonald, who is playing opposite Miss Dana in "Cinderella's Twin," was her dancing partner for the dancing scenes.

Lois Wilson will play the leading role in William DeMille's screen production of Sir James M. Barrie's, "What Every Woman Knows," for Paramount. Incidentally Miss Wilson has just been engaged under a five-year contract to appear in Paramount Pictures and it is probable that she will continue to work under William DeMille's direction indefinitely.

British "First National" Almost Ready; Distributor-Exhibitor Fight Continues

Chester Clegg Finishes Main Details of His Scheme of Co-Operative Distributing Company—Theatre Owners, Booked Solid for Months, Have "Edge" on "Renters"—Has Hoffman Resigned?—Washburn Has Leading Woman

(Special to Moving Picture World)

London, September 11.

CHESTER CLEGG, once of Famous Players-Lasky, has been busy with his scheme for a co-operative film distributing company on "First National" lines, and it is understood that, following a week's conferences in which a large number of British exhibitors participated, the main details of the scheme have been settled and that it will be finally submitted for general opproval within a few days.

The basis of the scheme, of course, will be the issue of franchises, the holders of which will have exclusive district rights in films controlled by the company at a fixed rate. It is hoped to secure a franchise holder in every considerable booking area and it is obvious that the economy effected by the lack of any necessity for a sales organization of the usual expensive type will more than compensate the promoters for the concessions they will make to exhibitor-franchise holders.

Cannot Forecast Future.

The constitution provides for a certain number of founders (already, I believe, nominated) who will act as a board of control and receive special remuneration, and franchise holders will share in the profits.

The future of this at any rate courageous venture cannot be forecasted with any degree of certainty at this date. Details are lacking and, quite apart from details, we are a very conservative race, but if, as it is believed, the option of the Associated Producers' output is the attraction which will be placed before managers, they will certainly be interested. Some substantial exhibitors are already "in," though I believe the biggest theatre circuit of the country is not interested at the moment.

Certainly if Clegg gets away with his flotation there will be no little excitement among the renters in this country, who have not had to face exhibitor competition and who are not on too cordial terms with many of their customers at this moment.

Officially, in fact, there is at present a suspension of relations between renters and exhibitors as a result of the contract dispute. The Cinematograph Exhibitors' Association has announced October 1 as the date on which its members must use only its own standard form (which the Renter's Society will not recognize), but branches of the body have gone one better by refusing to deal except on the standard from the present date, and business is slack in some renting offices as a result.

Exhibitors Well Protected.

With programs filled solid for six months or more (some halls are booked "tight" well into the back end of 1921) the exhibitors are in a good position to withstand a siege. There are signs that the renters recognize the odds to be against them and a leading member of the very K. R. S. Council which is defying the exhibitor has published an article in which he argues that neither formal contracts nor trade associations are really necessary to the conduct of business.

Some other members of the renters' body are believed privately to hold similar views, which does not suggest that they will fight as a very united body. Meanwhile Goldwyn, Ltd., and other non-association renters who have accepted the standard, must be reaping some nice business.

As hinted in my last letter, Joan Morgan has been formally announced to be Bryant Washburn's leading woman in "The Road to London," and those who know her work are quite confident she will make good. Washburn made up his mind after seeing her in "Little Dorrit," a Dickens adaptation just shown to the trade here.

It is more than probable that when Milton Hoffman arrives in New York in November, at the conclusion of his contract with Famous Players-Lasky British Producers, Ltd., it will be as a free agent. There is a persistent rumor that his resignation is already in the hands of F. P. L., but there is no reliable information of his future plans.

Difficulties of Finance.

People with schemes for new British production companies are not finding it so easy to get their money as in 1918. In the case of several grandiose schemes even of that period, the underwriters were left to shoulder the greater part of the financial burden, and the subsequent careers of these companies has not been such as to encourage them to further risks.

Generally, it has not been the soundest concerns which have gone to the public for the biggest capital, and even the most ingenuous believers in the film trade as a source of unlimited wealth are now capable of seeing through schemes of which the chief basis is the intention to erect miniature copies of Los Angeles in this country.

When a sound company like Broadwest asks for more money it gets it, just because it is able to point to past profits earned by sound work on a more modest scale, and it seems that the producer with visions of a million pound company will in the future have first to raise enough money privately at least to enable him to show that he can make saleable films.

Attempts to form a trade union of theatre managers here are being opposed chiefly on the ground that the new body will be a branch of the National Association of Theatrical Employes, of which other theatre employes, over whom the manager has to exercise authority, are already members. It is thought an undesirable identity of interest would be created between the man in charge and his assistants, and certainly if managers were "called out" in a dispute affecting operators or doormen, it would be a strange situation.

But if this difficulty can be got over—as it has been in the case of railway unions by making stationmasters a special class—the new union ought to catch on. Almost every section of the trade, with the exception of the office workers, now has its union. Even "crowd" actors are being angled for by the Variety Artists' Federation and the Actors' Association.

The latter, by the way, are promoting legislation making it necessary for every person who engages artists for stage or film work to be licensed by the government, and it is not unlikely that they will succeed. Variety agents already have to hold a license from the London County Council and retain it only by good behavior.

Changes in Representation.

There are persistent rumors that Morris Greenhill will control European rights in the First National output as well as those of the United Artists. These films may not be marketed by Greenhill's own organization at all; my latest information is that a company not previously mentioned in connection with the contract will take over as far as the V. K. is concerned.

But most rumors on this matter need a very considerable discount. Greenhill's own position in regard to the United Artists is uncertain and his arrangements probably by no means complete. It is, in fact, suggested that they depend upon the successful flotation of a suitable company to finance the deal. In the meantime, Walturdaw continues to offer First National subjects.

FRATIL.

PICTURE OF THE HAL E. ROACH COMEDY STUDIOS IN HOLLYWOOD

This is one of the biggest comedy studios in the world and houses the Harold Lloyd Company, Rolin Comedies and the Hal Roach "Girl" comedies, all released by Pathe.

Consensus of Trade Press Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

The House of Whispers

(J. Warren Kerrigan—Hodkinson—5 reels)

M. P. W.—The picture is sure to please where J. Warren Kerrigan is a favorite.

N.—Another interesting mystery story.

T. R.—"The House of Whispers" constitutes one of the most entertaining as well as perplexing mystery pictures thrown on the screen.

W.—Well sustained mystery drama and works up to splendid degree of suspense.

The Husband Hunter

(Eileen Percy—Fox—5 reels)

M. P. W.—There is so much brilliance of presentation and infectious good humor about the first reels of this Fox production, "The Husband Hunter," that it is doubly disappointing when, at a critical moment in the story, it suddenly develops scenes that overshoot the mark and tend to flatten out the good effects previously achieved. A vigorous editing in certain obvious places would do much to tone down the unpleasant features and retain the enjoyable comedy element. It is well worth revising.

E. H.—Provides good entertainment.

N.—Farcical development of Fitzgerald's comedy drama.

W.—Storyless comedy has some effective "low" scenes.

The Law of the Yukon

(Realart—6 reels)

M. P. W.—In spite of the few defects which it contains, the production will form an attractive feature for the average audience.

E. H.—Has its strongest point in its abundance of snow scenes that should be relished on hot days.

N.—This picture proves a disappointment.

W.—Badly botched picture based on Robert Service's poem.

Little Miss Rebellion

(Dorothy Gish—Paramount—5 reels)

M. P. W.—The story is consistent and natural, the action snappy and the entire picture is highly pleasing and diverting entertainment.

E. H.—The vein of humor is deep enough to lightly tinge the drama and keep it interesting.

N.—Dorothy Gish scores in story filled with hokum.

W.—Star's wonderfully clever business and some really funny subtitles put picture cleanly over.

The Stealers

(Feature Cast—Robertson-Cole—7 reels)

M. P. W.—Is a presentation of the highest class, one of the great instrumentalities of the screen intended to improve humanity in its spiritual and actual relations to one another.

E. H.—Presents a well balanced cast directed by W. Christy Cabanne in a seriously dramatic production that provides satisfactory achievement.

N.—Exceptional from both directorial and technical angles.

W.—Very good beginning, but many turns of picture's body don't convince.

A Village Sleuth

(Charles Ray—Paramount—5 reels)

M. P. W.—It lies between straight comedy and burlesque, its situations are arranged to bring out the comedy-mystery of the story, and the detail and character work throughout are good. Charles Ray's impersonation of Bill Wells, the country boy whose chief ambition is to be a detective, is humorously grave.

E. H.—Charles Ray is herewith to be seen in one of his best pictures to date.

N.—Ray scores again as a country yokel.

T. R.—Offers good entertainment. Comedy and melodrama are agreeably mingled in the plot, which provides many amusing situations, combined with decisive thrills, a supposed murder mystery angle and commendably fast action.

W.—Ray's fine characterization results in very pleasing picture.

39 East

(Constance Binney—Realart—5 reels)

M. P. W.—It is pleasantly human, and the struggle of the heroine to make a name for herself in the world of song is just difficult enough to win her real sympathy, without causing the spectator any undue distress.

Constance Binney is steadily improving as a screen actress. Her attractive personality from every point of view is a great asset, and she has grown more sure of herself and has broadened the scope of her facial expression. Always a delight to the eye, her grasp of the emotions is quicker and firmer.

N.—Entertaining picture made from stage success.

T. R.—Scores a decisive hit. Constance Binney wins the hearts of all patrons by her appealing work in the heroine role; a performance touched with just sufficient sly and yet charmingly unconscious humor as to stamp it as one of her most effective screen offerings.

W.—Distinctive and thoroughly amusing comedy.

Pink Tights

(Gladys Walton—Universal—5 reels)

M. P. W.—While this five-reel Universal picture, "Pink Tights," follows too closely the lines of "Polly of the Circus" to be classed as entirely new in theme or plot, it contains some highly entertaining variations and is succesful on its own account. In spite of its familiarity, it has a fine human quality and makes its way to a climax of unusual appeal.

N.—Slight story, but entertaining incident in circus picture.

T. R.—An appealing story of circus life and a little trapeze performer who overcomes the scruples of the town fogies may be found in "Pink Tights." It is a sweet, simple and human photoplay which has much more character than many more pretentious offerings. It is essentially human and wholesome.

W.—Another delightful little human picture from Universal.

The Price of Redemption

(Bert Lytell—Metro—6 reels)

M. P. W.—A fine entertainment.

E. H.—It is splendidly directed, finely staged and the various roles are convincingly handled by a capable cast.

N.—In all the picture offers an adventurous hour.

T. R.—It is not always believable, but it is recklessly exciting and full of daring exploits and adventure.

W.—Very lurid melodrama with much unnecessary action.

Clothes

(Olive Tell—Metro—6 reels)

M. P. W.—Is a conscientious reproduction from the stage version, and for screen purposes it provides fair entertainment.

E. H.—Should prove an excellent drawing card for any theatre.

N.—Without dialogue, the picture suffers from lack of incident.

T. R.—Metro has made a capital society drama from Channing Pollock's successful play, "Clothes," in which Grace George originally starred.

W.—Society drama lacks substance and class.

From Now On

(George Walsh—Fox—7 reels)

M. P. W.—Strong drama of underworld.

N.—We consider it on the whole good for almost any audience, and the star, fighting to win back by any means what has been stolen from him, has one of the most appealing roles of his career.

T. R.—Should prove a welcome box office asset.

W.—R. A. Walsh makes absorbing crook melodrama from a Packard story.

Help Wanted—Male!

(Blanche Sweet—Pathe—7 reels)

M. P. W.—In it are found practically all of the desirable attributes of the light summer comedy. It is a story full of romantic happenings, humorous episodes, attractive, sunshiny outdoor scenes and has a pleasing plot of the semi-frivolous sort.

N.—Too light and vapid for a five-reeler.

T. R.—Blanche Sweet is most alluring in this farce comedy, and more of this type of picture starring Miss Sweet would be welcomed widely.

W.—Slim and inconsequential plot develops into just fair entertainment.

Woman's Man

(Romaine Fielding—Arrow—5 reels)

M. P. W.—Skilful directing has created an atmosphere of suppressed villainy in the Arrow release, "Woman's Man," that incites interest right at the start and sustains it throughout the picture.

E. H.—Offers Romaine Fielding and Velvet Beban in exceptional performance of western melodrama presented in high grade fashion.

N.—An exciting story full of interest.

T. R.—It ranks as a conventional western melodrama, fairly entertaining, but handicapped by poor continuity and loose construction.

Industry in Japan Makes Rapid Progress, Says Goldwyn's Far East Representative

THERE is a world market for American-made motion pictures and Goldwyn product is reaching the market. Geoffrey Nye, Far East representative for Goldwyn Pictures Corporation, has just returned to New York from a ten months' trip through the Orient marketing Goldwyn films. He signed contracts for the distribution and showing of Goldwyn pictures in every country that he visited and at figures in excess of that ever received by Goldwyn or any other producer, it is claimed.

Mr. Nye contracted for the handling of Goldwyn films in Japan, China, Java, the Philippines, Australia, New Zealand, India, Burma and Ceylon. He reports a widening demand for the best that America has to offer in the way of motion pictures.

Japan Forging Ahead

Japan has made wonderful strides in the making and distribution of mtion pictures, Mr. Nye stated. Fully 70 per cent. of the films shown in Japanese theatres are of native manufacture. Japanese screen stars have just as enthusiastic followings as have American stars. Fifteen of the forty theatres on the great theatre street of Tokyo show American films, the rest Japanese pictures.

Mr. Nye signed a two-year contract in Japan, whereby forty Goldwyn productions a year will be handled. The distributing corporation, inaugurated and launched by Mr. Nye on the spot, is financed and controlled by one of Japan's great commercial and mercantile companies which owned four great picture houses in Japan, two in Tokyo, when Mr. Nye signed the contract, and expected to buy half a dozen more in the immediate future. Geraldine Farrar in "The Flame of the Desert" was the first Goldwyn picture shown in this corporation's theatres, with Mabel Normand in "Pinto" following.

China Has Only Sixty Theatres

In China, Mr. Nye signed a two-year contract for the handling of Goldwyn pictures. There are only about sixty motion picture theatres in China, with a population of 400,000,000 persons, Mr. Nye reports. While the Chinese patronizes pictures when away from his native country, in China itself he has not yet formed the habit. The admission price in China is $1 Mexican (standard) which now equals about 74 cents gold.

In Manila, Mr. Nye signed a contract for the handling of fifty-two Goldwyn subjects a year. There are said to be 40,000 American troops in the Philippines and the consumption of films, both among them and the natives, is entirely of American origin.

In Singapore and Java, Mr. Nye reports that the demand is mostly for serials. Usually three episodes of a serial and one comedy are shown at a performance. Sometimes 16,000 to 22,000 feet of film is run off at a showing. Singapore has six big picture theatres while Java in general has about 300. The British military censorship of films in Singapore is very strict, said Mr. Nye, nothing being permitted which would reflect on the white race. Even low cut gowns are taboo.

The Situation in Other Countries

In Australia he contracted for the distribution and showing of the entire Goldwyn product for one year. In New Zealand the Goldwyn pictures will be handled by a New Zealand concern which was founded and managed by Mr. Nye. There are about 1,200 motion picture theatres in Australia and about 300 in New Zealand. American films are popular in both countries and Mr. Nye believes the market for them there can be greatly enlarged.

In Bombay Mr. Nye arranged for the releasing of forty-six Goldwyn pictures a year for a period of eighteen months for India, Burma and Ceylon. The contracting firm owns about twenty-five large picture houses in India, the Bombay Theatre, where Goldwyn pictures will first be shown being one of the finest in the country. Sixty per cent. of the Indian theatres run serials, Mr. Nye reports, two and three episodes being shown at a time. The natives are just as great fans as are the English and the number of theatres is being rapidly increased.

Australia and New Zealand offer the biggest field for the marketing of American-made motion pictures, but India is developing rapidly as a market place while Japan is fruitful soil worth careful tilling despite the healthful condition of native production.

Mr. Nye expects to remain in New York for a few weeks before looking for new worlds to conquer.

GEOFFREY NYE
Far Eastern representative for Goldwyn Pictures Corporation

73,251 Persons See "Earthbound" at Big Capitol Theatre in Single Week

SO great was the attendance at "Earthbound" at the Capital Theatre the week of September 19 that Goldwyn has issued a sworn statement giving the figures. During the week 73,251 persons saw the great motion picture.

This in itself is a phenomenon as striking as were the scenes attendant upon the first day's showing at the Capitol when 7,000 persons stormed the theatre at the 7 p. m. performance, necessitating the calling out of the police reserves to clear Broadway to traffic and to line the patrons up in front of the box office in two lines three blocks long to wait for the next performance—just as striking as was the fact that the selling of tickets had to be stopped four times that day and that the paid admissions for the single day amounted to a little under $16,000.

It requires a little figuring to realize just how many 73,251 persons means. If that number of persons attended a picture shown at almost any other picture theatre in America it would fill the house for a run of six weeks. It equals the number of persons who can get into the Yale Bowl to see a great football championship decided, and twice as many as can get into the Harvard stadium. It is practically twice the attendance at one of the world's series of baseball games at the Polo Grounds, New York, when every seat is sold.

There are many other reasons for the great appeal of "Earthbound" to picture fans and to persons who seldom enter a theatre—the directorial skill revealed by T. Hayes Hunter, the unusualness and thoroughness given its production by Goldwyn, the masterly acting of a highly competent cast and the widespread publicity given "Earthbound" during its four weeks' run at the Astor Theatre where it played at the prevailing scale of Broadway legitimate prices.

Vera Gordon Portrays Mother Role in "North Wind's Malice"

The second screen appearance of Vera Gordon, the Russian actress who achieved a smashing hit in "Humoresque," will be made in the Goldwyn-Rex Beach production of "The North Wind's Malice," based on one of Mr. Beach's successful novels of Alaskan adventure. In it Miss Gordon has another Jewish mother role which in her hands stands out just as did her part in "Humoresque."

Because of the big hit made by Miss Gordon in "Humoresque," exhibitors will wish to play her up in the new Goldwyn-Rex Beach picture. She has had a romantic career as an actress.

In the cast with Miss Gordon are Tom Santschi, who made a great reputation upon his appearance in another Rex Beach picture, "The Spoilers," Joe King, Henry West, William H. Strauss, Walter Abell, Jane Thomas, Edna Murphy, Julia Stewart and Dorothy Wheeler. The picture was directed by Paul Bern and Carl Harbaugh.

To Make Human Interest Pictures

Otto Bollman, president of the Dial Film Company, producing at the Brunton studios, and releasing through W. W. Hodkinson, announces that he will produce during the ensuing year a series of no less than six big photoplays. The "human interest" type of picture is Mr. Bollman's forte, as is evidenced by his present production, "The Light in the Clearing," an adaption of Irving Bacheller's famous noval of the same name.

While she shyly listened to the halting proposals from young men with flocks of motor cars, she was figuring out how many thousands of dollars it would cost them to unsay their words. That's the kind of girl Flossie Golden, so demurely portrayed by

VIOLA DANA

in LUCIA CHAMBERLAIN'S SATURDAY EVENING POST STORY

BLACKMAIL

Started out to be. And became for a while, until her own past trapped her in her own happiness.

Adapted by A. S. Le VINO
Directed by DALLAS M. FITZGERALD

METRO

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Gt. Britain.*
Sir WILLIAM JURY *Managing Director.*

Only Best American Pictures Wanted in Sweden, Says Prominent Film Man

By C. S. SEWELL

QUALITY should be the watchword of the American producer in dealing with the Swedish market. The public in that country demands the best, but is cosmopolitan in its taste and does not care in what country a good picture is made. If American producers would have their pictures retain high prestige, steps should be taken to insure only the best films being sold for Sweden, as with the competition from other sources, and the inferior quality of many pictures shown during the war, the supremacy of American films in Scandinavia is now seriously threatened," states Nils Bouveng, president of the largest motion picture company in Sweden, and one of the largest in the world, the A. B. Svensk Filmindustri (Swedish Film Industry, Ltd.).

This company was formed by the amalgamation of Skandia Films and the Swedish Biograph Company. It is capitalized at 35,000,000 kroner, representing about $10,000,000 in ordinary times, which is fully covered by real estate, studios, theatres and other holdings, and numbers among its directors some of the most influential business men in the country.

First Visit in Eighteen Years

Mr. Bouveng is now in this country for the first time in eighteen years, and the purpose of his visit is to study the film situation, establish closer relations with the best American producers, and also to accelerate the introduction of his company's product in this market.

"Sweden is undoubtedly one of the world's best picture markets," continued Mr. Bouveng. "With a population of only five million, we have an unusually large number of theatres. For example, Stockholm, with a little over 400,000 population, has about ninety theatres, including some of the finest in the world, and would have more but for labor and building conditions.

Conditions Near Normal

"During the war the American pictures enjoyed practically a monopoly, due to the absence of production in European countries. Also due to the fact that it took from three to nine months to get prints through from this country, there arose a lot of small brokers who by various methods were able to offer films more quickly. These were frequently inferior in quality but of a necessity found a ready market. Conditions have now righted themselves, and many of this class of dealers, finding their market gone, have retired from business.

Says Public Is Most Critical

"The Swedish public is the most critical in the world and demands quality. American films are popular because of their high average quality, but other countries are producing high class pictures. The popularity of the star system is not so prevalent, no matter how big the star, because the public will not patronize the theatre unless the picture itself is up to standard. They would rather see a good French or German picture than a poor American star film.

"One handicap that a Swedish exhibitor finds is that it is impractical to hold one day showings or continuous performances. The population is scattered and there are only three cities with over 100,000 population, Stockholm, Gotenberg and Malmo. There are only two performances a day, and the smaller houses change bills twice a week, while the larger ones run pictures from one to three weeks. If the first audience likes a picture, business will be good, but if the opposite, no matter what publicity and advertising you use, the patronage will be poor.

Make Pictures for World Market

"Coupled to this is the fact that with the restoration of peace, European countries are coming forward in production, particularly Germany, which is making some excellent productions from a box-office standpoint. The Germans are not making pictures just for home consumption, but are creating their pictures for an international market.

"The exchange situation is another factor of importance. Sweden is in a peculiar position. While its money is on a higher basis than any other European nation except Switzerland, the American dollar, which in normal times is worth 3.70 kroner, is now worth about 5 kroner. With the increase in the cost of American productions, which are now quoted at about two or three times former prices, this makes the German product sell at from one-fourth to one-tenth as much.

"Another handicap facing the Swedish buyer is the fact that American producers usually wish to dispose of their entire years output in one transaction, while out of a hundred films there probably will not be more than twenty that the Swedish buyer feels he can use advantageously. We wish to conduct our negotiations with American producers on a strictly business basis and do not want to be compelled to take entire outputs simply to get those we can use.

Reflects Conditions

While we have raised our prices in some instances we have not been able to make up for the increased cost of your films. As there is a government tax on theatre tickets we have found it necessary in some instances to even reduce prices charged theatres.

"The conditions described as existing in Sweden are in the main applicable to the other Scandinavian countries, although there are certain differences, due to the fact that in Denmark there is a licensing system, while in Norway the theatres are now municipally controlled. In Christiania the city shares with the former owners on a fifty-fifty basis, but in a couple of years the houses will be run entirely by the municipalities."

Mr. Bouveng explained that his company controls twenty smaller theatre corporations and operates about 120 theatres. While producing films it is primarily a theatre operating and renting company, with offices in the principal cities in Sweden, Christiania and in Copenhagen, and works in conjunction with the large Norwegian and Danish film companies.

In Stockholm it operates all but two of the first run houses. While the English system of booking pictures months in advance is in vogue there is this difference: The renting company furnishes the entire program and selects the attractions, indicating the dates on which they are to play the different houses. For this reason Mr. Bouveng does not believe that the rumored establishment of exchanges in Sweden by American producers would meet with much success, as practically ninety per cent. of the playing time of the theatres is arranged under contract.

To Make One Picture a Month

Regarding the company's film productions, Mr. Bouveng states they are striving for quality and not quantity and will under no circumstances make more than one picture a month. Their endeavor is to transfer to the screen masterpieces of literature together with the work of the best of the country's present writers, who are now beginning to write directly for the screen, and in this way to bring to the motion picture theatre those who have heretofore held aloof from the screen.

Mr. Bouveng is pleased with the manner in which his company's pictures have been received in England and France, and points with pride to the fact that of the four big features being heavily exploited by the French Gaumont company, three are Swedish Biograph films. In this country seven of the company's productions are being handled by the Radiosoul Film Company, two of which have been released, and a third, a story of Iceland, will be ready soon for the market.

No distribution arrangements have been made yet for the remainder.

NILS BOUVENG
President of A. B. Svensk Filmindustri.

Prints of "The Gamesters" Are Sent to Distributing Agencies

The first prints of "The Gamesters," an American photodrama starring Margarita Fisher, have been shipped to their distribution centers all over the country ready for first-run dates, bookings for which have been coming in fast.

This five-reel special while not a Western in the usual meaning of that term is close to the spirit of the pioneer West, and picturegoers who view it will feel all the thrill of the "wild and wooly," just as they used to in the early days of the moving picture industry when the Western was silver sheet king.

The action grips from the start and easily holds the attention. George L. Cox, who directed this special, has succeeded in catching the spirit of the locale. And with such capable players as Hayward Mack and Margarita Fisher carrying the heavy roles one may rest assured that the interpretation hits the high water mark.

"The Gamesters" is not a society play—but a red-blooded drama vividly portraying the feelings of real people who crowd years of living into their days and nights. Lois Zellner wrote the story.

Charles Hutchison Seriously Injured; Has Both Wrists Broken Doing "Stunt"

CHARLES HUTCHISON, Pathe serial star and one of the most daring actors who ever appeared before the camera, was seriously injured on September 24 while making a scene for "The Double Adventure," a fifteen episode serial which Robert Brunton is producing in Los Angeles for Pathe distribution.

With two wrists broken, his legs badly lacerated and suffering from other painful if not serious hurts, Hutchison probably will be unable to return to the studio for two months, according to information received from the Brunton studios by Paul Brunet of Pathe.

The accident occurred after Hutchison had virtually completed "The Double Adventure," in which the star repeatedly took chances on life and limb by desperate "stunts." When he was injured he was engaged in repelling the attack of rebels in a South American republic, with the aid of a Gatling gun planted atop a fifty-foot oil derrick. Nearby was a tree, into which Hutchison was to jump when the rebels had succeeded in chopping the derrick from under him.

The Pathe star perfectly cleared the gap between the derrick and the tree, but in landing he slipped, and before he could regain his hold he had crashed head first into a big limb which was all that prevented him from falling to the ground and probably being fatally injured. Hutchison endeavored to stay his fall by grabbing branches of the tree, but his fall was so rapid that he broke both his wrists, and it was only a miracle that it was checked before he crashed to the earth.

Hutchison was rushed to a Los Angeles hospital where, after his injuries were attended to, he was allowed to go to his home, but with the caution that he was not to attempt any picture work for two months at least.

To Fix Pay of Theatre Maids in the District of Columbia

The District of Columbia minimum wage board has decided to fix the pay of women employed as charwomen and maids in the local theatres and motion picture houses. The decision to revise the wages of these women workers follows the completion of a survey by agents of the board. Out of 357 women covered by the survey it was found that one-third receive less than $7 a week; one-half are paid less than $9 a week and nine-tenths are paid less than $12 a week. Of course, many of the women covered by the proposed action of the board work only a few hours each day.

The board will call meetings of employers and employes to choose delegates to present their respective sides of the question. The first meeting will be held within the week following which a third group to represent the public will be named.

As in the former wage cases, these three groups of delegates will meet and decide on a scale to be recommended to the board. Later public hearings will be held on these recommendations, after which the board will fix the minimum wage scale.

Farewell to Abe Berman

The film men of Toronto, Canada, tendered Abe C. Berman, formerly sales manager of the United Artists' Exchange there, a rousing send-off recently, when he left to become assistant general sales manager of the "Big Four," with his headquarters in New York. Over seventy-five film men attended the banquet.

Industry Can Expect Only One Tax Reduction

THE industry can look for no reduction in the present tax laws affecting it except possibly in the excess profits tax. This was indicated by Secretary of the Treasury Houston in an interview with Washington, D. C., newspapermen.

There can be no reduction in taxes if the plans of the Treasury Department to retire the floating indebtedness of the country in the next two years are to be carried out, he declared. Taxation must be maintained at approximately the present level and whatever recommendations may be made to Congress for a revision of the present laws will not result in any substantial reduction in the volume of tax receipts to the government.

Secretary Houston declared that he hopes to reduce the present total of the floating indebtedness of the government 50 per cent. by the next year and to have the balance cleared up during the following twelve months. At the same time it is his desire to have a sufficient amount of surplus funds on hand, derived from tax collections and other sources of revenue, to enable the payment of a part of the Victory notes maturing in two and one-half years.

The secretary declined to say what he would recommend to Congress, declaring that he had not yet completely made up his mind on this question. It is not expected that the treasury will take any action until Congress commences work on its measure.

There is little doubt but that the revision of the present excess profits taxes will be recommended in order that business taxation may be lessened and industrial development aided. Such a recommendation was made by former Secretary Glass during his incumbency. There then arises the possibility of a recommendation for increasing the personal income taxes to make up the loss that will be incurred from a change in the excess profits tax law.

Members of the trade had hoped that Congress might see fit to repeal certain of the motion picture taxes, including the film rental tax, and modify the admission taxes. The statement of Secretary Houston makes it very apparent that these hopes will not be realized either in 1920 or 1921.

Rickard Praises Power's

Tex Rickard has warm praise for the work of Power's projectors at the showing of Babe Ruth's "Headin' Home" in Madison Square Garden, New York. A previous article said that "specially constructed" Power's machines were used. Though the throw was 303 feet, two type E 6B Power's regular machines were used; it was the screen that was specially constructed.

Gore Brothers and Sol Lesser Acquire Los Angeles Theatre

Further developments in the theatre activities of the Gore Brothers and Sol Lesser, who now control the largest chain of theatres in Southern California, comes with the announcement that they have acquired the theatre now nearing completion as a unit of the New Ambassador Hotel of Los Angeles. It will seat 750.

Arrangements have been completed between the home office of the Associated First National Pictures whereby the Ambassador Theatre will be a world premier house for all First National Attractions.

Gore Brothers and Sol Lesser will give the house the most modern and unusual features along presentation lines. The prices of the seats will range to $1.50 and every seat will be reserved. Tickets will be sold two weeks in advance. The opening performance is to be an imposing gathering of the social world. All the stars making productions for Associated First National Pictures will be present, it is said. Seats for this event will be reserved ten weeks in advance.

Jerome Beatty on Way East After Visit to Lasky Studio

After a busy week in Hollywood, Jerome Beatty, Director of Publicity and Advertising, Famous Players-Lasky Corporation, is now on his way home.

During his stay in the West, Mr. Beatty spent a great deal of his time in visiting the studios and particularly in investigating the system of handling publicity at the Lasky studio. He had conferences with Adam Hull Shirk, West Coast director of publicity, with a view to installing a system of the same character in the new Long Island City plant of Famous Players-Lasky. He also discussed the exploitation of Paramount pictures and other matters with Cecil B. DeMille, Director-General; with General Manager Charles Eyton, Supervising Director Frank E. Woods and others.

Mr. Beatty expressed his entire satisfaction with the methods in vogue in the preparation of publicity and the obtaining of special photographs and stills, as conducted under the supervision of Mr. Shirk and his staff, including W. A. Reeve, A. D. Wilkie, B. C. Kiesling, M. M. Riddle, Alice Bush and Donald B. Keyes.

Levey Film Released Generally

"Uncle Sam of Freedom Ridge," the Harry Levey productions feature which was presented simultaneously at the Selwyn and the Cohan and Harris Theatres to invited audiences on Sunday evening, September 26, opened to the general public at the Standard Theatre, Broadway and Nintieth street, where it was the attraction Monday, Tuesday and Wednesday. There was no advance in price for this special feature at the Standard, and attracted by the wide attention this story by Margaret Prescott Montague and the film version of it have received, capacity audiences filled the house. It is announced that starting this week the production will be shown at large motion picture theatres throughout the country.

Harry Sherman Offers Novel Franchise Proposition to Independent Exchanges

INAUGURATING a novel plan of operation between the independent producer and distributor, Harry A. Sherman announces the formation of Sherman Productions Corporation to produce or acquire motion pictures of premier box-office quality for the independent field.

Mr. Sherman states two productions have already been completed and a third is well on the way. The first, "Man and Woman," written and directed by Charles A. Logue, is scheduled for release November 15. Thereafter, attractions will be released monthly.

Mr. Sherman enters the ranks of the producers after a successful career, both as an exhibitor, an exchangeman and an independent marketer of big attraction productions.

Began as Small Exhibitor

Beginning half a dozen years ago with a small theatre in the outskirts of Minneapolis, he soon became the owner and manager of the Lyric, the largest motion picture house in that city. As the head of the Sherman-Elliott exchange he later built up one of the most thriving and successful independent distributing organizations in the West, handling "The Birth of a Nation," "Ramona," and other big feature attractions. "In announcing the formation of Sherman Productions Corporation," said Mr. Sherman, "I have no hesitation in saying that I believe the plan I am offering the independent exchange, is the fairest and most advantageous ever made to a distributor by any producer.

"I have perfected it in every detail and I am ready to stake my reputation on the plan's absolute success, although it may now seem almost revolutionary from a producer viewpoint.

"Sherman Productions Corporation will make all its attractions entirely with its own capital and it will not ask one cent from its franchise-holders until the actual, physical delivery of the positive prints. Then, and then only, the actual production cost, pro-rated according to teritory, will be required.

Franchise Holders to Share

"Our profits are wholly dependent on the exchange's rentals of each picture and the foreign rights. In the latter our franchise holders will participate equally with us, thus reducing or eliminating altogether their original outlay.

"I have divided the United States and Canada into twenty-five territorial areas in which Sherman Productions Corporation will grant franchises for a period of five years, with a guarantee of twelve pictures annually, or more, if a majority of the franchise-holders desire it.

"Forty per cent. of this terirtory has already been allotted.

"The proposition is so simple and above board and so distinctly advantageous to the distributor that I anticipate no delay in placing the remaining franchises with the livest and most responsible independent exchanges in the territories which are still open.

"I have two productions ready for release which I will match against any program feature now in the market for real, money-making box office value.

"They are both Class A pictures in every respect.

"And the third, which is now being made, and all succeeding pictures that we make or acquire, will be up to or above this standard.

"From the exchangeman's end there has never been a proposition like it. A guarantee of twelve big attractions and not a cent to pay or advance until the actual delivery of the goods and then only the bare cost.

Pay Upon Receipt of Goods

"The same holds good for all lithographs, lobby displays and accessories of every kind, which will be supplied at cost.

"Sherman Productions Corporation will receive as its share on each picture twenty per cent. of the gross business done by each exchange in its territory, and fifty per cent. of the foreign rights. The other fifty per cent. will be divided pro rata among the franchise holders.

"Out of its share, Sherman Productions Corporation will maintain offices in New York, pay all salaries of its executive staff, arrange for the sale of foreign rights and carry on an advertising campaign continuously in the trade papers. All this aside from the costs and advance expenses of each production.

"As soon as all franchises have been allotted I shall appoint a man selected by the franchise holders as treasurer of the company.

"They will then deposit in a bank, also selected by them, the sum of $100,000, proportioned in amount according to territory.

"This will be held in escrow during the period of the franchise and prior to that time can only be withdrawn by reason of the franchise-holder's failure to fulfill his obligations.

"I am not overstating when I say that I firmly believe this plan to be the most practical and most satisfactory ever offered to the independent exchanges of America."

Mr. Sherman is making his headquarters in the Longacre Building, 1472 Broadway, New York, where the executive offices of the new company will be situated.

Finkelstein & Ruben Organize Special School of Salesmanship for Employes

SALE of amusement attractions in Minneapolis and St. Paul will be on the same basis hereafter as the vending of any commodity, it was announced, following the establishment last week by Finkelstein & Ruben, owners of more than thirty Twin City motion picture houses, of a special school of salesmanship for more than 400 persons in their employ in the two cities.

The special courses for the theatre employes, which will be under the direction of Professor Arthur F. Payne of the University of Minnesota, will include subjects covered in the regular university curriculum. Each course of instruction will be composed of sixteen lectures, which, when completed, wil entitle each employe to three credits in the university, equivalent to one-fortieth of any four year course.

Two meetings of employes in each city will be scheduled weekly. The St. Paul managers will assemble each Monday night after their duties are over. Their subordinates will meet every Wednesday night. The Minneapolis managers are scheduled to go to school on Tuesday nights and their aides in Thursday.

HARRY A. SHERMAN
President of Sherman Productions Corporation.

Clearing House for Employment

In connection with the school, Finkelstein & Ruben announced the opening of a central clearing house for employment of new attaches for their theatres. The office, which is under the direction of Harold Finkelstein, is at 435 Loeb Arcade, Minneapolis. E. A. Barenfield is directly in charge of placement of help.

Every individual coming into the employ of Finkelstein & Ruben will be sold his job first, according to the announcement. He will not be permitted to take part in any activity connected with any of the theatres until he has demonstrated that he is proficient in selling the amusement idea to the general public.

Questionnaires have been submitted the managers, from which Professor Payne will formulate a definite line of work for each of the various types of positions involved in theatrical work. The questionnaires will be made into a composite of the ideal type of worker in the different positions.

Courses of instruction will include fundamentals of business, ability tests formulated after the government researches during the war, rapid fire questions designed to develop mental agility, and salesmanship. The classes will be compulsory to all employes.

Bosworth Has Appealing Role

Goldwyn believes that the newest Hobart Bosworth picture, "His Own Law," produced by J. Parker Read, Jr., the man responsible for Mr. Bosworth's "Below the Surface" and the recent Louise Glaum pictures, is the strongest and most dramatic picture that Bosworth has ever had and that it will prove a big box-office winner to every exhibitor who books it. The role of Mr. MacNier in "His Own Law" gives the star an appealing and picturesque role. In the two principal supporting roles are Jean Calhoun, daughter of a Supreme Court judge in Georgia and Rowland V. Lee, who will direct Mr. Bosworth's next picture.

Educational and Non-theatrical News

Conducted by Jessie Robb

Biology and Chemistry Experiments in Visual Instruction of Use in Schools

MOTION pictures are steadily proving their use and value in visual instruction. This was successfully and interestingly demonstrated at a showing held at the American Museum of Natural History, New York City, on September 25, under the auspices of Ernest L. Crandall, Director of Lectures and Visual Instruction. Prof. W. L. Eastbrook, City College, explained the uses of motion pictures in connection with teaching.

The films on chemistry covered experiments on the subjects of liquid air, phosphine gas, boiling water by means of ice and household uses of elementary chemistry. Many of these experiments must be viewed at a certain angle to be fully understood by the students. This is difficult in teaching a large class but, shown in pictures, that obstacle is overcome and much time saved. For instance, one of the experiments of phosphine gas showed rings of gas issuing from water. The close-ups made this experiment clearly understandable. The pictures can also be stopped at any point when necessary in teaching.

Marshall Morris, New York lawyer, who is interested in making visual instruction practical, prepared the chemistry films and the difficult camera work was done by J. Blair Smith.

The biological films were divided into two sections, covering the destructive and constructive nature of insects and lower forms of animal life. The destructive nature of many insects and methods of combating their ravages were shown in the first section, while the constructive nature of bees and fig wasps and other forms of animal life was shown in the second section of the film.

These films were compiled from the Urban Science Series and Ditmar Series, Educational Film Corporation. They were used for the first time in teaching a class in biology at the Seward Park Junior High School, New York City.

Big Interest in Visual Instruction Manifested by Middle West Educators

THAT educators in the Middle West are keenly aware of the advantages of motion pictures in visual instruction, is the report brought by Carl H. Pierce, vice-president of the Kineto Company of America, who has returned from a trip to Chicago. Mr. Pierce took a few reels of Urban Popular Classics for the purpose of showing them to educational leaders of the Middle West. Mr. Hays, assistant superintendent of Chicago, was greatly interested and requested Mr. Pierce to send a large assortment, so that he may judge their possibilities for extended use in Chicago's grade and high schools.

The fact that 11,000 feet of Urban Popular Classics had been selected by the Argonaut Film Corporation for use in New York schools was known to Mr. Hays and increased his interest in viewing the films.

Mr. Pierce in telling of his conference, said:

"There is no doubt that motion pictures will shortly form an important feature of Chicago's educational program. I may say that I have seldom met with such enthusiastic appreciation of the Urban product. The West is very keen on visual educational development. New York and Newark are noted experimenters in this line, but I believe that Chicago and other cities are going to keep pace with the East."

Formosa's Beauty and Industry Shown in Holmes Travelogue

The tropical beauty and principal industries of the Island of Formosa are visualized in "Farmers of Formosa," the Burton Holmes Travelogue, released on September 26. The diligent Chinese peasantry is shown, in picturesque scenic surroundings, working in the fertile fields, and the many unusual methods employed in the principal agricultural industries—sugar, tea and rice.

The name "Formosa," which means beautiful, was given to the island by its Portuguese discoverers. The island is now a part of the Empire of Japan, coming into her possession in 1895 from China.

Motion Pictures Used in Interests of "Safety First"

In the interests of "Safety First" for both passengers and employes in railroad operation, the New York Central Railroad is producing a series of films under the supervision of Marcus A. Dow, general safety agent. The fourth of the series, "Bulletin 70," graphically depicts the appalling results of preventable carelessness to operators and their dependents. The subject matter is treated in dramatic form, thus being made more forceful and to the point.

The film is shown around the country in the photoplay exhibition car of the railroad. The first public exhibition will be had at the annual convention of the National Safety Council held at Milwaukee from September 27 to October 1, when this film will be shown to several thousand industrial leaders representing organizations employing between 7,000,000 and 8,000,000 people.

The pictures were made by Bray.

Some Things Worth Knowing

That Selznick News No. 50A of September 21 shows an odd ceremony at Colchester, England. The Lord Mayor, in his robes of office, solemnly eats an oyster of the first haul of the season.

That Gaumont News No. 1 of September 20 shows a baby kinkejau, a curious animal from South America. It is in the Zoo at New Orleans. It also shows prize winning cattle and horse races at Mount Holly Fair, New Jersey.

That Kinograms No. 76A of September 21 shows the impressive ceremonies held at Plymouth, England, the port of departure, to celebrate the tercentenary of the sailing of the Pilgrim Fathers.

That moving pictures are beginning to get a foothold in the interior of China. A. G. Adams, an American Baptist missionary, formerly stationed at Suifu, Schuan Province, has just arrived in New York City. He reports that the young men of the institutional church some time ago raised money for a small Pathe machine, which was brought out by D. C. Graham of New York. At the West China Union University a machine, formerly used to exhibit British war films was purchased. The movie has come to stay.

That Pictograph No. 7058 shows trick shooting by Mr. and Mrs. Topperwein. This couple are expert with firearms and perform some hair-raising stunts.

That the second section presents a nature study of the life of the Allanthus moth; from the hatching of the worm from the egg until the worm emerges from the chryalis and, drying its moist wings, floats away.

That the third section, an "Out of the Ink Well" cartoon shows the little clown as the hidden motive power in a crank perpetual motion machine.

That Pictograph No. 7059 entitled "Chumming with a Chipmunk" picturizes the life of that amusing little animal, the chipmunk, in his native haunts; his hunt for winter provisions, inventiveness, agility and persistance. This is an eight hundred foot nature study made on Mount Rainier, Washington, by Mr. and Mrs. Finley of the National Association of Audubon Societies for the Protection of Wild Birds and Animals. The reel is closed by a Jerry cartoon, "Beaten by a Hare" showing the station master and "Jerry" in their endeavor to transport a huge hound, being circumvented by one small hare.

That Gaumont Graphic No. 31 of September 23, Gaumont News No. 32 of September 27, Selznick News No. 51A of September 24 and Kinograms 77A of September 24 cover current events in all sections of the country.

Kineto Company Offers Suggestion to Exhibitors

The Kineto Company suggests to exhibitors that they devote a certain day each week to each release of the Kineto Review and Charles Urban's Movie Chats. Thus their patrons will know when to expect these series.

These series cover a wide variety of subjects—travel, science, art, industry, shopping trips in large cities, strange pets, in short, interesting and odd things all over the world. The principal difference is in treatment, the Movie Chats giving the illusion of a personally conducted sightseeing trip, as the titles are written in the first person. The Kineto Review and Movie Chats are in one reel.

The Reviews and Chats have become very popular.

First National's Straw Ballot Proves of Inestimable Value to the Industry

WITH the national straw ballot in motion picture houses under the auspices of Associated First National Pictures, Inc., an accomplished fact, all doubts as to its genuine worth as a means of theatre exploitation, as a source of public information, as well as publicity getting and prestige for the industry as a whole are laid to rest by the enormous number of votes that were recorded at the theatres co-operating, the space newspapers have given and are still giving to the returns, and the interest which the event excited on the part of politicians.

The theatres taking part benefited in ways that are evident not merely now, but which will be felt at this time next year. Better acquaintance with newspapers in their immediate neighborhood, presaging future tie-ups, and a better understanding on the part of the exhibitor as to what matter and photographs a newspaper will use, is one of the immediate results.

Its Great Value to Industry

Interest taken by persons in the straw vote has converted them into screen fans, and the regular patronage of theatres has been augmented. All in all, the theatre that staged the event has felt the influence of it through a wider understanding on the part of the public and officials as to the universal appeal of the films.

As to the publicity end, this includes the enhancing of the prestige of the theatres, naturally. The Brooklyn Strand Theatre, which got the jump on all the theatres in the country when Manager Edward Hyman arranged to have the count made during performances, crashed into all the Brooklyn Monday morning papers and several of the New York ones with good publicity yarns.

Then Joe Plunkett at the New York Strand started the voting on Monday afternoon, and for the whole week it was a lively race as to which of the two metropolitan Strands would lead in votes and space in the newspapers. The Brooklyn papers featured the story every day. The New York Sun and Herald, the Evening Mail and the two Hearst papers accorded it daily space, and the World, when the Cox returns became more prominent, gave good space to it.

Theatres Everywhere Benefited

Outside of New York many theatres made exclusive tieups and benefited accordingly. At New Haven the Olympia Theatre got front page boxes for a week in advance at the beginning of the voting, the same space for returns, and is still getting it on the tabulation of the national returns. The Cincinnati Inquirer and the Ohio State Journal at Columbus featured the story in that state.

Home offices of Associated First National Pictures were kept busy telegraphing returns to newspapers that had not effected tie-ups with theatres, chief among them being the Buffalo Inquirer and the Nashville Tennessean.

Only One Mishap

As to the gathering of prestige for the industry as a whole, it attracted the attention of people who have never considered motion pictures as being of public importance. Politicians felt the universal appeal of the picture houses in a way that had never occurred to them before after the first two or three days of balloting.

The Democratic National Committee made a formal request to be provided with the details of the returns from Kentucky, Missouri, Indiana and Ohio for the purpose of determining where special work is necessary in the closing days of the campaign.

Daniel Gutilla, owner and manager of the Strand and Majestic theatres in Bellefontaine, Ohio, called off the taking of the ballot because of objections to the form of the ballot on the part of both the Democratic and Republican local committeemen. Telegrams were sent to Mr. Gutilla asking for details as soon as this news reached the First National home offices, but up to the present time no answer has been received.

The more intimate acquaintance of the politicians with the popularity of motion pictures cannot help but affect their attitude toward censorship bills and other things which the lawmakers dally with to the discomfort of exhibtor, distributor and producer.

President of Leading Company Denies That Production Is Stagnant in Sweden

NILS BOUVENG, president of the A. B. Svensk Filmindustri, who is now in New York takes, issue with certain statements contained in O. M. Carter's article published on page 610 of October 2, stating that Mr. Carter evidently secured his information through Copenhagen, and while statements referred to are correct regarding Denmark they do not apply to Sweden.

In Sweden, says Mr. Bouveng, the production and exportation of films is increasing and not decreasing. Where five years ago there were two companies producing, Scandia and Swedish Biograph, both are now united in the Svensk Filmindustri with an increased output, and in addition there are two other producing companies. Further, that Svensk Filmindustri within the past two years has built two new studios, which, with improvements to the existing one, represent an outlay of about $6,000,000, and that experts have stated they are equal, if not superior in up-to-date equipment to any in Europe.

Exportation of the Swedish product is also increasing, continued Mr. Bouveng, pictures not only being sold for Europe and the Orient but America as well, and the trend, as in other countries, has been toward making a superior product and longer features, taking much more time in filming.

Fox Issues Novel Advertising Booklet for Clyde Cook Pictures

One of the most novel advertising features of the season has just been published by William Fox in the form of a booklet for the exploitation of Clyde Cook, his latest comedy star.

The booklet which is exceedingly artistic, aims to be one of material aid to the exhibitor in packing his theatre whenever this comedian is shown. It contains many pictures of Cook in the funny antics.

Fox will distribute these booklets over the entire domestic and foreign markets, to all exhibitors who book the Clyde Cook special comedies. This is the first of a series of exploitation stunts by the Fox publicity and advertising departments.

Fifty Hoosier Exhibitors Form Organization and Elect Gustave Schmidt Their President

(By Wire to Moving Picture World.)

Indianapolis, September 28.

AN organization to be known as the Motion Picture Theatre Owners' Association of Indiana was formed at Indianapolis Monday afternoon at a meeting of Hoosier exhibitors at the Hotel Severin. The meeting was attended by fifty theatre owners of the state and five officers of the national organization of motion picture theatre owners. Gustave G. Schmidt, owner of the Crystal Theatre, and president of the City Council in Indianapolis, was elected president of the organization. Charles Miller, of New Albany, was elected vice-president; Joseph Bomerscheim, of Bluffton, second vice-president; Frank G. Heller, of Anderson, treasurer, and Ray Andrews, of Muncie, secretary.

Among the officers of the national organization who attended the meeting were: S. I. Berman, of New York, secretary of the New York association and special representative of the national organization; W. D. Burford, of Aurora, Ill., a member of the national executive board; Sam Bullock, of Cleveland, national secretary; E. T. Peter, of Dallas, national treasurer; W. A. Steffes, representative of the national executive board from Minnesota. Frank J. Rembusch, of Indiana, heard himself scored for a lack of co-operation with the national body.

Mr. Schmidt, at the suggestion of other officers, has called a meeting of the executive board of the association for Friday to appoint men in each congressional district in the state for the purpose of strengthening and furthering the aims of the organization. Mr. Berman described the advantages of an organization in protection against certain abuses which, it was said, are not so apparent in Indiana as in other states. He said if the exhibitors would work together on any proposition they could win any point in thirty days' time.

Mr. Bullock called attention to advertising propaganda abuses, and said he believed the days of grafting should be ended. The new organization adopted the resolutions of the Cleveland convention along with resolutions against the stealing of stars, the reissuing of pictures without advising with exhibitors and the exploitation of fake productions.

Kansas Exhibitors Hold Convention; Discuss Deposits and Sunday Opening

Kansas City, Sept. 27.

THE Kansas State Exhibitors' Association, Inc., opened its semi-annual convention in this city today. The organization was formed in February, 1919, by two pioneers of the motion picture business and two conventions were held in the state that year. In April of this year another convention was held in Wichita and that was the largest to date.

Much time was spent on the plans for making this convention the biggest ever held in the state and these plans seemed to have met with great success. The officers are as follows: R. G. Liggett, president; R. H. Holmes, vice president; M. Van Pragg, secretary; William Meyn, treasurer. The association is affiliated with the Motion Picture Theatre Owners of America, and its motto is: "An injury to one is the concern of all."

Twenty-five automobiles carried the members from the Hotel Baltimore on the Missouri side where they registered this morning, to the Chamber of Commerce Building on Minnesota avenue, Kansas City. The cars were met on the viaduct by an escort of motorcycle policemen. They paraded up and down Minnesota avenue before entering the building.

The meeting was called to order by President Liggett at 11:30 a. m. As Mayor Mendenhall had been called out of the city, the address of welcome was made by one of the foremost lawyers of the city, Mr. Skinner. President Bailey of the Chamber of Commerce also spoke. Another speaker was F. J. Herrington, national organizer of the national body.

Stops Use of Deposit Money

The president appointed the following a committee on resolutions: R. R. Biechele, J. I. Saunders, H. McClure, E. E. Sprague, H. L. Gees, and J. R. Burford. President Liggett spoke and a detailed report by Secretary M. Van Praag followed. He introduced two bills for which the organization pledged their support.

The first was the Sunday opening bill which has met with great opposition throughout the state heretofore. The bill, as presented and planned by the officers, would be an amendment to the general labor law of Kansas and would make Sunday opening optional with the exhibitor. The deposit bill has to do with advance deposits. It gives producers the right to demand an advance deposit on rentals but stipulates that they deposit this money in the bank under the name of the theatre from which it was received and that they may not mingle it with the assets or funds of the company. The idea is that when the producers cannot use the money they will find there is no use in demanding it, and that therefore they will not want it.

Another thought which Mr. Van Praag gave to the members was that of lending their support to candidates for the legislature. These candidates will each receive a questionnaire from the association on which will be the necessary questions to find out whether or not the candidate holds favorable or unfavorable opinions about the organization. The statement contains the exhibitors' pledge as an association that they will support the candidate if his attitude is favorable by using the scenes in his district for advertising him or for the opposite purpose if he is "unfriendly."

The question of censorship then was introduced and the report was made that the officers had been to the governor twice and each time his promises had been repeated. It then was suggested that an appeal board be created consisting of one exhibitor and one outsider to look over pictures which have been entirely rejected.

As recess was called for luncheon $56 in one dollar bills was collected with which to buy Mr. Van Praag a gift in appreciation of his work for the organization.

At 2:30 o'clock the afternoon session was called and Mr. Van Praag introduced Senator Ridgeway. Attorney General Hopkins expressed his appreciation of the service given him by exhibitors during his last campaign and pledged his help. The last two speakers were elected honorary and associate members.

M. J. O'Sullivan, counsel for the American Society of Composers, Authors and Publishers, was permitted to present his views on the music tax. Mr. Herrington advised the members to fight the payment of this tax to the last ditch.

When the meeting was adjourned an imitation fire was staged for the members and a rescue enacted by the first department. Members then were taken to the Wurlitzer Organ Company, at 12th and McGee streets, for a light lunch. A recital was given on the Hope-Jones Unit Organ. The party was entertained by the exchange managers at a theatre party at the Gayety Theatre, following which they had a festival at the Hotel Baltimore, also tendered by the exchangemen.

(By Wire to Moving Picture World)

Second Day's Session

Kansas City, Sept. 28.

BEFORE the meeting was called to order this morning the membership certificates were distributed among those present. The following members were added: H. C. Hudson, Hutchison; G. L. Hooper, Topeka; H. Welch, Atchison; G. P. Plotner, Scandina; A. Josephson, Kansas City; H. E. Verick, Manhattan; A. Deardruff, Kansas City; A. G. Sandberg, Parsons; Lew Nathanson, Topeka; Harry Neptune, Robinson; C. C. Sterrett, Kinsley; F. I. Wilson, Newton; E. Vanhynig, Ottawa; J. P. Kelly, Osawatomie; O. C. Conway, Manhattan; J. W. Wendell, Hiawatha; A. M. Ford, Wichita.

Jonathan Davis, Democratic nominee for governor, gave a twenty-minute speech, promising his hearty support to the organization. The music tax question was again brought up and a list of the independent publishers was distributed among the members. It was decided to wait for more definite information concerning the copyright law.

Will Not Recognize Film Board

A bulletin which would be sent out every three months would contain confidential matter of interest to the members only. The question of whether to acknowledge the Film Board of Trade was brought up. The proposition as presented by this board was to establish a clearing house for disputes in a committee of two exhibitors and two exchange managers. The meeting was adjourned for luncheon during which it was decided the association should not recognize the board.

In the afternoon session Mrs. J. M. Miller, one of the censor board, gave a short talk on the misunderstandings existing on censorship. This was well received. The meeting was then thrown open to the exchange men and speeches were given by J. H. Calvert and Harry Laylor. The association decided to establish the committee as recommended by the board. The visitors were entertained at a banquet given by First National at the Hotel Baltimore.

Among those at the convention were Mr. and Mrs. C. H. Baron, Augusta; G. A. Kulbach, Abilene; G. L. Germain, Bonner Springs; S. H. Blair, Belleville; Orr and Callarman, Buffalo; M. T. Wilson, Chanute; J. I. Saunders, Cheney; C. E. Liggett, Steeling; J. H. Peet, Fredonia; W. H. Hardman, Frankfort; Tom Henneberry, Ft. Scott.

M. W. Jencks, Army City; Frank Davidson, Cherryvale; J. L. Hitch, Baldwin; J. P. Rogers, Concordia; H. G. Ramsey, Eldorado; W. R. Powell, Eldorado; L. A. Wagner, Eureka; R. H. Holmes, Emporia; H. McClure, Emporia; Harry McKee, Frontenac; D. Filizola, Fort Scott; J. W. Hayter, Girard; W. G. Kirkman, Hays; A. Jaecke, Herrington; J. I. Young, Fulton; Barney Hatke, Sabetha; Lawrence Golman, Kansas City; Buckley and Harrison, Kansas City; C. M. Patoe, Lawrence; H. Rogers, Marion; H. L. Gees, Mulberry; Wes Millington, Ottawa; William Ellis, Strang City.

A. E. Dickhut, W. H. Harpole, Pratt; T. Ricksecker, Rosedale; R. H. Benford, St. John; W. F McDowell, Wellington; Roger Bros., Wamego; L. M. Miller, Wichita; P. H. Schonerts, Howard; John Wendell, Holton; I. E. Runyon, Hutchison; W. C. Simkins, Reading.

L. N. Gish, Iola; R. G. Liggetts, Kansas City; R. R. Bieohele, Kansas City; G. W. LeMonnier, Liberal; R. C. Wellborne, Lacygone; S. A. Davidson, Neobashea; H. A. Barker, Arkansas City; E. E. Frazier, Pitts-Woods, Oberlin; Frees Bros., Parsons; burgh; G. A. Zimmer, Marysville; Don J. W. Evans, Tonganoxie; Charles Bull, lan, Yates Center, Charles T. Sears, McPherson.

Intensive Campaign for First Hemmer Production

Much interest in being manifested in "Birthright," the first of the Hemmer Superior Productions, which is soon to be released, and this is attributed in a great measure to the campaign being conducted by G. Selmer Fougner, director of publicity.

Mr. Fougner began his career as a publicity man when he assumed charge of the press bureau of the Liberty Loans.

Prior to this he was associated with the New York Sun as chief London correspondent and European general manager and was in charge of all cable news emanating from the war zone. He was also a writer for the Chicago Tribune, London Daily Mail and the London Times.

He has been connected in a professional capacity with the following enterprises:

Director of Publicity for the U. S. Treasury; in charge of W. S. S. campaign; National Budget Committee; National Committee on Prisons and Prison Labor; Honest Ballot Association; Young Men's Republican Club; Boy Scouts of America; Actors' National Memorial Campaign; Community Councils; National Social Unit Organization and many others.

Associated with him in his work are Edward P. Beach and William J. Russell, both newspapermen of wide experience who have also specialized in publicity.

A Canadian Editor Takes Exception to American Film Travesties on Dominion

The following is the second installment of an article on the situation in Canada, written by an American newspaperman who has worked in Canada for several years. The first installment, printed last week, dwelt on the work of professional propagandists who have singled out American films for attack. It told how Canadian objection is an outgrowth of the nationalization idea fostered before the war and how the "anvil chorus," by use of newspapers and billboards, urges the people to "clean up the filthy movies." It suggested that if moving picture people take the newspapers more in their confidence they can in a short time counteract the enmity existing toward the American picture.

By E. O'GRADY BRUEN

A CANADIAN editor who did his bit during the war in gallant fashion, as an empty sleeve testifies with silent eloquence, explained his idea of the motion picture situation as follows:

"Do you know that if I go to the United States with good Canadian dollars I can only get 83 cents for them over there, while you can come over here with American dollars and get $1.12 for them? Reciprocity—rather not. During two years and a half that we were at war, before America heard the call, you were developing the motion pictures and other industries, and when the war was over we came back to find ourselves four years behind in all kinds of industrial development.

"That made us feel bad, but American film manufacturers added insult to the injury already inflicted when they sent us films showing how America won the war. On both sides of the border we have reason to be thankful that period of thoughtlessness has passed. The good old Stars and Stripes—and I have genuine admiration for the flag—have ceased to wave over our screen drama—just in time to check the impression that was growing in the minds of our children that it was their flag.

Get Canada Into Cosmos

"It hurts us to realize as we do that we cannot enter the motion picture field with the remotest possibility of successful competition. The American manufacturer of motion pictures and the Canadian exhibitors should try to make an appeal to the Canadian amour propre when they show an alleged Canadian picture in this country. They should get Canada—I mean in a big way—into the cosmos.

"Once in a while a so-called Canadian film comes down the pike. Why it is called Canadian is, apparently, because the story is alleged to be laid in Canada. Such a film reminds one—to take the most respectable parallel—of those old Italian painters who used to picture the Virgin Mary wearing a fifteenth century Florentine bodice, because that was the only way the public liked to think of the Virgin Mary.

Tire of Technical Errors

"No one here cares—not more, perhaps, than an academic damn—so long as these travesties on Canada are confined to circulation below the border, but isn't it pushing the joke too far when, through reasons over which we have no control, we have to accept them?

"We can bear with fortitude the alleged Canadian soldier wearing chevrons upside down, American fashion, and can forgive the fact that what is supposed to be the Rocky Mountains is a California backyard, but, for the love of Mike, are there nothing else in our Dominion but Indians, French Canadian lumberjacks and Northwest Mounted Police? And as Calypso's island was surrounded by a benign providence with eternal sunshine, the arbiters of our film destiny surround us with perpetual snows.

"As I said before, I realize that we cannot make pictures at popular prices. Our population is scattered over too great an area and I have familiarized myself with the costs involved through consultation with expert producers. These men maintain that it costs more than $30,000 to produce the average five-reel film. Some of them, because of the salaries involved, double this figure. Six prints of a picture will cover all Canada, while eighty are required to cover the United States.

Blames Distributor for Immorality Charge

"The lack of Canadian movies can be best explained by the difference in dividing $30,000 by 6 instead of 86. I see no relief in sight unless the American manufacturers change their attitude and, in consequence, your humble servant, friend wife and the kids, like hundreds of thousands of other Canadians, must make the most of what we get. We can't stay away."

This man admitted that there is little basis in fact for the widely proclaimed immoral tendencies of the American films and placed such responsibility at the door of the Canadian distributor rather than with the American manufacturer. He asserted that there are full-grown, otherwise normal people in Canada who think the moving picture as a means of amusement will not last, and that constant hammering at its defects will destroy it. He takes the opposite viewpoint and thinks that the movies are due for considerable richly deserved criticism, but that it should be of a constructive character, as he knows the screen is here to stay.

Educational Film Fell Flat

During my recent trip through Ontario I saw an educational film produced by the Canadian National for the Dominion Department of Agriculture. Its object was to show the proper method of caring for eggs. The people in the picture were learned professors of agriculture and their assistants. The films were so crude and lacking in any effort at artistry that they did not appeal to the particular class of people for whom they were intended—the farmers.

"The picture was presented at a hall in a fair grounds and there was a good audience to begin with, but the people gradually withdrew from the room and there were only a few left at the conclusion of the showing. From information received, this one-reeler cost the government about $6,000 to manufacture, and its existence is one of the best proofs in the world of what Canada has to learn about the art of producing for the silver screen.

Meanwhile, the United States will continue to entertain Canada with motion pictures, and Canada wants that entertainment as its people proclaim by their generous patronage. When they hiss now and again it is an evidence that the safety valve is working, and a notification to American producers that Canada expects better things in the future.

Don't Try to Make Your Tragedienne Do Comedy

A motion picture company which tries to turn a tragedienne into a comedienne against her desire may be held responsible if it breaches her contract and dismisses her, is the sum and substance of a decision of the United States Circuit Court in San Francisco. This decision orders the Essanay Film Company to pay Charlotte Burton Lerche, a film actress, $8,200.

Miss Lerche said she was engaged as a dramatic actress to play "heavy" roles at $200 a week, that the company compelled her to play comedy parts, at which she failed, and thereupon cancelled her contract. She brought suit to recover the amount due under the instrument. The court characterized her stand on comedy parts as a "reasonable objection."

Stereospeed Productions Sues Educational Film for $50,000

Summons and complaint have been filed in an action brought in the Supreme Court, New York, by the Stereospeed Productions, Inc., against the Educational Film Corporation of America, to recover $50,000 damages.

It is alleged that a contract was executed on March 5, 1920, whereby the plaintiff was to supply the defendant with 500 feet of exposed negative of motion picture weekly for a period of fifty-two weeks, taken by the plaintiff's stereospeed camera, depicting slow motion to be of a quality and grade released by the Nordgraph Film Company to the Pathe, Inc., at an agreed price of $3 a foot for each negative.

Plaintiff charges that it performed all of its portion of the contract, and made four motion pictures that were accepted by the defendant, but that on May 1 the Educational people suddenly halted them on future deliveries.

Levey Moves Into Permanent Quarters

The Harry Levey Service Corporation and the Harry Levey Productions, the two companies headed by Mr. Levey, moved Thursday, September 30, from 1664 Broadway, the temporary offices which Mr. Levey secured until October 1, to their permanent headquarters in the studio Mr. Levey purchased at 230 West Thirty-eighth street. While work of production for both companies has been going forward for the past two months at the studio, a separate floor was being built for the executive offices.

Six More New Pictures Ready to Go Into Production at the Goldwyn's Coast Studios

SIX new motion picture stories will be put into production within as many days at Goldwyn's Culver City studios, it was announced at the home office. The starting of so many new pictures at the same time was made possible by the fact that the six directors concerned all completed the productions on which they had been working at about the same time.

Clarence G. Badger, who has been directing all of Goldwyn's pictures starring Will Rogers, has completed the picturizing of Peter Clarke MacFarlane's story, "The Guile of Women," for Rogers and is selecting exterior locations for Rogers' next picture, "Boys Will Be Boys," by Irvin S. Cobb. The story has been adapted to the screen from Charles O'Brien Kennedy's stage version of the story by Elfrid Bingham.

Barker Completes Scottish Comedy

Reginald Barker has completed the production of "Bunty Pulls the Strings" from Graham Moffatt's well known Scottish comedy with Leatrice Joy in the role of Bunty and has been assigned to direct Thompson Buchanan's picture, "The Bridal Path," from a recent play by that author. Mr. Barker's production of "Godless Men," based on Ben Williams' "Black Pawl," featuring Helene Chadwick, has been edited, cut and titled and will soon be ready for release. Miss Chadwick is to be featured in Mr. Barker's production of "The Bridal Path," too. The original play was written by the author of "Civilian Clothes" and "A Woman's Way."

Frank Lloyd has been assigned to direct Gouverneur Morris' first original screen story called "The Water Lily." The continuity was prepared by Charles Kenyon, author of "Kindling," who is a member of Goldwyn's scenario staff.

Wallace Worsley will direct the screening of the first original screen story written by Gertrude Atherton. It has been given the working title of "Noblesse Oblige" and the continuity has just been completed by Louis Sherwin.

The Start on "Made in Heaven"

Alfred E. Greene is preparing to start work on Tom Moore's next vehicle, "Made in Heaven," just as soon as E. Mason Hopper finishes making the picturization of Rupert Hughes' "Canavan," in which Mr. Moore is now appearing. "Made in Heaven" was written by William Hurlbut. Arthur F. Statter wrote the continuity. The cast thus far selected includes James Neill, Edythe Chapman, Molly Malone, Doris Pawn and Lionel Belmore.

Mason N. Litson has begun work on the ninth of Booth Tarkington's "Adventures and Emotions of Edgar Pomeroy" series. The title of this two-reel comedy has not been selected yet.

This leaves two directors at the Culver City studios unaccounted for. Victor Schertzinger is busy on the filming of Herman Bahr's comedy, "The Concert," while his star, Mabel Normand, is in New York on her vacation. Paul Bern, recently placed under directorial contract by Goldwyn because of his excellent work as a co-director with Carl Harbaugh of Rex Beach's Alaskan drama, "The North Wind's Malice" will soon have a script assigned to him.

Fox Establishes New Record in South American Business

The William Fox pictures have hung up another record. According to a weekly trade paper of Buenos Ayres, Fox films are shown in 72 per cent. of the motion picture houses in the Argentine capital.

There are 143 motion picture theatres in Buenos Ayres, and 103 of these show Fox films. The nearest competitor of Fox shows its pictures in 95 theatres. These statistics are dated May 30. A copy of the trade paper has just arrived in this country.

Rio de Janeiro, where William Fox has a branch, also reports a heavy increase in business, a new office was opened recently in Rio. It is situated at Rua de Quitanda, 7, and is in charge of Alberto Rosenvald, who has just returned to Brazil after a visit to the Fox headquarters in New York.

The people of both Brazil and Argentine like American "pep"—and they especially like the way it is shown to them in Fox pictures.

A PHOTOGRAPH OF THE WILLIAM FOX STAFF IN RIO DE JANEIRO.
Mr. Rosenwald, seated in the center, is the manager of this Fox Film Corporation branch.

New Colored Theatre

Plans have been completed and work is about to be started on a new moving picture theatre for colored people on the north side of U street, between Thirteenth and Fourteenth streets, Northwest, Washington, D. C. This location is in the heart of one of the most thickly populated colored sections of Washington. The project represents an investment estimated at $225,000.

The Globe Amusement Company is back of the project. The theatre is to be known as the Republic. It will have a frontage of seventy-eight feet on U street and will extend back to a depth of 145 feet. It is the intention to utilize the space on either side of the main entrance as business properties. There will be 1,360 seats.

Many B. B. Hampton Films Announced by Hodkinson

W. W. Hodkinson announces the first Benjamin B. Hampton production to be released in 1921 will be "The Spenders," a picturization of Harry Leon Wilson's book. It is scheduled for release in January and will be followed by four Zane Grey and Great Authors pictures, all Benjamin B. Hampton productions.

The W. W. Hodkinson Corporation reports a great volume of business on the Hampton productions, already released, "The Sagebrusher," "Riders of the Dawn," "Desert Gold," "The Westerners" and "The Dwelling Place of Light" the forthcoming productions are said to be bigger box office attractions than those which have gone before.

In November "The U. P. Trail" will be released. This picture was given an enthusiastic reception by Governor Alfred E. Smith and Senator James Walker, when it was shown privately at the Hotel Astor. It is announced as a picture big in theme—big in conception and carried out in a big way.

A. J. Mack Resigns as Director of Exploitation for Equity

A. Johnny Mack, well known exploitation man, whose last connection was that of exploitation director of the Equity Pictures Corporation has left that organization. Mr. Mack concludes his association with Equity after many months of useful service. He came to Equity after many years of practical experience as exploitation and publicity man of various shows, circuses and theatres throughout the country.

Recently, Mr. Mack undertook a tour of the key cities of the country on behalf of Equity, and the results were said to be most successful. Mr. Mack has gained an extensive acquaintance among film men in the industry at large and the amusement field as well.

Mr. Mack has not announced his future plans, but it is understood he has a number of offers from several prominent producers and distributors.

Kate Davenport in "Sentimental Tommy"

Among those chosen for the cast of "Sentimental Tommy," the John S. Robertson production for Paramount adapted from the novel by Sir James M. Barrie, is Kate Davenport, daughter of Phyllis Rankin and granddaughter of the late McKee Rankin, whose names are entwined with the finest traditions of the American stage. She is also a niece of Doris Rankin, who played opposite her husband, Lionel Barrymore in Paramount's "The Copperhead" as well as in the stage production, and a sister of Arthur Rankin, who played a prominent juvenile role with Irene Castle and also was conspicuous in "The Copperhead."

The Mother Love of Mrs. Mary Carr, Who Preferred Babies to Stage Fame

By SUMNER SMITH

THERE is an old song, "Cleansing Fires," which a boy used to sing with his mother in their home. For a long time it was his favorite song and they sang it often, always early in the evening after the supper dishes had been cleared away and a match touched to the wood in the fireplace. That was more than fifteen years ago, but he has not forgotten the song though he has not heard it since boyhood days, and one evening last week he seemed to hear it again.

He was in a theatre on Broadway. With him was a girl and she was sobbing. His eyes were wet, yet neither the girl nor he could look away from a moving picture that showed a wonderfully fine conception of mother love; it riveted their attention. They saw a little old woman, wholly lovable as only mothers can be, bearing with sweet resignation the bitterest of all misfortunes that can befall a mother—the loss of the love of her children. They had seen her lavish her love and care upon her little ones and had seen them turn from her as they gained in years and went out into the world to earn their own livelihood.

Its Message Went Straight to the Heart

Then came the climax of the picture—the reunion between mother and children, the recognition by the children of their mother's many sacrifices for them. The audience went quietly out of the theatre. There was none of the hubbub which usually characterizes the close of a show, only low-voiced comment on the film and the wonderful message it conveyed. A woman with heavily rouged lips, pencilled eyebrows and eyes that had been bold brushed by the man and the girl, weeping.

"Do you think," said the girl to the man, "that the woman who played the mother has children of her own? She must have, or she could not have played the part as she did. She is not the kind of actress who talks of giving up everything for her 'art.' I don't believe she learned how to portray mother love by cuddling a fluffy little Pomeranian."

Nursery Books Above Scripts

Mrs. Mary Carr did not learn how to portray mother roles by cuddling a Pomeranian—she has six children. And when she was hardly more than a girl she had to choose between scripts and nursery books and she chose the latter. "It was my ambition," she says, 'to raise three boys and three girls, and my ambition has been realized." That is what she told a famous actress she met recently, one with whom she used to play, who asked: "Aren't you sorry you gave up the stage? You might be famous now."

The sudden success of William Fox's great production of "Over the Hill" bewilders Mrs. Carr a little, though she may not realize it. She is too happy for words. It is the first picture in which she has had the chance to really distinguish herself. The making of it has been a labor of love with her, and Director Harry Millarde owes something to her interest in every phase of its making for his excellent production of the Will Carleton poem.

The Story of the Bird House

"Mr. Millarde," says Mrs. Carr, "is a big enough director to listen to other people's ideas and he was good enough to ask me to add some homely touches to the settings. Did you see the bird house in one of the early scenes? My little boy made that. I asked him why he didn't hang it outside of the window of our city home. 'Mother,' he said, 'the birds in the country haven't any houses to live in and I'm saving it for them."

There was not much semblance of an interview to the chat with Mrs. Carr. There were a few perfunctory questions about her stage and picture experience, and then the interviewer was content to listen to her description of her home life. Always it was of her home life that she talked; every little incident in the picture reminded her of something in connection with Rosemary, Maybeth, Luella and Steven, her four children who played in the picture with her, or of John and Thomas, who also are doing film work.

It Was Acting—and Something Else

This evoked the often trite question: "Don't you think that you weren't acting at all, Mrs. Carr; that you lived the picture?"

"Oh, yes, my heart was in the picture," was the answer, "but it was acting just the same. You can't get over any message without acting. I had to act the part of the feeble old woman."

Mrs. Carr is right—it was acting. But behind it all was her mother love that made her acting startlingly realistic, and no actress who has given up all for her art could have played the part as she did.

In real life Mrs. Carr is just as sweet and womanly as she appears on the screen. The early part of the picture shows her more as she is—the young, strong mother of lively, growing children—for though Mrs. Carr has six children she is far from advanced in years, having married when only a girl. The latter part of the picture, when she is a sweet-faced old lady whose faculties are gradually failing her, shows her as she will be not next year nor five years from now, but many years in the future.

Intended to Be School Teacher

Mrs. Carr was born and raised in Philadelphia. She attended a girls' normal school, intending to become a school teacher, and earned the degree of bachelor of pedagogy. William C. Carr, later a character actor and director for Lubin, saw her in amateur theatricals and told one of the owners of the old Girard Avenue Stock Company: "That girl is a wonder and you will be sorry if you do not get her in the company."

MRS. MARY CARR
As she appears in William Fox's hit, "Over the Hill"

So Mrs. Carr, or Mary Kennenan, as she was known on the stage, became ingenue of the stock company through the recommendation of the man who was later to be her husband. Valerie Bergere and Edward M. Bell played the leads and others in the company were Laura Nelson Hall, Sheldon Lewis, Wedgwood Nowell, William Parke, Richard Neil, Amy Lee and Emma Madden, the mother of Emily Stevens. The stage director was Frank Hatch.

It was not long afterwards that Mary Kennenan married William C. Carr and laid aside scripts for nursery books.

Love More to Be Preferred Than Fame

"And I have never been sorry," she says. "I had rather feel a baby's head cuddled in my arms than hear the applause of the public. I know I am getting the most out of life."

When her six children outgrew their nursery books Mrs. Carr was able to turn to scripts again. She undertook film work, first with Lubin. She appeared in seven pictures with Sheldon Lewis and two with Nance O'Neil. She played opposite Oren Johnson in "The Light at Dusk." Another well known picture in which she appeared was "The Barrier." She played with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" and in other pictures for Famous Players-Lasky. Now she has signed a contract with William Fox. She had several other offers but refused to consider them at all, as she is grateful to Mr. Fox and will not leave him.

Everybody Rejoices at Her Success

Mrs. Carr is the happiest woman imaginable. Success has come to her at an age when few actresses not already well known to the public hope to succeed. She may never excel her excellent work in "Over the Hill," but she assuredly can be satisfied in the knowledge that her wonderfully sympathetic characterization of Ma Benton not only will be remembered for years, but will teach a real lesson and do a real service to this forgetful world. She rejoices in the possession of numberless letters of congratulation, and the studio employes, cameramen, scene shifters and all, tell her: "We're mighty glad for you, mother."

Reviewers have been more than appreciative of her work and her cup of joy is about full. She does not mind one reviewer's comment that she could not have done as well if she had not had her own children playing with her in the picture; and if that comment had hurt her the pain would have been alleviated by what her youngest said.

"Well, I guess who wrote that, his mother's in the poorhouse," said the child.

In Support of Billie Burke

Helen Dahl, who was head of the Welfare Department of the Cable Census office, 20 Broad street, during the war, is filling her first professional engagement since the close of the office in Billie Burke's new picture for Paramount, "The Education of Elizabeth."

Betty Compson's "Prisoners of Love" Planned for Early Release by Goldwyn

BETTY COMPSON will be seen in the second dramatic role of her screen career when she appears in her initial stellar vehicle, "Prisoners of Love," personally produced by her and scheduled for early release by Goldwyn.

It was her portrayal of the role of the girl in George Loane Tucker's "Miracle Man" that elevated Miss Compson to stardom and stamped her as an actress of exceptional power. Goldwyn is confident that "Prisoners of Love" will reveal a still greater histrionic development on the part of Miss Compson.

With her triumph in "The Miracle Man" in mind Miss Compson selected for her first starring vehicle a story which is said to set a greater mark in the severity of its emotional demands. She is announced as reaching new dramatic heights in this production, which gives her to the screen as a full-fledged star at the head of her own producing company.

In "Prisoners of Love" Miss Compson is cast in the role of a girl who possesses the dangerous attribute—a high degree of physical attractiveness—a girl cared-for, well-bred, highly educated, and yet coming honestly by her inheritance of temperament, fastidiousness, magnetism and sex appeal. The story develops tense dramatic situations, carrying the girl through remarkable series of big emotional scenes.

The supporting roles are placed in the hands of such well-known artists as Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray. The production was directed by Arthur Rosson.

Florida Booster Off to See Producers in New York City

H. A. Kelly, well known moving picture man, has left Tampa on a second trip to New York for the purpose of interesting producers in sending companies to Florida during the approaching winter. Mr. Kelly took with him 790 still protographs of scenes in Pinellas county, showing the variety of tropic surroundings, beautiful residences and other attractions which that section affords. He is working in behalf of boards of trade at St. Petersburg, Clearwater, Tarpon Springs and Safety Harbor.

It is the intention of Mr. Kelly to continue firing Florida pictures at New York producers until he has every one of them thoroughly interested in Florida, and already he has secured promises that many of the big producers will send companies there. He is working in co-operation with the railway companies, which will offer special facilities to the actors coming to Florida in the way of through cars to any point they wish to visit.

If Mr. Kelly can interest other boards of trade in the movement, he hopes to be able to present to the New York producers within a few months 5,000 photographs of scenes of South Florida from Orlando to St. Petersburg. All of the photographs which he now is taking are from Pinellas county and many of them are of rare charm. They are of very large size and are being taken in albums. There are four books to each set shown the producers, and seven prints are being made of each photograph.

Hiller President of Hamilton

It is understood that L. L. Hiller has been appointed president of the recently formed Hamilton Pictures Corporation, and that R. S. Cole and Jacob Ruppert are among the directors. The company is handling the Triangle product, and is also buying features which will be distributed on a franchise basis. It is reported that franchises for practically the entire country have been disposed of.

David Powell to Be Featured in Paramount British Films

In appreciation of his splendid work as a featured player in a number of big Paramount Pictures, including George Fitzmaurice's "On with the Dance" and "The Right to Love," Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has rewarded David Powell with an appointment to the company's London studio, where Mr. Powell will be the first member of a permanent stock company and will be featured in pictures made by the company in England.

His first picture in London will be "The Mystery Road," from an original script by E. Phillips Oppenheim. This picture will be directed by Paul Powell, who directed Mary Pickford in "Pollyanna" and other successes. David Powell's rise as a film actor is ascribed to a pleasing personality and ability to interpret the most difficult roles. He is considered by Mr. Lasky to be unusually suited for the position of leading man in the London studio because he is a Welshman and has about him an atmosphere of British life that will prove of much value in pictures made in English settings.

Withey to Direct Constance Talmadge

"The Man from Toronto" has been chosen as the first picture which Chet Withey will direct for Constance Talmadge shortly after her return from Europe, where she has been vacationing with her sister Norma and Mr. Schenck.

This picture is an adaptation from "Perkins," a play by Douglas Murry, which was produced in New York a few seasons ago by Henry Miller, and is now having a successful run in England under the first title. The screen adaptation of the play is by Grant Carpenter.

The name of the second Chet Withey Production, which is now under consideration for Constance Talmadge, will shortly be made known.

Checking Clock Takes Pictures of Employes

A novelty, which has been exhibited in London, is designed as a checking clock to record the time when employes arrive at their places of work. It consists of a sensitized photographic ribbon attached to clockwork. As each employe presses the button of the machine, his or her photograph is impressed on a movable ribbon, together with the time of checking in. Photographs can be made at the rate of forty a minute, it is claimed.

Hank Mann Is Not Ill

Arrow Film Corporation, distributing the Hank Mann Comedies, states that information in our Los Angeles letter published in the last issue to the effect that Mann has suffered a nervous breakdown and the studio is closed for an indefinite period is incorrect. Morris Schlank, the producer of the Mann Comedies, who is in New York, advises Arrow that such is not the case, but that Hank Mann's absence from the studio was account of business reasons and that production work was not interrupted.

San Francisco to Have One of World's Largest Theatres

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, who recently returned from a six-months' stay in New York, states that plans have been completed for the erection of the T. & D. Theatre on Fourth street and that actual construction work will be commenced at an early date, probably within sixty days. The house will have a seating capacity of 5,000, making it one of the largest in the world. The stage will have a depth of fifty feet, with an eight-foot proscenium arch, while the lobby will be fifty-five feet by one hundred and ten feet and seventy feet high.

The lease on the T. & D. Tivoli Theatre has three years in which to run, and whether this will be renewed is unsettled. The house on Fourth street will present First National attractions exclusively and will offer an elaborate program, an orchestra of seventy-two pieces being planned.

In a recent interview Mr. Dahnken said: "Speaking in a general way, San Francisco is ahead of New York in regard to the class of its moving picture houses, and it has decided supremacy in the matter of presentation. This is still more true in relation to the smaller California cities as compared with the cities of the same size in the East.

"Big theatres are now the rule. The day of huge production has come. Smaller theatres are still prospering, but no more of that class are being put up. The theatre we are building at Richmond, across the bay, will have a seating capacity of 1,800, which up to the present time would have been large for San Francisco, or any other city, and in our Salinas house there will be 1,200 seats."

Sues Capellani Company

An action has been filed in the Supreme Court, New York, by the U. S. Fidelity and Guaranty Company to recover the sum of $1,065.62 from the Albert Capellani Productions, Inc.

The complaint alleges that in February, 1919, the plaintiff and defendant executed an agreement by which the plaintiff executed two policies, one for liability and one for compensation, covering the business of the defendant, and the sum sued for, it is charged, represents the premiums due on these policies.

"Democracy" Company in Court

Alleging that his services in the production of the photoplay known as "Democracy" have not been paid, Edward Cooper Taylor has just filed suit in the Supreme Court, New York, to recover $4,500.

The statement says that he charged the defendants $500 for cutting and eliminating five reels for the twelve-reel feature, which L. F. Lybarger contracted to pay him $100 a week for, he says, and values professional services in editing and reconstructing a reduced version of "Democracy," for four weeks, at $1,000 a week.

RUBBERNECKING IN FILMLAND

The Latest About P. A.'s, Governor Cox, Amazons and Little Mary and Douglas

By GIEBLER

WE have just passed a quiet week, and for but one thing a happy week. The editors of Southern California, who have just concluded a meeting in our Fair City, took a foul fling at the press agent, by referring to him as "ubiquitous" and hinting that he is more or less of a nuisance. Outside of that there is no sorrow in Filmland, and since Sid Grauman has come to the defense of the P. A. in a statement to the effect that he is just as much of an institution as the lawyer, the doctor, or the preacher, and just as useful and necessary as the above named gents, many of the boys who were downcast have been greatly uplifted and comforted.

We entertained Governor Cox at a party staged by the Associated First National Exhibitors out at Jack Jasper's Hollywood studios on Tuesday. The affair was cheduled for eight in the morning, but somebody slipped the information to the governor, or maybe to Wells Hawkes, who is handling the governor's tour that such an unholy hour would cause the Neck, Al Kauffman, John Jasper, Andrew Callaghan and a lot of other important people to lose their beauty sleep, and the hour was changed to one early in the afternoon.

It was a very pretty party and well pulled off in every respect. A little reception was held and Governor Cox was presented to a lot of stars and directors, including Katherine MacDonald, Mickey Neilan, Pat O'Malley, Bessie Love, Wesley Barry, Dave Butler, Marjorie Daw, King Vidor, Noah Beery, Colleen Moore, Charlie Ray, George Beban and a lot more.

Allan Holubar was to have made the presentations, but he did not return from location in time, and Andrew J. Callaghan did the honors, and A. J. was sure right there with the polished manners. If he ever comes out as a candidate for something he'll get a lot of votes on his looks if nothing else.

After this, moving pictures were taken of the governor and a large crowd standing on the upper deck of a property ship which was towed through the water by fifteen beautiful bathing girls. Then the governor made a neat little speech wherein he paid the movies a few neat little compliments and made a good impression on everybody.

The little rain we had last week was not the opening wedge of the wet weather season, as we feared, and the home brewers are happy. Heavy rains out here now would be most sad—they would ruin the raisin crop.

The casualties that resulted from Allan Holubar's battle of the Amazons staged out at Chatsworth Park for his big spectacle, "Men, Women, Marriage," have about all recovered. The famous Charge of Chatsworth, a set-to between five hundred Lady Godivas and an equal number of cave men, almost had a tragic end for many of those who took part in the action.

The Amazons were drawn up in battle array on a rough hillside. Some of the ladies—a great many, in fact—were not used to riding without saddles, and when the order was given to charge and the horses stampeded, a terrible time ensued. Many of the riders dismounted in great haste, and a great many major as well as minor injuries of the scratch nature were inflicted on the various parts of the anatomy of the Amazons by the chapparel, mountain laurel, man-eating cacti and other unfriendly foliage that ornament the landscape.

I went out to the Pickford studio at Brunton this week, had a delightful hour on the set where Little Mary was working, some lemonade, and a lot of little cakes with seeds in them in the way of refreshment.

Eating between meals and between scenes is quite an institution on the Pickford stages. "She's always doing something like that," a property man told me, referring to the lemonade and cakes that had just come over from Mary's bungalow dressing room. "On hot days it's cold lemonade, and on cool days it's hot tea or chocolate."

"That makes it nice," I said.

"I'll say it does," he answered. "And let me tell you we appreciate it. There isn't a fellow on the set that wouldn't just about break his neck for her."

I think that was one of the nicest of the many things I've ever heard said about Mary Pickford. Not every star is held in such high esteem by the studio employes, but then Little Mary is a little bit of the salt of the earth.

Back in the Ozarks when we wanted to describe someone who was unassuming in spite of riches or exalted position, we would say they were "as common as an old shoe." That's Little Mary; she's as common as an old shoe and as friendly as a basket of chips, which is another Missouri manner of describing folks that are worth while.

Miss Pickford was making close-up stuff for "The Flame in the Dark" and Frances Marion was directing.

Mary, as a little Italian girl, was trying to laugh and be merry in order to help conceal the whereabouts of a man who was hiding in the cellar of her home, while she was grief-stricken over a tragedy that had just broken her heart.

She laughed with tears in her eyes one minute, and wept with her features set into a caricature of mirth the next. It was big stuff, terrific in its intensity and real drama.

"That was very fine acting," I said to her when she came out of the scene.

"But they say I can't act," she said.

"Who says that?" I asked.

"Oh—they—" she replied. "They say that my curls are all the art I have."

I thought she was joking at first, but she really meant it. She was actually concerned and worried over the remarks of a few jealous cats.

"The Flame in the Dark" will not be the next Pickford release. The story is being finished up first in order to give some of the foreign actors in the cast their liberty as soon as possible, and because certain effects that will be used in the next picture have not been worked out completely. "The Flame in the Dark" will be blazing along about the first of the year, and if the entire picture is as full of the fine dramatic and comedy touches as the two episodes that I have seen, "blazing" is a good simile. It looks like a knock-out.

The second film, which will be released first, will be a typical Pickford "kid" picture. Frances Marion, who wrote the story and will direct the action, told me that she had been working on it for over two years. It will be called "Rag Tag and Bob Tail" and it is to be full of comedy and kids all the way through.

I had a long talk with Miss Pickford about her trip to foreign parts.

"It was very wonderful," she told me, "but I can hardly realize that I have actually been in Europe. When I look back it seems like the memory of some delightful travel film in which Douglas (Yes, she calls him Douglas) and I have had the leading roles."

I asked her about the rumor that she and Fairbanks would co-star in a picture.

"No," she said. "We might, if it were possible to get a story of the right kind, but it isn't at all probable."

She told me about the movie show she and "Douglas" have out at their home in Beverly Hills.

"We are both great movie fans," she said. "We have features, travel pictures, everything."

The "rushes" from both the Pickford and the Fairbanks studios are also taken out home and run off at night, and Mary criticizes Douglas and Douglas criticizes Mary.

Miss Pickford told me an amusing story in speaking of this.

"In 'Daddy Longlegs' there was a scene where I drop a girl, the spy of the orphan asylum, into a well, and she is never seen again. Douglas said I should have pulled her out of the well. The other day I watched Douglas at work on his new picture, 'The Curse of Capistrano.' There was a scene where a poor Indian is slashed with a sword by some bandits. Douglas rides into the scene and drives off the bandits, but at the close the poor Indian is lying at the side of the road apparently dead.

"I waited until it was all over, then I said: 'You said it was wrong to leave the girl in the well when she was a mean little thing and a tattle tale; what about leaving that Indian at the side of the road to die when he's a very good and noble Indian?' They saw the point, and that Indian was allowed to come to life and get over his hurts."

Capitol Books "The Suitor," Larry Semon's Newest Comedy

"The Suitor," Larry Semon's newest comedy, has been booked for all next week at the Capitol Theatre, New York. The management has made special plans in arranging its program accordingly, and having learned from the success of previous Larry Semon comedies there that large returns result from widespread announcements that a Larry Semon Comedy is to be shown, have given the event wide exploitation.

In "The Suitor" the comedian-director has introduced many novel situations. It might be called a "laugh-thriller." Its action includes a leap from a motorcycle to a rope dangling from a rising airplane, a desperate fight in the sky, with comedy touches, and parachute jumps by the suitor and the girl.

Popularity of Canadian Theatres High According to H. D. Ashley, Theatre Censor

THOUGH the people of Canada are slowing up in the buying of clothing, shoes, hats and other wearing apparel, they are still liberally patronizing the Dominion theatres, both legitimate and motion picture. This statement was made by Hedley Douglas Ashley, owner of the Carlton Theatre, of Toronto, and associate theatre censor of the Canadian metropolis, upon a recent visit to the home office of Pathe Exchange, Inc.

"It is not because they have not money enough to buy clothes that Canadians are wearing their old apparel, but as a protest against the high prices of goods," says Mr. Ashley. "Toronto, particularly, is wealthy beyond comparison with the days before the war. Everybody who was not in the army made big money through munitions and other war material, and in those days were too busy getting wealthy to attend theatres." According to Mr. Ashley, the reaction to entertainment set in soon after the armistice, and today is at its peak.

Business Flourishing.

"The theatrical business has flourished so in Toronto during the past eighteen months that Pantages has just opened there the largest theatre in the British Empire, a 3,700 seat house, which cost more than $5,000,000. It is to be devoted to vaudeville and motion pictures," Mr. Ashley said. "The next largest theatres in Toronto are Shea's Hippodrome and Loew's, each of which accommodates approximately 2,000.

"Toronto is the best 'show town' in Canada, and is the real key city of the Dominion's theatricals. What Toronto likes, the rest of Canada takes. If Toronto's stamp of disapproval is placed on any show or picture it has little chance throughout the remainder of the Dominion. Theatre prices have remained stable in Toronto.

Society Drama Appeals.

Canadian theatregoers are particular in their choice of attractions, according to Mr. Ashley, who, through his connections as theatre owner and censor is particularly well informed in this respect. "The society drama has a strong appeal for Toronto people in particular," he says. "Stars of the calibre of H. B. Warner, Blanche Sweet, Geraldine Farrar, George Seitz and Marguerite Courtot, hold warm places in Canadian picture lovers' hearts. J. Stuart Blackton's productions are extremely popular throughout Toronto. Serials have a strong hold on the population, too, with the mystery play predominating in favor. Canadians like a touch of humor with their mystery, and for this reason George Seitz was very popular in 'Bound and Gagged,' and has brilliant prospects in 'Pirate's Gold.'

"Harold Lloyd has assumed a position as the premier comedian in Canada at this time," Mr. Ashley continued. "When I left Toronto three weeks ago, my theatre was playing 'From Hand to Mouth' with great success. Lloyd's wholesome comedy has taken a grip on Toronto fans that cannot be shaken. The originality of the American comedian has won him much favor there, and the Canadian, who is particularly keen on detail, finds in Lloyd the very embodiment of this absolutely essential motion picture ingredient."

Mr. Ashley is a South African by birth, migrating to the Dominion from Durban. He is a well-known writer in Canada in addition to his varied motion picture connections.

"OH, DEAH! SHE LOVES ME!"
Casually remarks the fellow in the Allan Dwan picture, "In the Heart of a Fool," to be released by Mayflower

Robert M. Haas Renews Contract as Art Director with Famous Players

ROBERT M. HAAS, said to be the first architect of prominence to give up a thriving business to turn all his attention to the motion picture, has renewed his contract as art directotr of the Famous Players-Lasky Corporation's Eastern studios.

Since Mr. Haas established the art and decoration department at the old Fifty-sixth Street studio a year ago, its growth has been steady and rapid, so that now there are eight registered architects in the department. Mr. Haas has conducted the art and decoration department as he would the largest architect's office, with the directors as his clients. In the consultation room the director goes over his script with Mr. Haas before beginning his production. Each scene is considered in detail as to the style of architecture, the country in which the action takes place, the action of the scene, etc.

A Help in Costuming and Titling.

The activity of this department under the direction of Mr. Haas is gradually making itself felt in all work requiring a knowledge of the arts, not only in designs and decoration, but in the costuming and titling as well. Under his leadership the department is constantly experimenting for better effects in the construction of sets, constructing them with an eye to the lighting, the action of the scene and the harmonious blending of costumes.

Another innovation that has been brought about through the efforts of Mr. Haas is the organization of a research department. For months the members of this department have been collecting material necessary to guide the department in their work and it is now a valuable asset. The personnel of this department has proved itself invaluable to the studio as a whole by its ability to assist directors and continuity writers in matters outside of their actual duties.

Mabel Taliaferro Engaged for Sentimental Tommy

Mabel Taliaferro, star of the screen and stage for many years, will play the role of "The Painted Lady," in the John S. Robertson Production of Barrie's "Sentimental Tommy" for Paramount. This production will make the actress' return to the screen after more than a year's absence, also her first appearance under the Paramount banner.

Some of her best known plays have been "Mrs. Wiggs of the Cabbage Patch," "In the Bishop's Carriage," and "Polly of the Circus," which was written for her. She was a Metro star for some time and has appeared in many other productions.

Director Robertson has taken five principals and twenty extras to the Adirondacks to shoot the first scenes for "Sentimental Tommy," at Camp Singing Waters. In the location party are Gareth Hughes, who plays Tommy; Miss Taliaferro, Betty Hilburn; Kate Davenport and Harry L. Coleman. Roy Overbaugh is the cameraman and Shaw Lovett assists Mr. Robertson.

Will Hold Special Showing of "Kismet" at Hotel Astor

In "Kismet," starring Otis Skinner, which it will introduce around the middle of October at a special showing at the Hotel Astor, Robertson-Cole has an attraction for which it has chosen the "the most magnificent production the history of motion pictures has ever recorded."

Notwithstanding the vastness of the settings an even more impressive factor is said to be the work of Mr. Skinner, now ripened by a maturity and understanding surpassing even that of the role he played several years ago. "Kismet" is like a tale from the Arabian Nights. Its scenes are laid in the streets and bazaars and harems of Bagdad. It is a tale, wild, and romantic, full of childish simplicity and adult passions. It is the tale of Hajj, the beggar who dwelt in Bagdad by the door of the Mosque of the Carpenters, who in a single day overcomes his enemies and marries his daughter to the Caliph.

Thousands of people and hundreds of horses, camels, goats, donkeys and dogs are said to have been used in "Kismet's" many scenes, while the settings used for the background of the story comprise practically an entire city, many acres being required for the mammoth set. The production was made under the direction of L. J. Gasnier.

Waldemar Young Signed for Paramount Scenario Staff

Waldemar Young, ex-newspaper man and scenario writer, who for ten years was the dramatic critic for the San Francisco Chrnicle, has arrived in New York to take up his new duties in the scenario and editing department of the Famous Players-Lasky Eastern studios.

The scenario for "Suds," Mary Pickford's recent picture, was written by Mr. Young and during the last four years he has contributed scripts for Universal and Metro productions. He is now preparing the continuity for a well known stage play, which will be one of the big feature productions to be started soon for Paramount.

Mr. Young knows the stage thoroughly, both from in front and from behind the footlights.

DEAD MEN TELL NO TALES

CHICAGO NEWS LETTER

JAMES S. McQUADE

Selznick Star Series Three-Quarters Sold in Chicago at Increased Prices

THE releases of Selznick productions for the season of 1920-21 will not begin until October 17, it has been learned from Manager Beadell, of the Chicago office. He was quite confident in asserting that the season promises exceptional business for the entire Selznick output, including the Selznick star series, the Selznick specials, the releases of the National Picture Theatres, Inc., and the Republican features.

Although the selling campaign of the Selznick star series was not opened until about seven weeks ago, 75 per cent. of the Chicago territory has already been sold at prices considerably over those of last year. This price increase, Manager Beadell says, is due to the higher standard of the productions, the strength of the stories and the popularity of the stars. The numerous clean-ups made by exhibitors last year with the Selznick series also furnish another reason for obtaining the raise on the pictures for 1920-21.

Among the Selznick star series for 1920-21 are "The Wonderful Chance," with Eugene O'Brien; "Daughter Pays," with Elaine Hammerstein; "Love Is an Awful Thing," with Owen Moore, and "Everybody's Sweetheart," the last picture in which Olive Thomas starred. It was directed by Larry Kimble, and William Collier, Jr., was the co-star. John Lynch wrote the script.

Among the Selznick specials for the coming season are "The Man Who Lost Himself" and "The Sin That Was His," with William Faversham. The first named, already released, has proved such a big production and box office attraction that "The Sin That Was His," which will be released in the near future, promises to have an unusual demand. Another of the coming season's specials is a re-edition of "Panthea," with Norma Talmadge.

Among the coming releases of National Pictures Theatres, Inc., are "Out of the Snows," a Ralph Ince production; "The Palace of Darkened Windows" and "Who Am I?," Henry Kolker productions, and "The Road to Ambition," starring Conway Tearle. All franchise holders of the organization, of course, will show these pictures.

Manager Beadell made a recent trip through Illinois, Indiana and Wisconsin and says that in all his experience he cannot recall a time when exhibitors were enjoying such great prosperity. "Everybody was showing to capacity business and the coming season looks to me like a record breaker," he said.

Within the next sixty days a Milwaukee office will be opened by the Selznick Enterprises in the Toy Building. This will be done to meet the rapidly growing business in Milwaukee and Wisconsin.

Wolfberg of Famous Players Off to Illinois Convention

District Manager Wolfberg of Famous Players-Lasky will attend the Springfield convention on October 29 and 30 and will have headquarters at both the St. Nicholas and Leland hotels. He will be accompanied by Ted Braun, Milton Kusell and Joseph Wolf of the Chicago office, to assist him in meeting exhibitors.

Oscar Doole, Famous Players-Lasky's live exploitation representative in Chicago, also will visit Springfield and will discuss exploitation plans with exhibitors for prominent Paramount releases, including "Humoresque" and "Something To Think About."

Mr. Wolfberg will devote much of his time with exhibitors in going over the problems and difficulties which come up in their business and in adjusting, personally, any little matters over which there may have been friction in the course of a year. He is particular to emphasize that his Springfield trip is not for the purpose of selling pictures, but to discuss with exhibitors the theatre problems of today.

"The Love Flower" Closes Ziegfield Run October 2

Through misinformation given a representative of this office by United Artist's Chicago office, a paragraph appearing in the issue of September 25 stated that Griffith's "The Love Flower" had been booked for a run of two weeks at the Ziegfield, under the management of Fred Linick. The writer finds that this was not so, as Fred Linick has not been connected with the Ziegfield for several months past. He has also ascertained that "The Love Flower" was booked for the Ziegfield by Carl Kinzie, owner of the Ziegfield Theatre lease.

H. G. Hymeir, who is manager of that theatre for Mr. Kenzie, states that the first week's showing brought out quite a Griffith following and that they were highly enthused over the merits of the picture. An orchestra of three pieces furnished the music.

The Ziegfield run will close Saturday evening, October 2, after which it will be shown generally throughout the city.

Griffith's large Chicago following was disappointed over the selection of the Ziegfield for the opening run, as that house is too far south on Michigan avenue.

Split Between Dramatic and Picture Managers Is Denied

It has been rumored since the settlement of the musicians' strike on September 12 that a number of managers of dramatic, musical comedy, vaudeville and burlesque houses have withdrawn from the Allied Amusements' Association. Harry J. Ridings, president of the Chicago Theatre Managers' Association, has refused to corroborate the report and denied outright that he had withdrawn from the A. A. A.

He intimated that there had been some dissension between certain other members of his association and the picture theatre managers, owing to complications resulting from the new wage scale of musicians. He was disinclined to discuss the matter at all, but stated that the dramatic and picture theatre managers have only slight mutual interests and that they will continue to work together when questions affecting their combined interests arise. It will be remembered that during the coal strike last fall the picture theatre and dramatic managers got together for the first time.

"HELLO! NEVA?—THIS IS BEN. I'M NOW RESIDING AT THE POLICE STATION"
A bit of the conversation that is carried on in "The Branded Four" serial, with Neva Gerber and Ben Wilson, to be released by Selznick

ABOUT TO ASCEND
Alice Brady seen here in Realart's "The New York Idea"

"Go and Get It" Print Given Fliers by Marshall Neilan

Before five hundred members of the Air Detachment of the Pacific Fleet, U. S. N., at San Diego, Cal., representatives of Marshall Neilan recently presented a specially dedicated print of "Go and Get It" to this branch of the navy in appreciation of the co-operation extended in the production of the picture.

Captain Mustin, in charge of all seaplane activities of the Pacific Fleet, and Commander Mason, his subordinate, officiated at the ceremonies in behalf of the fleet, with Wesley Barry, the copy boy in "Go and Get It," Colleen Moore, David Kesson and Pete Smith representing Mr. Neilan.

The presentation took place at the North Island seaplane grounds. Following the ceremonies the guests were escorted on a tour of inspection of the personnel and quarters by Commander Mason.

The guests were then taken on a trip over the bay and over San Diego in one of the big seaplanes.

The picture will be shown on board all the battleships of the Pacific Fleet having projection facilities and will then be placed in the fleet's film library on board the flagship. In addition to the print of the photoplay, Mr. Neilan presented the flyers with a special film of the officers who took part in the seaplane views of the production.

After the ceremonies on North Island the Neilan players and the commanding officers of the Air Division were guests of G. A. Bush, president of the Broadway Amusement Co., in San Diego, controlling the chain of "blue theatres" in that territory, and A. E. Chabot, manager of the Superba Theatre, San Diego.

Douglas MacLean in "One a Minute"

Shadow rehearsals on Douglas MacLean's latest Thomas H. Ince starring vehicle, "One a Minute," which is to be released by Paramount, have been started at the Ince studios on the West Coast under the direction of Jack Nelson. A new personality will be presented to the public in Madge Bellamy, a New York girl in the leading feminine role. MacLean will be seen as Jimmie Butler, a youthful druggist who perfects a miraculous panacea for all ills. "One a Minute," an original play by Fred Jackson, was adapted to the screen by Joseph Franklin Poland.

Paramount September Releases Include Dorothy Gish and Thomas Meighan Films

THE Paramount release schedule for September 26 included two productions which already have had successful pre-release engagements in several of the largest cities, including New York. These are Thomas Meighan in "Civilian Clothes," and Dorothy Gish in "Little Miss Rebellion."

Thompson Buchanan is the author of "Civilian Clothes," which was first presented by Oliver Morosco at the Morosco Theatre, New York, and ran there several months. Meanwhile, Mr. Morosco launched another company, headed by William Courtenay, which played extended engagements in other large cities. The story deals with an army captain who married a society girl in France while she was dazzled by his handsome appearance in uniform, and discovered upon his return to America, after having been reported killed in action, that she was reluctant to own him in his overloud civilian attire. To cure her of her snobbish ideas, he became a butler in her household and, after several dramatic developments that fell exactly in with his plans, convinced her that clothes do not make the man.

The task of adapting the play to the screen was entrusted to Clara Beranger, and it was directed by Hugh Ford. Supporting Mr. Meighan are Martha Mansfield, Marie Shotwell, Franke Losee, Alfred Hickman, Warren Cook and Maude Turner Gordon.

"Little Miss Rebellion" was written by Harry Carr. The scenario was written by Wells Hastings. George Fawcett was the director.

Miss Gish has the whimsical and altogether unconventional role of the youthful Grand Duchess of Bulgravia. Longing for freedom from the great castle in which she lives, she steals out of the gate and mingles with some American doughboys in a baseball game, and meets one to whom she instantly takes a fancy. Then some revolutionists get on the job and Her Majesty is chased from her throne to New York and the real fun begins when she becomes a flapjack mixer in a New York restaurant.

Ralph Graves is Miss Gish's leading man and George Seigman, Riley Hatch, and Marie Burke also have prominent parts.

"The Empire of Diamonds" Has Been Added to the Pathe Schedule of New Releases

ANOTHER important acquisition to its schedule of fall and winter releases has just been made by Pathe Exchange, Inc., in the taking over of Leonce Perret's international drama, "The Empire of Diamonds." The story was written by Valentine Mandelstamm. It will be distributed throughout Canada and Australia in addition to the United States.

This film marks a new epoch in motion picture making, it is said. Mr. Perret filmed the production in the actual territory written about by Mr. Mandelstamm in his novel. The director took an entire company to Europe, filming scenes in London, Paris, Nice, Havre, Monte Carlo, the Riviera. He completed his work on a transatlantic liner and in New York City.

Monte Carlo Shown.

For the first time, it is said, in the annals of the famous Casino at Monte Carlo permission was granted to film scenes within the gambling establishment. These scenes were shot while the "play" was at its height.

In addition to the American players who accompanied Mr. Perret to Europe, several noted European actors have parts. Among the American players in the cast are Robert Elliott, Lucy Fox, Henry G. Sell and Ruth Hunter. The European players are Leon Mathot, Jacques Volnys, Marcel Levesque, L. Morlas and M. Mailly.

Besides the heavy expense of taking a company to Europe, much money was spent on costumes and other incidentals.

Among the scenes shown are the Paris Bourse and the London Stock Exchange, which play important parts in the production, and which were filmed by special permission.

Nine More Film Companies Incorporated in New York

Nine companies were incorporated in New York state the past week to enter the motion picture business. They were: John Barrymore Corporation, New York, $500, Francis D. Hugson, Malcolm B. Carroll, Joseph V. Kline; Capstone Film, New York, $1,000, J. A. and Wm. E. Bell, M. E. Luce; the Gaveart Co of America, New York, $20,000, M. Winning, G. Wolburg, P. Sukinik; Radin Pictures Corporation, $20,000, Mrs. Thora Slaner, M. Radin, Helen Freiman, New York.

Sherman-Kalman Amusement Corporation, $1,000, Max and Esther Sherman, Philip Kallman, Brooklyn; Moving Pictures Associates Incorporated, $10,000, Benjamin Tucker, Lee Albertson, Benjamin Spitzer, New York; B. M. S. Amusement Corporation, $20,000, Max and Rose Becker, Harry Schlitt, Brooklyn; Evergreen Amusement Corporation, $10,000, Marcus Loew, David Bernstein, Nicholas N. Schenck, New York; Dearie, Inc., $30,000, Harry S. and William N. Hechheimer, Lee Morrison, New York.

Fox Star Plays the Part of a Northwest Mounted Policeman

William Russell, the "western" star of William Fox, makes a distinct departure in his latest picture, "The Challenge of the Law," in abondoning the role, of the western ranch hero. His latest production makes him an officer of the Canadian Northwest Mounted Police.

This picture is said to be a virile tale of the Canadian wilds in the days when fur smugglers plied their trade. It is from the pen of E. Lloyd Sheldon, and Denison Clift made the scenario. The story is crowded with dramatic situations, it is said. Russell gives a performance which reveals the persistence of the guardians of the border in their efforts to run down violators of the law.

The star is ably supported by Helen Ferguson, his leading woman, who as a smuggler's daughter gives a very girlish and charming characterization. Scott Dunlap is director.

Dead Men Tell No Tales

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Sid Grauman Organizes New Publicity Staff

Sid Grauman, one of Los Angeles' leading exhibitors, has organized a publicity bureau, made up of trained specialists in publicity and exploitation, which will look after the interests of Grauman's Theatre at Third and Broadway, and the Rialto, near Eighth on Broadway, as well as the new Metropolitan, now in course of construction at Sixth and Hill streets. The publicity bureau will be in charge of Arthur S. Wenzel, experienced in theatrical and amusement enterprises in New York and the Pacific coast. Mr. Wenzel will be assisted by Gilbert Brown, Leslie Dowell and Bert Wheeler, the latter having been with Mr. Grauman for a year in the publicity department.

Ambassador Theatre First National House

The Ambassador Theatre, which is now in course of construction as one of the units of the new Ambassador Hotel in the Wilshire district, will show First National attractions, according to announcements made by Gore Brothers and Sol Lesser, who will have control of the house. High class presentation will be given all features shown in the theatre, and an orchestra of some thirty or more members will furnish the music to accompany the pictures. The prices of seats will range up to $1.50 and all seats will be reserved as far as two weeks in advance. The theatre will have a seating capacity of 750.

Assistant Director Weds

Harry Bucquet, assistant to Allen Holubar in making the Dorothy Phillips special production, "Man, Woman, Marriage," was married on September 18 to Louise Fremery Howard, at Piedmont, Cal. Allen Holubar acted as best man and Dorothy Phillips as matron of honor at the wedding. The couple will live in Los Angeles.

Improving Hamilton-White Studios

The Hamilton-White Comedies studio at Glendale is undergoing numerous alterations and improvements for the production of new comedies featuring Lloyd "Ham" Hamilton. It is the aim of the producers, Jack White and Hamilton, to eliminate all slapstick stuff, and depend on novelty of plot and situation to produce the punch in the comedies. Thelma Percy, sister of Eileen, will play the leading feminine role in the new comedies.

Union to Produce Westerns and Comedies

A new film company has entered the field on the coast to produce two-reel westerns and comedies. K. H. Milligan, from the East, will be supervising director of the Union Film Company, as the new organization is called, and Jack Livingston will play the leads in the westerns, while Alice Howell and Alexander Alt will be featured players in the comedies.

First National Greets Cox

The stars and officials of the Associated First National Exhibitors, Inc., assembled at the Hollywood studios on September 21, to meet Governor James M. Cox, of Ohio, Democratic candidate for president, when he and his party were taken to the studio for a visit. Among the stars to welcome him were Katherine MacDonald, Marjorie Daw, George Beban, Bessie Love, Colleen Moore, Wesley Barry, Pat O'Malley and Noah Beery. A. J. Callahan, B. P. Fineman and a score of publicity and newspaper representatives were in attendance.

Want Western Stories

The Union Film Company, 902 California Building, Los Angeles, which has begun the production of two-reel western subjects, state that they are seeking story material for their productions. The company is now assembling two units, each of which is to produce a western drama within a given time. K. H. Milligan, general manager of the company, says that he is looking for stories that are out of the ordinary and written around semi-modern western life, but that tales of the hard living and easy dying western days will also be given consideration.

Picture Takes Place of Sermon

Dr. Carl S. Patton, pastor of the First Congregational Church, 841 South Hope street, ran the Charles Ray picture, "The Pinch Hitter," in his church on a recent Sunday evening, and delivered a talk on the topic, "There is One Who Believes in You."

Memorial Services for Dead Film Stars

Memorial services were held on Sunday afternoon, September 26, for prominent members of the film profession who died recently. The services were in charge of the Rev. Neal Dodd, rector of the Motion Picture People's Church, and held on Stage Six, Brunton studio. Those for whom services were held include Olive Thomas, Robert Harron, Clarine Seymour, Ormer Locklear and Frank Elliott.

Music was furnished by the choir of St. Paul's Pro-Cathedral, the Metropolitan Ladies' Quartet, and an orchestra of sixty furnished by the Musicians' Association. William D. Taylor delivered the oration.

Film Electricians Organize

The electrical workers of the Los Angeles motion picture colony have just perfected an organization to be known as the Electrical Illuminating Engineers Society of the Motion Picture Industry. New ideas, increased efficiency and progress are the angles taken up at meetings held at the Hotel Clark each Tuesday night. The officers are: S. F. Mills, president; H. D. Brown, vice-president; W. L. McPheeters, treasurer, and T. E. Young, secretary.

New Theatre for Visalia

A new picture theatre, to cost between $75,000 and $100,000, is to be erected in Visalia, Cal., in the near future, according to an announcement made by Frank A. Salisbury, of the Theatre Visalia. The new theatre will be of brick and concrete construction, and will be modern in every respect, with a seating capacity of 800.

IT ONLY TOOK "ONE WEEK"—THEY MET IN SCENE 1 AND WE FIND THEM WED IN SCENE 3

No, Buster Keaton is not a shoemaker in the center view, just a newly-made hubby in Metro's laughable comedy called "One Week"

MME. SARA BRAZIER
Soon to make screen debut

Madame Sara Brazier to Make Debut in Pictures

Mme. Sara Brazier, scion of an old aristocratic Boston family, who more than a score of years ago, was well known in Shakesperean roles on the speaking stage, will shortly make her debut in motion pictures.

Mme. Brazier has the distinguished bearing which marks the old New England stock from which she comes, and will appear in "mother" or "grande dame" roles.

She has received several offers to appear in pictures, but hesitated to make any engagements, as she is considering forming her own company to produce a picture in which a mother's sacrifice and devotion forms the principal theme, the script of which she has written.

Mme. Brazier originally studied for the speaking stage under Rachel Noah, the only woman who played leads with all three Booths, and after recording a decided success, chiefly in Shakesperean roles, upon her marriage, at the urging of her family, retired to private life.

Alice Joyce Completing Filming of "Cousin Kate"

Alice Joyce and her supporting company have returned from Hackensack after filming exterior scenes for "Cousin Kate," which is being directed by Mrs. Sidney Drew. Interior scenes are now being made at the Brooklyn studio and it is probable the picture will be ready for cutting and editing by the end of this week.

"Cousin Kate" was a famous stage success with Ethel Barrymore as the star. Miss Joyce will be supported by a cast of well known players, Gilbert Emery will be her leading man.

The adaptation was made by Mrs. L. Case Russell, who has a record of many produced picture plays. It is a notable coincidence that Mrs. Drew, who is directing "Cousin Kate," has played in several of her original screen stories.

Mrs. Russell has specialized on plays for women stars, and is thoroughly familiar with the technic of screen work, having directed three of her own stories.

In the title role of "Cousin Kate," Alice Joyce appears as a novelist who after having published several successful love stories, finally runs into a real love story in her workaday existence. It is said to be an entirely new role for Miss Joyce.

Director Vignola Says Chances Are Slim That Producers Will Move from Los Angeles

ANSWERING in his capacity as a director and producer the statements attributed to certain producers to the effect that Los Angeles has been "filmed out" and that the bulk of production is likely to be taken away from southern California, Robert G. Vignola, producer of special productions for Cosmopolitan-Paramount, places himself on record as saying that the possibility is remote.

"There isn't another location in the world so consistently suited for producing motion pictures as Los Angeles," said Director Vignola. "Being a director I can speak from the director's point of view. The light and the clearness of the atmosphere cannot be beaten anywhere. These make for fine photography which is a most necessary element of motion pictures.

"Then again there are more working hours in a Los Angeles day—hours of high sunlight suitable for motion picture photography—than there are in a day anywhere else in the country, and this makes it possible to get so much more work out of people at the same cost. In Los Angeles one can foretell the weather with some degree of accuracy. I can assemble a company in the morning and know whether or not the whole day will be fair and if it's worthwhile going out on location. In the East that is not possible. The morning may be cloudy. I send the company away. Then the afternoon clears up and I have lost a valuable day.

"There is nothing to be gained by moving to another city. The dismantling of the Los Angeles studios, moving the paraphernalia, and erecting new studios in some other center would mean a useless cost of millions of dollars with no visible advantage.

"New York and its environs will always be a great producing center because of its strategic location to the world's film market, but New York has its disadvantages also in variable weather and comparatively poor and ever changing sunlight. My last two productions, 'The World and His Wife' and 'The Passionate Pilgrim' were made in the East, and 'The Manifestation of Henry Ort,' my present production, is also being made in the East. But this is due to business reasons solely. As many of my previous productions were made in California. I feel I am in a position to judge of the comparative merits of Los Angeles and New York as producing centers. I am an Easterner—from Albany—but I can't help feeling as I do about Los Angeles."

Vast Amount of Litigation to Come Up in New York Supreme Court in October

WITH the opening of the twenty-one parts of the Supreme Court, New York, for the fall and winter term on the first Monday in October, vast numbers of cases involving litigation of various kinds have been marked for trial.

Among the cases is the suit of William Isensee against the Long Island Motion Picture Company, which has studios at Elmhurst, L. I. He is suing to enforce an alleged contract for the sale to him of $25,000 of the stock of the company.

Herbert Yudkin and Samuel O. Siegel are suing the J. Frank Hatch Enterprises, Inc., for alleged breach of contract over the sale and exhibition of several motion pictures, as well as for damages for an alleged assault on the plaintiffs by Hatch during an argument over the contest.

The Transatlantic Film Company of America, Inc., is the plaintiff in an action scheduled for trial against Frederick H. Faulkner and Herbert H. Yudkin. This suit is over an alleged breach of contract for the sale of certain motion pictures.

The suit of the Tyrad Pictures, Inc., against Nicola Gaytis and Antonio Moses, doing business under the name of Gaytis & Moses, and that of Ruth Budd against the Octagon Film Co., Inc., also listed for trial, do not disclose the nature of these actions.

Craft Sues Burroughs

Suit has been filed in the Supreme Court of New York by Pliny P. Craft against Edgar Rice Burroughs to recover $100,000 damages. It is aleged the plaintiff and defendant on January 6, 1919, entered into an agreement, whereby the defendant agreed that Craft should have the exclusive right to the sale, production and exhibition of "The Son of Tarzan." Craft says this was written and the rights to produce it in motion pictures were owned by Burroughs and it was agreed by the latter to transfer these rights to the plaintiff. Part of the contract, Craft alleges, was that the later was to complete the production of another certain motion picture in which Burroughs had an interest.

Craft alleges that he completed the production of this unnamed motion picture, and in all other respects has performed his part of the agreement, while on the other hand he charges that Burroughs breached the contract, sold his rights to another party, and permitted this party to produce the picture.

Charges Negligence

Charging negligence in affording proper protection to its patrons, George Lewis DeMille as guardian of his infant daughter Jessie, has filed suit in the Supreme Court, New York, against the Harlem Theatrical and Motion Picture Company, Inc., to recover $15,000 damages.

DeMille alleges that on the evening of May 6 he accompanied his daughter to a performance at the defendant's theatre, 2,314 Third avenue, and that in the theatre she stepped into an opening which could not be seen in the semi-darkness of the house. He charges that proper care was not taken to guard this opening and that as a result the girl suffered severe injuries.

"The Tiger's Coat" Completed

Otto Bollman, president of the Dial Film Company, producing at the Brunton studios, has announced that his latest production, "The Tiger's Coat," is ready for release.

"The Tiger's Coat" is an adaption of Elizabeth Dejeans' famous novel of the same name. The cast includes Lawson Butt, Myrtle Stedman, and a galaxy of other prominent motion picture players. This photoplay is the Dial Film Company's second production since entering the motion picture producing field.

Dead Men Tell No Tales

Advertising and Exploitation

By Epes Winthrop Sargent

Western Manager Devises Simple Scheme to Grade His Attractions by His Profits

MANY managers have some sort of system whereby they keep track of their profits, but most of these schemes are so intricate that they involve considerable book keeping and busy managers feel that the time involved is prohibitive.

The Elks Theatre, Prescott, Arizona, sends in a simple plan they use and we like it so well that we regret that the communication is unsigned, for we should like to give proper credit. Percentages, which involve considerable figuring do not always show accurate results, but this idea does away with all save the most elementary arithmetic.

To Plan the Season.

Apparently the scheme was devised to try out the films preparatory to the season's bookings, for the house booked a two weeks' test.

The first week six different brands were represented. The second week the entire bill was supplied by a single concern. At the end of the fortnight the results were tabulated.

The Three Factors

For this tabulation three factors were used:

The attendance in point of numbers.

The attendance in gross receipts.

The net to the house.

Instead of figuring percentages, the fourteen days were tabulated in their order, one being the highest and fourteen the lowest.

How It Is Done.

The three factors are almost self-explanatory, but it might be explained that the net to the house is the gross with the cost of the film deducted. It is figured that the other expenses can be prorated to the days and therefore does not figure in the daily result. Salaries, rent, current and advertising are all practically the same, since the house does not do much special advertising. The remaining question is "How much proportion of the weekly profit does each film bring?"

In figuring it is to be remembered that Sunday night is the best in the week with Saturday next. A top scale for Sunday does not mean as much as a three or a four for a Friday.

Getting the Facts.

One thing made clearly aparent is that the town will not stand a two-day run. The first week a two-day run shows eleven attendance with the gross and net receipts at six each. The following day the same show gave a fourteen for all points, the poorest for the entire period.

In the same way one of the really big stars in one of his best attractions opened the following Wednesday to fight in point of attendance, but with the top receipts and gross. In other words, while the number present was exceeded on four other nights, the advanced admission gave the highest receipts and also the highest net gain.

That first day the attraction was the most profitable of the twelve played during the test, but the second day the attendance was thirteen, the gross 12 and the net thirteen. There was a loss on the second day which cut into the first day's gain.

Keeping Tabs

The manager who seeks to run his house without some system of tabulating is in the same position as the man who attempts to candle eggs in the dark. He is bound to pass some rotten ones.

This is the day of the chart and the graphic pen. If you have no plan of your own try this.

Studying the list offers other curious facts. One western picture brought out the top attendance on a Monday, but the gross was but fifth and a reasonable rental gave the net fourth place. On a Friday another western star was eleventh both in attendance and gross, but a smaller rental gave the net ninth place.

Some of the best known stars are well down on the list, but the star always exceeds the all-star cast or the big play without a star name.

Of course no definite result as to a star may be gained from a single picture, but a test run over a month or two should give a management a very good line on its attractions, and even the two week experiment of the Elks' is illuminating.

If you have no better scheme try this. If you have any improvement to suggest we shall be glad to have it.

Giant Cowboy Assisted in Putting Over a Bill Hart

Some people complain that they cannot use stage coaches for street work because there are no coaches. A little thing like that did not bother G. B. Salvini, of the Lyceum, New Britain, Conn.

As you can see from the cut, he painted two prolific pieces to go either side of an ordinary hack, converting it into a stage coach. The stunt is simple and so good that it is odd no one thought of this before.

Sent Cowboy Out

To help things along, he got hold of R. E. Madison, known as the Texas Cowboy, who is 7 feet, 6 inches tall, and sent him out as driver. Other undersized cowboys were sent along for contrast and the outfit formed an advertisement for Bill Hart in "The Toll Gate" that wiped up everything in sight.

The cowboy idea is good, but the coach is an inspiration.

If you cannot get what you want, try making it.

WHO SAID THE OLD STAGE COACHES WERE ALL GONE?

G. B. Salvini couldn't find one when he wanted it, but he had a profile painted up and a near-sighted man could not tell the difference at a couple of blocks. The others could, but that only helped

Tied Up With Furnace Men for Cold Snap Business

Spring Lambs Made Mint Sauce for "The Fighting Shepherdess"

Two baby lambs and a sheep dog made a most effective ballyhoo display for "The Fighting Shepherdess" at the Willard Theatre, Creston, Ia., run by Miss Catherine Schliep.

Miss Schliep built the pen of second hand lumber, filling it with straw, and borrowed two newly weaned lambs from a farmer just out of town. Then she got a sheep dog for guard and put up a sign, "We are waiting for 'The Fighting Shepherdess' to get through inside." This was surmounted by a cut-out of Anita Stewart suspended on the back wall.

Pleased the Women

It took up considerable lobby space, but it proved a most compelling ballyhoo for the women declared them "just too dear," and the men had to follow them in.

By using small lambs, their demands for their mother helped along by contributing the necessary noise maker. The display is effective and cheap and even in the city it is worth the trouble of getting hold of the lambs.

EIGHT GOOD CHANCES TO SELL A SINGLE TICKET

With the panel style of entrance doors, the manager can get eight good whacks at one reader without letting him realize he is doing so much reading. Whose house is this, by the way?

"Huckleberry Finn" Played for Both Army and Navy

Hooking up with the Army or Navy recruiting service is old stuff now and must be worked with variations to get space. This is one of the variations.

It was worked by John P. McConville, of the Paramount Buffalo office for the showing of "Huckleberry Finn" in Syracuse. The picture came to the Crescent and McConville noted that the Army and Navy recruiting stations were on either side of a public square, so he sold both services on the idea. The big appeal was that if Huck were alive today he would enlist in the Army or the Navy—according to which sign you read—and you could see Huck at the Crescent.

Making the tie-up complete a street man was dressed as Huck and paraded around, stopping every little while to ballyhoo the two booths. The crowd would gather and the recruiting sergeants would get busy.

The cut shows Huck enlisting with Sergeant Trowell, of the Army booth. The sign is 7½ feet square, which was plenty large enough to let them all see.

DID YOU KNOW "HUCKLEBERRY FINN" WAS A DESERTER?

Sure he is. Up in Syracuse he enlisted in both the Army and the Navy and deserted right away and came back again to do the ballyhoo all over, for he had Sergeant Trowell all fixed

Screen Style Lobby Has Its Advantageous Points

Lobbies with many swinging doors can be made into very attractive displays with little effort, as this lobby shows. Here it is all dressed up for "Go and Get It," but the same style of work can be done for almost any play and attractions which offer good stuff for cutting out with yield admirable illustrated panels.

This panel style is good because it permits many arguments to be presented without confliction. Each panel is a statement in itself and you can offer half a dozen points without confusing the reader and by varying the argument, one point can be made to sell where another will not reach the same patron.

The photograph comes in without any identification. We will be glad to give credit if the management will write in.

Watch the Cold Snaps to Build the Winter Business

Even though coal costs more money this season, do not be too economical of it. Turn on the steam the moment it is needed. Don't wait until settled cold weather comes. Those first few occasional cold days can do you a lot of harm if you do not use care.

Saving a few tons of coal now may save you many times the cost through the season. If your patrons are asked to sit in a chilly house they will come to associate the theatre with the idea of discomfort and no matter how liberal you may be with the heat later on, you cannot retrieve the damage.

Be just as generous with the steam now as you were with the fans in early summer. Establish in those early days, which are felt more acutely than the settled cold, the tradition that your house is always warm.

Make capital of it in your advertising. Tell them if they have not started the furnace yet, they can come down to your house and spend a cozy evening. Work just as hard to establish the tradition of warmth now as you labored to tell about the fans in June.

Key Stunt Is Twisted to Fit Another Production

Latest Idea in Treasure Hunts Comes from Cincinnati for "Go and Get It"

TREASURE hunts are one of the best exploitation stunts for a big picture, and a treasure hunt which does not involve digging or the trespassing upon private property is better than the buried treasure idea. Cincinnati offers something new.

Roy H. Haines, of the Cincinnati First National exchange, assisted by William A. Clark, his publicity man, put it over and made a big clean-up for "Go and Get It," Marshall Neilan's First National attraction.

The hook-up in this case was the Y. M. C. A., and it was known as the "Y. M. C. A. 'Go and Get It' Treasure Hunt." There is nothing in the scheme, however, which will not lend itself to a newspaper hook-up, though a hook-up with the Y. M. C. A. will be better in towns with two or more newspapers, since all of them will assist in a "Y." scheme where only one paper will boom a direct hook-up.

Make Your Choice.

It all depends upon whether you feel you can get more publicity from a single paper with a close hook-up, or from the "Y" with smaller but more general mention. This will vary in different towns. It was worked in Cincinnati for general publicity, but it can be held to a single house just as well.

ONE OF THE WINNERS.

The essentials are simple. Trusted men are sent out to map the routes, the number of routes being dependent upon the probable number of entries and the number of prizes. There should be from one to three prizes for each route. Prizes can generally be obtained from local merchants in return for the advertising they will receive, and they can then be induced to make window displays of the prizes they have donated.

Laying the Routes.

In selecting the routes care should be taken to have them all approximately the same unless it is planned to have short routes for the smaller boys and longer runs for those better able to ride.

The routes are not laid out by streets, but by landmarks. The boy is not told to go down Main Street to Elm, to West Third, to River Park, but is told to ride down the starting street to a grocery store with a cheese sign in the window, turn to the right to a fire hydrant with a broken chain on the plug, bear left to a white house with five windows with green shutters on the left hand side of the street and turn right there to the end of the route.

Short Runs But—

In Cincinnati the routes were less than three-quarters of a mile each, yet two hours were allowed in which to cover the run, and one boy rode several miles, still following the clues. He was turned back when some one discovered him well out in the country, and was given a consolation prize because of his perseverance.

The boys are all started from one central point, mounted or on foot, as they elect, though of course the bicycle riders have the best of it. It might be well to have some routes for boys on wheels and others for boys on foot.

One Thousand Started.

One thousand boys entered the Cincinnati contest, and only about one in ten failed to follow the clues. The starting point was in front of the Central "Y" building, and there the boys were given pennants which identified them as entrants.

They were given a few moments to study the routes, which had been typewritten, and which were distributed with the pennants, and a starting signal was fired.

At the same time the finish judges brought out the signs which marked the ends of the routes and displayed them. These finishing points were so planned that they were at prominent points where there could be gained considerable passer-by advertising before the boys came up.

No Great Speed.

Two hours in which to ride twelve blocks was a generous allowance, but the clues were vague and the boys would lose the scent and retrace their steps, carrying the pennants all over the section, and it was some time before all the prizes were claimed, with the result that the signs gave the attraction plenty of publicity while the crowds waited.

The event had been widely advertised for several days before the contest and the signs attracted no little attention. The newspapers carried full stories and "Go and Get It" was made a household word in a literal as well as figurative sense, for the boys talked of nothing else in their homes and at school.

Key Stunt Works Again

The Piedmont Theatre, Charlotte, N. C., is the latest to clean up with the lost key idea, working with "Pirate Gold."

Seven keys were fitted to the lock of an old chest from the property room and these and fifty others were tagged and "lost." In a couple of hours the first of the lost keys turned up, and even before that a lot of people gathered to see the chest opened, for it was conspicuously displayed in the lobby.

The treasure was in each case a two weeks' pass to the theatre, and five of the proper keys turned up before the opening, but the chest remained in the lobby for the other two keys to be tried, and the wrong keys were repeatedly lost.

The stunt cost three dollars for keys and one dollar for tags, and the stunt brought in big houses.

THEY ARE ALL READY AND WAITING TO "GO AND GET IT" IN CINCINNATI

Some of the thousand or more boys who took part in the Y. M. C. A. treasure hunt arranged by the First National Exchange in conjunction with the "Y." It's a new scheme. Read the details and try it

"Humoresque Parfum" Matches Farrar Chocolates

Front Page Cartoon for Harold Lloyd in London

Harold Lloyd has been getting advertising over in London. They like him over there, too, and the London Daily Express made him the subject of a Saturday front page cartoon lately. Here it is.

The title reads: "Chasing the Bluebird, with Apologies to Maeterlinck. Well known artist's conception of the Mental-Honicky Function of Harold Lloyd, the Cinema star with the goggles." That's all we know about it, for the drawing is a bit too symbolical for us, but it was on the front page and it tickled the Pathe Exchange half to death.

Mr. Howard, in 600 Town Mimeograph's His Display

Because he happens to be in a little town, Chilhowee, Mo., where there is no printing office and only 600 people to draw from, Mr. Howard, who runs the Star, does not whimper that he gets no chance. He makes a chance.

He can draw pictures, so he got a mimeograph and sketches his throwaways, with a cartoon for an attractor and with plain lettering. He has a mailing list for nearby towns, like any regular exhibitor, and he gets out more striking displays than a small town printer could give him.

Some exhibitors are beaten before they start, but others go out and beat adverse placement. Mr. Howard refuses to be licked.

Lamp Posts Told of "The Street Called Straight"

Because of the dignity of the Basil King story, "The Street Called Straight," William Barbee did not want to work a sensational front for his Loop Theatre, Chicago, yet he wanted the people to know. Cutouts on either side were scarcely strong enough, but he backed these with lamp posts with red isinglass lights on which were lettered the title of the play. They looked well during the day and at night they were strongly illuminated. Building on this, he used a skyline silhouette for a banner and got all of the advantages of this crude form of advertising without the crudity. This also was illuminated at night. It could have been bettered with a tracing cloth sky on which could be thrown changing light effects, but it worked well as it was and it took the curse off the banner. A special drive on auto owners was made with 10,000 personal postcards and this is said to have brought in the largest automobile trade ever at a loop picture theatre. Harry S. Lorch, Goldwyn exploitation man, assisted Mr. Barbee in working out the stunts.

THEY ARE NOT SOUSED IF THEY DO LEAN AGAINST THE LAMP POSTS.

This is how Barbee's Loop Theatre, Chicago, advertised "The Street Called Straihgt." The title is lettered in white against red medium. At the top can be seen a good idea for taking the curse from the usual banner

Roche Gets Busy in Chicago; "Humoresque" Perfume Results

Dan Roche, who worked the "What's Your Hurry?" slogan in Chicago, has been breaking out again, with the usual result.

He took the display manager of the Buck and Rayner drug stores to see "Humoresque" at Orchestra Hall. Then he gently reminded Kidd that the latter had a lot of nice Loop stores, including one at State and Madison, "the busiest corner in the world."

Kidd did even better than that. He had a perfume to be sprung, so he called it "Parfum Humoresque," put it out at $1.75 a half ounce and gave a window in each of

ONE OF THE LOOP WINDOWS

the Buck and Raynor stores to putting the twin "Humoresques" over.

Now Roche is planning to market the perfume in other cities where the film is to play, which will give other exhibitors a chance. Write Roche. It will help jazz the picture.

Referred by Permission To All Newspaper Staffs

Killing two birds with one stone, John Leveridge, manager of the Rialto, Omaha, gave the newspaper men a dinner and then showed them "Go and Get It," after which he told them he was going to use them for references, and in his ads merely announced:

Ask Any Newspaperman
and then
"Go and Get It"
At the Rialto

Of course the newspaper men liked the picture, because it showed them as they know themselves to be instead of depicting them as running around town with notebooks, so they spoke well of the story to those who asked, but most people didn't trouble to ask.

They figured that the Rialto would not dare use the reporters to boom a poor play, so they went and got it without asking.

Another stunt was worked in connection with the Human Fly used for Paramount Week. The "fly" was scaling the front of the house when he seemed to slip. A gasp of horror ran through the crowd, when he kicked loose a banner reading to the effect that the thrill was not to be compared with the punches in "Go and Get It."

The ready prepared banner told that it was all a hoax and the reaction made for a determination to see the bigger thrill.

"Go and Get It" is the big chance to make a party for the newspaper men and a surprisingly large number of managers have had the good sense to realize this fact.

Try a Moving Cutout for Your Lobby Sometime

If You Ever Go to Pontiac, Just Try to Escape First National Opperman

PONTIAC, ILL., has a real advertiser, who believed in 100 per cent. efficiency if he can do no better. He is Hal Opperman, who runs the Crescent Theatre, and there is a moral to his story, the same being that it pays to advertise.

Opperman has the First National franchise for Pontiac, and since he has it for keeps, he believes in telling the world, or at least that portion with which he comes in contact.

Of course he believes in newspaper work. He believes in getting in the same space every day, so he pays fifty per cent. additional for preferred position, which is at the top of the page on a certain page every day. He takes this space by the year. Now and then he'll buy a half or a full page for something special, but if you want to see Opperman's regular ad., you know just where to look.

Hooking In

His last full page stunt was to tie up with the First National straw vote, taking a full page the day before and the day after the primary elections in Illinois. He built up on this, as will be noted, by adding a house straw vote for stars and preferences in styles of drama. This appears in the panel just above the "Crescent" in the house signature, and carries the request, "Cut this out and put it in the ballot box when you vote."

Mr. Opperman figured that while they might not take the trouble to fill out these slips separately, their interest in the election would lead them to vote on the Presidential candidates and this house information coupon could run on that initiative.

Other Schemes

But every one in our set advertises in the newspapers, and Mr. Opperman could never get his name in the papers just for that. It is his general cleaning up which wins admiration.

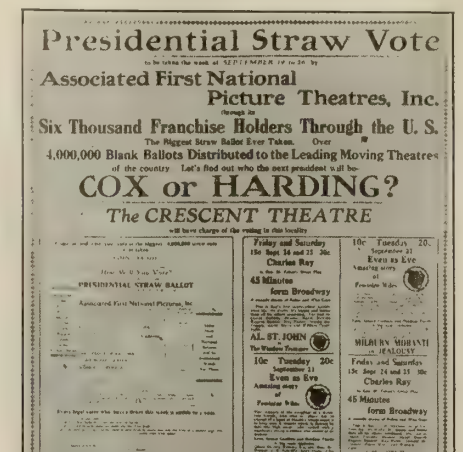
For example, he has the railroad station plastered with pictures of First National stars, neatly framed and with brass name plates bearing the additional information "whose motion picture productions are exclusively shown in Pontiac at the Crescent."

When you get up to the hotel you will find the rules and regulations tacked on the back of the door. It's a neat looking card with a portrait of some First National star "who's etc.," and you get another picture and the same startling information on the menu in the dining room.

And Everywhere

If you drive into town instead of making it on the train, you will find mileposts which tell you how many miles it is to the Crescent Theatre, "where the First National Pictures are exclusively shown in Pontiac," and if your kid comes home from Sunday school with a quarterly lesson card, you will get the same message. You can find it on the schedule of football games, or the Star Lyceum Course, you get it in the cabs on the rate card and you will find it on club announcements. Mr. Opperman will print free any information of more than passing interest, and he will always tell about the Crescent being the home of the First National in Pontiac.

He has not yet reached the point where the ministers sandwich it in between the Wednesday night prayer meeting and the Christian Endeavor, but he has not fully hit his stride yet. When he does the kids will be copying it in their writing books as part of their home work and freight cars will come into town with their sides chalked up.


Presidential Straw Vote
Associated First National Picture Theatres, Inc.
Six Thousand Franchise Holders Through the U. S.
The Biggest Straw Ballot Ever Taken. Over
4,000,000 Blank Ballots Distributed to the Leading Moving Theatres
of the country. Let's find out who the next president will be.
COX or HARDING?
The CRESCENT THEATRE
will have charge of the voting in this locality
PRESIDENTIAL STRAW BALLOT
Associated First National Pictures, Inc.
Friday and Saturday 15c Sept. 24 and 25 20c
Charles Ray
45 Minutes from Broadway
AL ST. JOHN
The Wonder Treasure
10c Tuesday 20c September 21
Even as Eve
Amazing story of Freedom Wife
WILBURN MORANTI in JEALOUSY
10c Tuesday 20c September 21
Even as Eve
Amazing story of Freedom Wife
WILBURN MORANTI in JEALOUSY
Friday and Saturday 15c Sept. 24 and 25 10c
Charles Ray
45 Minutes from Broadway
AL ST JOHN
The Wonder Treasure
You can vote any day during the week. Come and see some the best shows ever put on in Pontiac. WE NEVER SLEEP
CRESCENT THEATRE Two shows each evening 7 and 8:45 Matinee Saturday at 2 p. m.
P. S. Bring your friends with you when you come. They're Welcome.

One of the Full Pages

Mr. Opperman believes in making "First National" household words to the end that the attractions may be regarded with proper respect, and as a result he has a permanent standing room only sign on the box office.

This is not a joke, it's plain fact. The sign is covered by a curtain before the house opens, but as soon as the capacity is reached the cashier pulls a cord and the curtain rolls up. It's too much trouble to put the sign out for each show.

A local inventor is said to have offered an alarm clock attachment which automatically raises the curtain half an hour after the sale starts, but Mr. Opperman won't use it because pulling the string is the only fun his busy cashier has.

It all resolves itself into making the fullest possible advertising drive. Mr. Opperman has enthusiasm for the article he sells. He communicates that enthusiasm and sells his goods to the greatest possible advantage. He leaves no point of attack free. You can't be in or of Pontiac and not know First National, so you buy it when it is offered.

Selling by Pledges.

Benjamin Suckno, of the Arbor, Albany, N. Y., is generous in his co-operation with charitable drives, but he will not permit seats for his theatre to be sold in advance, and so used to hold up persons who do not intend to patronize the house.

He seeks other schemes, his latest being worked in connection with a church drive. The women of the church formed seven committees to give as many euchres and each women attending was pledged to visit "The River's End" at the Arbor and bring with her four guests.

This Bucking Broncho Is Really an "Old Steamboat"

Making a cutout doubly effective, the Palace Theatre, Des Moines, cut the 24-sheet for "A Broadway Cowboy" and mounted the horse and riders above the title, using a pivot and attaching a motor with an eccentric wheel.

The result was an action cutout which attracted ten times the interest a still display would have gained and yet the cost was slight. Many of the cutouts can be animated with almost no effort and a fan motor will give you all the power you need. Don't be satisfied with a cutout until you have tried to animate them.

And remember that lots of times you can win a window with an animated one or three sheet cutout where the owner would never dream of letting a lithograph in.

THIS BUCKING BRONCHO BUCKS MACHINE-MADE BUCKS.

By painting up a 24-sheet cut-out for "A Broadway Cowboy" and hitching the moving part to a motor the Palace, Des Moines, got a real lobby attractor for this Pathe subject.

Chocolates to Advertise Geraldine Farrar

Finds Invitation Matinees Improve the Night Business

Fred Roberts, of the Hudson Theatre, Albany, N. Y., has found that it pays to give invitation matinees for the improvement of his night business.

The American Legion wanted to give a treat to the Boy Scouts who had assisted the Legion during the recent convention. They selected Norma Talmadge in "A Daughter of Two Worlds," explaining that they wanted a strong dramatic story without objectionable features.

Mr. Roberts noted that during the remainder of the week there were many strange faces in the audience and that these new patrons were most frequently accompanied by boys wearing the familiar scout hats.

He plans this season to give, whenever possible, invitation matinees to school classes, children's societies and similar bodies. The tickets are sent in bulk to the secretary of the society or to the teachers, who countersign the passes and distribute them. Some reason is given for the invitation and advertising matter is enclosed.

Found Exploitation Paid in Town of 764 Persons

Bill Haycock runs the Star Theatre in Callaway, Neb. It boasts only 764 persons, counting Bill, but he felt that he would like to try some of that exploitation stuff the big city fellows were doing, and he went to it.

He dug out a prairie schooner, furnished it with himself, his wife and son and a jug of moonshine, and he went all over the streets—both of them—with a circular sign for the picture on the tent cover.

Now he is planning to exploit other features, for the count-up showed that Callaway had responded nobly to its first exploitation stunt. It played to more than the town census, but some of the folks had visitors and the farmers own flivvers, so that was accounted for.

Now you can't make Bill believe that exploitation does not pay.

This Shameless Hussy Dressed in the Lobby

Letting a lady—even a wax lady—dress in his lobby, got attention for Joe Duncan, of the Galax, Asheville, N. C., for "Hairpins."

Duncan stands so well with the merchants that the Bon Marche loaned him its very best wax figure, even though they knew that she would come back with her neck tattooed by the small boys. And they sent her over dressed in her very best Sunday-go-to-meeting gown.

The Lobby Dresser

They sat her at a dressing table with a three-leaf mirror, and dressed the table as carefully as though it were in the boudoir of one of the homes of fashion. Across the back of the chair the sign read: "Hairpins are a small item of dress, but they nearly lost one woman's husband for her."

This was followed by the announcement of the star and the title of the production.

Men liked the display because the wax girl was pretty and there was a suggestion of intimacy in the pose. The women approved because the details of the table dressing were so carefully planned. The children liked the novelty and stuck pins in the waxen neck whenever they got a chance to see if she was "real."

And Duncan liked the box office statements.

The hairpin cards recently described in this department were also used successfully.

An Introductory Booklet

Among the introductory stunts used by the Capitol Theatre, St. Paul, a handsome souvenir booklet ranks high. In typography and copy it shows careful preparation and the general impression given by the issue is one of importance and dignity.

The white paper shortage has cut down the number of special booklets of late, and it is pleasant to find the custom being revived, for a well prepared book along good lines has a permanency attained by few pieces of advertising.

Plenty of Promotion for New Farrar "Riddle: Woman"

Putting over the new Geraldine Farrar picture, "The Riddle: Woman," the Pathe Exchange is extending itself. The art work on the 24-sheet will be unusual even for Pathe posters, and matching it in artistic excellence is a booklet to be sent all exhibitors.

There is an elaborate plan book and two sheets of additional advertising speciments, in addition to which the Exchange announces a hook-up with the Geraldine Farrar Chocolate Company, which will collaborate with the exhibitor in window displays wherever the picture is booked, the company arranging these displays without bothering the exhibitor.

Pathe is strong on exploitation, but they have gone the limit on this new Associated Exhibitors production.

Got His Patrons Hopped Up With "Perfect Woman" Talk

Before he started his newspaper campaign for Constance Talmadge in "The Perfect Woman," MacPrather, of the Alcazar, Americus, Ga., had neat cards printed inquiring "Do you know a perfect woman?"

These were handed patrons on entering the theatre, and a number were handed in at the box office, most of them inscribed with the fact that the person handing in the card had married her. They have them well trained down in Georgia. But one ungallant physician was rude enough to reply that the perfect woman had disappeared long ago with the advent of corsets.

Following this, Prather chalked the sidewalks with remarks about The Perfect Woman, running in to announcing that she would be in Americus soon, and later adding that she would be at the Alcazar.

Then he took his Perfect Woman into the newspapers and the people along the rural routes—especially the men—began to be interested, and more than one old flivver was greased up for the trip to town in the supposition that the Perfect Woman was another Venus de Milo.

Then it was announced that Miss Talmadge was to be seen in "The Perfect Woman" and they all came down to see if she was, and most of them were willing to admit her claims.

NO WONDER FILM SALESMEN LIKE TO MAKE CALLOWAY, NEBRASKA. They do say that Bill Haycock, of the Star, can raise a crop of real hooch from somewhere. Anyhow Bill insists that the demijohn advertising "When Bearcat Went Dry" contains something besides air.

A THIRD NEW STAR
AND A FLOCK MORE OF THEM JUST BEING LIGHTED
WATCH FOR THEM

The Most Distinctive
One-Reel Comedies on the Screen
With the Six Most Distinctive Beauties—
Each A Star in Talent and Grace

Hal E. Roach, the pioneer of really great comedy producers, the creator of the famous "Snub" Pollard and "Sunshine Sammy" one-reel comedies, adds another feature to Rolin Comedies with the introduction of "The Vanity Fair Maids." Six of the prettiest girls in the United States are featured in each of the single reel comedies. They are Hal Roach's direct response to the many requests from exhibitors for a greater variety of Rolin Comedies.

The girl comedies will be released to alternate with "Snub" Pollard and "Sunshine Sammy." This provides the only contract affording two distinct sets of comedy stars and two distinct casts.

ROLIN COMEDIES
One Reel ~ One A Week ~ Every Week

Pathé Distributors

A PATHE SERIAL

JUANITA HANSEN in THE PHANTOM

There was the sound of giant feet tramping through the deserted corridors of the house.

Yet so far as the girl and her father knew, they were alone.

But why and how that echoing tread?

The girl arose and left the house, alone, against her will, knowing that by so doing she was exposing herself to a great danger, yet powerless to resist the impulse.

Why?

Just one of the thousand and one thrills in this exciting mystery serial.

It's a Seitz serial; that means unequalled quality.

Directed by
Bertram Millhauser

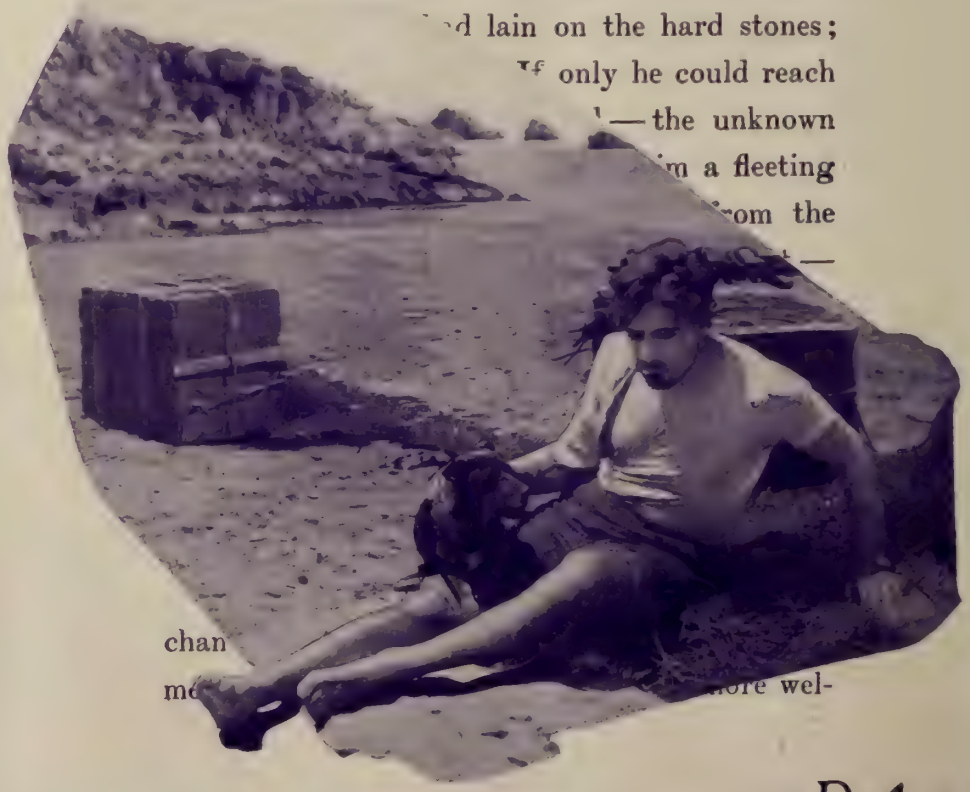
Produced by
George B. Seitz Inc.

Pathé
Distributors

FOE with WARNER OLAND
Pathé
Distributors

JESSE D. HAMPTON presents
"HALF A CHANCE"

For a week nothing of moment interrupted the even tenor of his existence; he led the life of a savage and found it to his liking, pounced upon turtles and cooked them, kept his fire going because he had but few matches. Lying before the blaze at night, near a little spring, he told himself that this was better than being behind prison bars; true, he lacked company, [illegible] he had known worse solitude — the "soli- [illegible] d lain on the hard stones; [illegible] only he could reach [illegible] — the unknown [illegible] m a fleeting [illegible] om the [illegible] —



chan [illegible]

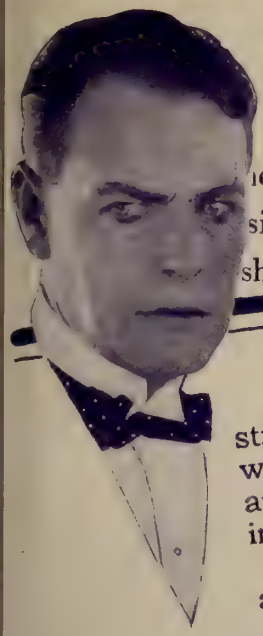
m [illegible] ore wel-

Pathé Distributors

with MAHLON HAMILTON & LILLIAN RICH

from the novel by Frederic S. Isham

Directed by Robert Thornby



ıe than that which bubbled and trickled so sically at his feet. One day a boy shed ashore:

A man's man and yet a woman's man! He could, and did, fight like a whirlwind; strong, masterful, and unafraid. Yet there was in him gentleness, honor and modesty, and his chivalry was no less than his strength in winning woman's love.

By shipwreck he found himself; and on a desert isle developed the half a chance and made it whole. He learned to conquer himself, and thus to conquer his surroundings, his future and the Woman.

Here is a great picture, for both men and women. It is turbulent with struggle, passions, love, hate and revenge. It has in it the salty tang of the wide spaces of the sea; man both elemental and refined; the play of wits in the court room, and the play of emotions in the parlor.

It is a great picture.

...both, he would fall back u... among the flowers. But the prole... dulgence began to have a marked effect... store; bottle after bottle was tossed o... empty shells flung aside to the daisi... length the day came when only two bot...

Pathé Distributors

The last stand of primitive white men in America; the last frontier of the land where men make and enforce their own laws; such is The Forbidden Valley in the heart of the Kentucky Mountains.

Here the passions of men swept aside for a time the power of the pure young girl who ruled with her charm and her clean heart, and here came the intense battle of the man of refinement and the mountaineer who knew no right except that of his own conception, and who knew not the limit to which his elemental passions would lead him.

A great outdoor picture, full of the great feelings of the human heart, raw and refined, has been created by Commodore Blackton. It is aglow with romance, dynamic in action, and inspiring in its understanding.

J. STUART BLACKTON
FEATURE PICTURES, INC.
presents

FORBIDDEN VALLEY

A Kentucky Romance with

MAY McAVOY & BRUCE GORDON

by Randolph Lewis
Personally Directed by
J. Stuart Blackton

Pathé
Distributors

Booked Navy Recruiters Over Oregon Route

Tie-up With Gypsy Band Was One Bet Shusterman Won On

Aaron Shusterman, who runs a couple of theatres in New Brunswick, N. J., and is one of the first aids to the First National publicity department, has been at it again. This time it's a hook-up with a gypsy tribe.

Lately a band of Romanys invaded the Jersey town. They travel by automobile now, but every car had four or five led horses for trading purposes, and when one of the cars was stalled there was a great to-do fabricating harness with which to put the horses to work getting the car out of the way.

The incident got into the papers and advertised their presence in that part of the country. Shusterman hustled over to the camp on the outskirts of the city and arranged with the "king" to have the women distribute handbills. These were printed on one side in something which might have been Romany and on the other it advertised "In Old Kentucky" in very good English. The women peddled these bills on their selling trips.

Fortune telling for money is an offense in New Jersey, and the officers were on the alert, but once more Shusterman shined. He saw the king, and it was announced that all fortune telling on a certain day would be in compliment to the Strand.

The women were coached to tell all comers to see "In Old Kentucky," and the men were told they would marry a girl like Anita Stewart and they came down to the theatre to see what they would draw.

It made business for the Strand, and it made business for the gypsies, for they drew a crowd to the camp through the advertisement they received and had to send back to New York "slum" sellers for a fresh supply of gypsy-made goods. When it came right down to it, the king was not far behind Shusterman as an advertiser, and they appreciated each other.

Used for Divorce Contest for "Why Change Your Wife?"

Hooking up with the Herald, the Crescent Theatre, Syracuse, offered a $50 prize for the best 150 word letter on divorce to put over "Why Change Your Wife?"

The picture had been put in for a run and the theatre picked up this scheme as the best way of breaking into the papers. They got off to a three-column layout and even Reno could not have turned up more good material from former matrimonial partners.

The scheme is old, but the application is always new. Fifty dollars is not much to pay for a three-column reader and the house got its money back on the first story alone, with the rest pure velvet, while the Herald had a circulation scheme with a strong tie-up with a current picture to give it weight.

Working together, both house and newspaper profited.

New Use for Red Ink Extras

Taking his own medicine, E. O. Child, Paramount's Portland exploitation man, took a page of the Sunday Oregonian, red inked it and sent it to all exhibitors in his territory to show how Portland was a flat hundred per cent. for Paramount Week. The best way to get the exhibitors to hustle is to show a good example, as Mr. Child seems to know.

Tied Kansas City Post to Jack Dempsey Serial Show

One of the most effective tie-ups recorded for a serial launching is reported from Kansas City, where the Victory Theatre tied the Post to the first episode of Jack Dempsey in "Daredevil Jack."

Labor Day Mr. Dempsey violently assaulted a certain Mr. Miske at a place called Benton Harbor, and quite a number of persons were interested in the outcome.

The same issue of the Post which announced that Mr. Dempsey had rocked Mr. Miske to sleep with his fist told that any Kansas citizen could go to the Victory Friday or Saturday morning and see Mr. Dempsey in a rip snorting serial as guests of the Post.

The coupons were good only for the morning performances, of which there were six, three each day. The large crowds did not seem to affect the regular business, for those who could not come for the special showings came at the pay times. It put the serial over as this has seldom been done.

Snow and Ice Cooled Lobby for Showing "River's End"

Most of the snow lobbies we have shown for northwest pictures have been outside work. This cut shows how Pat Kleinpeter, of Saenger's Grand Theatre, Greenville, Miss., worked his interior lobby for "The River's End."

A false front of logs was made for the far end of the lobby, and dressed with cotton snow. Similar snow was banked along the side walls and a camp fire with a red electric light showed up nicely on the white snow. A cutout was placed well in front and snow draped the top of the ticket office.

It was all very simple and decidedly effective. Details are lacking on the lighting scheme but we think that green or green mixed with a little blue would be better than white. And talking of lights: sometime when you try a fire, use two red bulbs and one amber covered with matte celluloid or fireproofed cheesecloth to let them blend. The amber gives life to the dull red, and if you can run two circuits and put the amber on a flasher you will get an even better effect.

Navy Recruiters Follow "Below the Surface" Route

Working on past performances, E. O. Child, of the Paramount Portland exchange, tied up with the Navy Recruiting Service for the entire district with "Below the Surface." Whenever the film is given a booking in any part of Oregon, the service is notified and a navy truck with a sailor and a Chief Petty Officer makes the town on showing dates.

The Navy has printed special posters, left blank to be filled in with the name of the house and the playing date, and ten copies were sent each house. The truck, with its load of torpedoes and other naval curios ballyhoos the town.

In return the C. P. O. is given a five-minute chance to talk of the advantages of enlisting in the Navy at each showing and substantial returns in enlistment are reported.

By making a blanket arrangement, both the exhibitors and the recruiting officials were saved a lot of correspondence and the exhibitors appreciated the free ballyhoo almost as much as the Navy approved its own opportunities.

"AND THERE HE SAW, 'MID SNOW AND ICE, A CUT-OUT
With this strange device" "The River's End." How Pat Kleinpeter of the Saenger Theatre, in Greenville, made a snow lobby for the Curwood-Neilan First National.

Used Scandal Snipes for Katherine MacDonald

Woman Manager Offered Many Novelties for "Don't Marry"

Miss M. Luckel, manager of the Empire, Mobile, evidently believes in advertising by contraries, for she pulled off a wedding to boom "Don't Ever Marry."

Several days ahead she started a big limousine around town with a sign on the rear, "Don't Ever Marry. Follow me." For two days she let the people guess just what the big idea might be, then she advertised that a couple would be married in the car in front of the house.

Of course the street was packed and the ceremony was duly pulled off with a "real" parson "real" bride and groom, and they drove off to the honeymoon with the sign still on the back of the car.

The lobby was decorated with a huge wedding bell and streamers, and rice and old shoes were provided to give the happy couple all the chance that was coming to them.

The stunt packed the house from the first show, and business kept up through the run. Miss Luckel says it didn't cost much. We suppose she means it didn't cost her much. But think of the poor boob who went and got hitched and has got to support a woman for the rest of his life! That's the sad part of it.

Even Small Lobbies Use Log Cabin Box Offices

Even small theatres can use the log cabin fronts for box office decoration. This stunt was devised by J. P. Bradley, of the Strand, Nashville, Tenn. He had very little room, but he figured that it could be done and would help, so he did it.

He worked it for "The Courage of Marge O'Doone" and he planned it very nicely for the small space. The sheet just above the box office window is one of the throwaways planned with the bear fight cut as a basis, and similar throwaways are used on the frames to directly connect the throwaway advertising with the house, which is something to think about.

If you use distributed material, show a copy on the house front that you may make a more direct connection with the stuff in the minds of possible patrons. Those you have already sold by this means will come direct, but to the half-sold man, this showing may be the clincher.

Scandal Posters on the Curb Sold "Notorious Miss Lisle"

When Katherine Macdonald came to the Kinema, Los Angeles, Richard Spier used curb snipes to start off the engagement. The snipes were in two lines and ran "Scandal Scandal! About 'The Notorious Miss Lisle'." The line was broken so that the title had the second line.

These snipes were pasted at all the downtown street intersections, so that no one could cross the street without facing several of the signs as they passed along.

When the snipes had teased sufficiently, the newspaper advertising broke out to tell where and when, but the "Scandal" had done its work, and practically all of the women and most of the men were already sold, for Mr. Spier believes that scandal is one of the strongest appeals for the average person. Even when it is palpably an advertisement, it none the less possesses a draw.

Let Merchants Pay for a Four Page Goldwyn Herald

Getting up a Goldwyn week of its own, the Lincoln Theatre, Sterling, Ill., got out a four-page herald on coated paper which cost it nothing.

Harry S. Lorch, of the Goldwyn Chicago office, was called into consultation, and the herald was the result of his advice. The front page carried the splash announcement and the three features, "Out of the Storm," "A Double Dyed Deceiver" and "Partners of the Night." Inside each page was split with five advertisers and was used to put over one of the three attractions. There were fifteen advertisers in all and their payments, though small in themselves, were sufficient to cover all costs including the house to house distribution.

It is a temporary adaptation of the house program idea, but it can be worked as a special where the merchants are not yet trained to take space weekly.

Bell Tower Forms Unusual Lobby Display Idea

Good lobby displays which are the better for being in an out of the way corner are unusual, but F. Schaefer, over in Brooklyn, managed to find a display for his Fifth Avenue theatre which was afterward borrowed for other houses in that section.

THE WELL CURB BELL

He rigged a bell tower which looks a little too much like a well curb, to be convincing, but by setting an owl on the ledge and lighting the whole with green bulbs, he brightens the darkest corner of his lobby and makes it advertise "The House of the Tolling Bell" like the fire alarm in a country town.

This would make an even better display for a marquise and if it could be arranged with an electrical strike, it would fulfill every requirement of the advertiser.

Where a bell may not be borrowed, it will be possible to build up an old tin pail with paper and excelsior and use a tube for the sound, hiding this near the bell. It makes a great ballyhoo.

Gets a Free Fashion Page from Los Angeles Milliner

Monte Rice, the Los Angeles Paramount exploitation man, put over an old stunt in a new way the other day.

He persuaded a Los Angeles milliner to run a full page on the back of the picture section of the Examiner, using four Paramount players in hats presumably made by the advertiser. A cross line, "Paramount Beauties in Nanette Millinery," and a small card at the bottom were the only evidences of advertising. The rest was purely pictorial, with explanatory lines for the headgear.

If you cut down to a quarter page, perhaps you can interest your local caterers to fashion.

SMALL WONDER HOUSES ARE SO SCARCE. THEY USE THE LUMBER FOR LOBBY FRONTS

Here is another style of log cabin box office, this time another "Courage of Marge O'Doone." We'll say that Marge had courage if she lived in a hut this size. She would sleep on the roof and cook on the floor

Draped Entire Lobby in Purple for Feature

Annette Has Room in Which to Do Her Swimming Stunts

This five sixteens from John L. Johnston, of Minneapolis, gives Miss Kellerman plenty of room in which to dive. Also there is room for selling talk. Johnston goes a bit heavy on space, but it is not money wasted when he can make good use of it, and from crowing all his displays with hand-drawn stuff he now produces some of the best work in the Middle West. This is particularly good. The pictures are well chosen and well placed. It

A WELL PLANNED FIVE SIXTEENS

is not the use of cuts which counts, but their manner of display. The best of cuts can be set into the space improperly and then will be of no material advantage. They must be placed to set off the display. They must be of a size proportioned to the space, and they must be something more than pictures. They must be selling arguments or the cost of the space is a dead loss. All of this Johnston understands, and while five sixteens is eighty column inches, it is a better buy than forty inches would have been in this particular case. Those three cuts cramped into a smaller space and wedged solid with type would have sold about ten per cent. of the tickets this larger space will dispose of. We'll say that Johnston knows.

—P. T. A.—

Draped Entire Lobby for "The Deep Purple"

Here is a rather curious piece of decorative work for "The Deep Purple." At the Moon, Omaha, the lobby was dressed in the proper color as shown in the cut. We think that the suggestion must have been rather funeral, since purple is one of the mourning colors, but it assuredly was a striking effect, and one to catch the eye quickly. One angle was overlooked in not staining or draping the electric globes. This would cut down some of the illumination, but even at that we think the loss would have been compensated by the effect. At a pinch you can make your own lamp dip by adding dye and some bichromate of potash to the gelatine and then exposing to the sunlight, which will make the coating waterproof. With a play having a color in the title, the adaptation of the lights is well worth the trouble entailed, and it is not as much trouble as it sounds.

—P. T. A.—

Hyman Uses Two Drawings to Get Desired Effect

Attention to small details marks Eddie Hyman's work at the Strand, Brooklyn. His double column Sunday ads are practically the same as his single column space, but has a separate drawing made for the single because he has to use a slightly different letter for the smaller space. He could slide through with a single drawing, but he figures that the cost of the additional draw-

A HYMAN SUNDAY SPACE

ing is small as compared with the greater efficiency he gets in space costing around fifty cents a line and used in a number of papers. It is in the small things that Hyman best proves his title. Most men look after the big things, but it is the attention to detail which marks the real manager.

—P. T. A.—

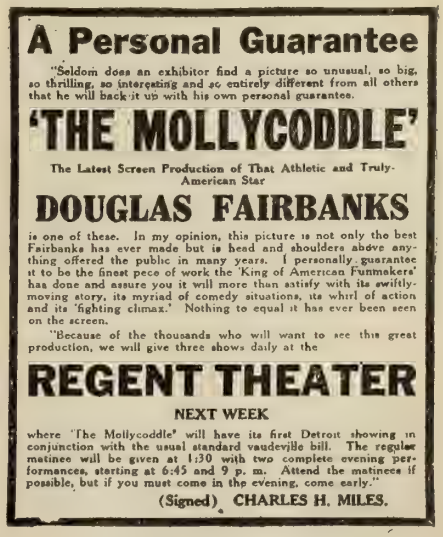
Latest Hook-Up Page

The Detroit Free Press is the latest to come out with a hook-up page. This is for "The Skywayman" and offers a prize to the person forming the title the greatest number of times from the letters contained in the advertisements on the page. This seems to be a better scheme than the misspelled word contest, but not so good as the prize to the best commendatory sentence formed from words in the displays. The stunt was worked for Fair Week to offset the drag in that direction.

—P. T. A.—

All Type Detroit Space Is Good for Occasionals

Personal guarantees and signed statements are good now and then, but they fall into the "just once" class and should not be used so often that they become common. This two fives from Charles H. Miles, of the Regent Theatre, Detroit, probably attracted more attention than would



A TWO FIVES PERSONAL

cuts, and emphasized the value of "The Mollycoddle" better than would the usual "greatest ever." It will not pull right straight along, but where space is high and must be conserved, the personal statement is a strong drag. Griffith used it to put over "Way Down East" and others have also used it in the New York papers. You have to be dead certain of your facts before

THE LOBBY OF THE MOON THEATRE, OMAHA, DRAPED WITH CLOTH TO EMPHASIZE THE TITLE, "THE DEEP PURPLE"

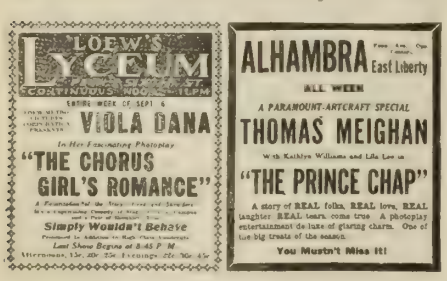
Something New Again in House Signatures

you can break out with anything like this, but if you have the goods to back you up, it will pay to kick loose now and then and tell them all about it. Mr. Miles has worded his copy convincingly, and we think it sold strongly.

—P. T. A.—

Clean-Cut Ads Show Best, So Sell the Most Tickets

These two spaces are taken from a Pittsburgh paper and appeared side by side. There seems to be no room for two opinions as to which is the better, and this applies both as to copy and display. The Alhambra is bold and clearly displayed. There is really more chance for jazz in the other story, but the space is overshadowed by two heavy a signature and the lines do not get their chance. In the Lyceum space the star name is killed down by the Loew-



TWO CONTRASTING ADVERTISEMENTS

Metro lines at the left, which might better have appeared as a presentation line above, and the double line title is set too close together. A pica of space between the two lines and a smaller "In her fascinating Photoplay" above would have helped greatly. And the addition of prices and showing times cuts down the chance to get the selling talk over. The spaces are two fives each, but the Alhambra gets twice the selling space of the other, merely through at a glance. The Lyceum is mud-layout. You read the Alhambra space through at a glance. The Yyceum is muddled and confusing, and the lines are not brought up. House signatures form good trade marks, but not when they kill the remainder of the space.

—P. T. A.—

Boston Getting Better

Boston advertisements show a constant improvement. Like most city papers the ads carry more copy than the space can contain properly, but the tendency is toward improvement, and Pittsburgh now enjoys the distinction of possessing the worst looking amusement pages.

—P. T. A.—

Original House Signature Gives Unusual Full Page

This seems to be something new in house signatures. This is better than the copy he carries, for there is entirely too much superlative in the announcement. You can use "best ever" just about so long and then nothing is good any more. It is better to exercise more restraint and keep off the sky-high adjectives. The placement of the signature outside of the frame is unusual and at first glance seems to be a mistake, but if you keep on looking you will like it for the size of the space. We do not think this would work as well on anything but a full page, but for a full it is a good just once. You follow the frame and wonder why they did not take the full page; then you realize that they did take the full space and the name is more prominently an-

AN UNUSUAL PAGE SPACE.

nounced than would have been the case had it been inside fighting with all those —est words. But we like better a four elevens in which Miss Pickford appears to be carrying herself in a clothes basket on her head. This will get perhaps more attention because it suggests something still more different than the isolated signature. Both displays are good as regards layout.

—P. T. A.—.

Malaney Explains That He Prepares His Spaces

M. A. Malaney, of Loew's Ohio Theatres, explains in reference to the recent statement that the Plain Dealer prepares the advertisements that he gives the paper the cut copy and text, together with an idea of the general arrangement. He adds that it would not pay to turn the entire matter over to the newspaper, as he selects the points he wishes brought out.

We note a tendency to return to the old style of lettered text as against the cut attractor, and think that Mr. Malaney agrees with us that the excess of cuts is not always to the advantage of the space.

Large spaces and clean lettering seem to work much better than a large space chiefly obscured by picture. Cuts do sell, but not always, and these lettered half pages are too good to be spoiled by other than the very best drawing.

—P. T. A.—

Tom North Smears Red Ink on the W. K. Front Page

Tom North, who is doing the big publicity for the Tom Moore houses in Washington, proudly exhibits a red ink extra on the front page of the Post and remarks that they said he could not do it, but he did. But Tom has got to send us the entire edition of the paper to convince us that it was done all on the issue and not merely on the selected few. But it always is a good stunt and he got away with it like the rest. Tom also sends in the better part of a page devoted to opening the season. Very few houses have reported their opening yet, but we think that a special splash in September is a good pick-up for the season. Tom does it dwell, though if we wanted to quibble we might suggest that a slightly lighter italic would have shown better at the top of the house displays. The mass of type is a bit too heavy to be either elegant or legible, particularly as it is not leaded. This is

A FALL OPENING.

not a full page, but is something less than eighteen inches deep, which gives a strip of reading across the top. This is not so much to save buying the space as to bring the reader over to the page, who might otherwise pass it by. In laying out big spaces it is always well to remember that a little type in the space will give a next to pure reading effect which is always desirable. Tom seems to be there, but he comes in darned seldom. Maybe the Washington malaria is the reason.

—P. T. A.—

Have You a "Shooting Gallery"?

Nelson B. Bell, of the Crandall theatres, came over to New York the other week, looked around, was shocked at the lewdness of some spoken dramas (which are not censored) and beat it back home before his ticket ran out. But before he went away he left a localism behind him. He spoke repeatedly of "shooting galleries" and finally was called upon to explain that these were the old-fashioned long and narrow houses.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Fanark Planning Series of High Class Films Similar to "The Crimson Cross"

WITH the announcement by the Fanark Corporation that its initial production, "The Crimson Cross," by N. Brewster Morse, is now ready and that releasing arrangements have been practically completed, comes the news that this company is planning a series of high class art pictures along the same lines, the second of which, "The Strength of the Weak," also by Mr. Morse, will be produced in October.

The first production, directed by George Everett, who will also direct the second picture, deals with a subject of wide interest—hypnotism.

Hypnotism, it is said, is not infrequently used by the police in conjunction with the so-called third degree method. It is not so well known, however, that hypnotism reacts upon the hypnotist as well as upon his victim. An interesting theme, entirely new and original, has been developed.

The story, by reason of its novelty and unusual situations, offers many possibilities for exploitation and promises to be a sure fire, box office winner, it is said.

"It is the policy of this company to produce big, clean pictures with a message," said Mr. D. J. Levett, president of Fanark. "Not heavily moralistic stories burdened with long, explanatory sub sub-titles and a slow moving plot, but stories containing a message which is interpreted through action and deeds and the logical sequence of events.

Included in the cast of the initial production are Edward Langford, Marion Swayne, William E. Hallman, Eulalie Jensen, Augustus Phillips, Van Dyke Brooks and Archie Clark.

Weingarten with Dial

Larry Weingarten is now in charge of the publicity department of the Dial Film Company, working at the Brunton studios and releasing through the W. W. Hodkinson Corporation. He recently has been associated with Sid Schlager, of the J. Parker Reid, Jr., organization.

"Your Daughter and Mine" Argues for New Moral Code

The American premiere of "Hindle Wakes," the four-act play by the late Stanley Houghton, took place at the Fine Arts Theatre, Chicago, December 12, 1910. It was presented by William A. Brady with the co-operation of the Chicago Theatre Society, and the play was made the subject of a special commendatory bulletin by the Drama League of America.

It is this play that has been made into an artistic and somewhat sensational picture by an English company, and which will be presented in the United States and Canada by C. B. Price Co., Inc., of 1446 Broadway, New York City, under the title of "Your Daughter—and Mine."

As the Drama League in its bulletin said, "the theme is a very modern exposition of the theory of one standard of morality for men and women, of a woman's economic independence, giving her the right to use her life in her own way by refusing to marry a man she doesn't respect merely to satisfy the conventions."

Loew Books Ostriche Comedies

An announcement is made by the Arrow Film Corporation that Mrs. Garnette Sabin, producer of the Arrow Muriel Ostriche Comedies, has completely recovered from her illness, and has resumed production of the comedies.

The series has been booked over the entire Marcus Loew circuit, where it is meeting with much approval, it is said.

Unique Exploitation to Be Given "The Invisible Ray"

Th Joan Film Sales Company, which is now offering its fifteen-episode serial, "The Invisible Ray," to the state rights market, has completed an original variety of exploitation devices, conceived especially for this serial. They are almost all of an electrical nature.

The use of electrical effects is particularly appropriate for this serial, as it is based on the latest scientific theories and itself contains many mysterious scientific phenomena.

Six electrical "stunts" have been planned and described in detail, with full illustration, in the campaign book that goes with the serial. They are all inexpensive and afford sufficient variety to suit any theatre.

Among the devices described is a jump-spark flashed from two coils suspended in the front of the theatre.

Joan Film Sales Company Builds Studio With Removal Roof for West Comedies

IN its decision to make its series of twelve Billy West two-reel comedies among the finest in the industry, the Joan Film Sales Company has built one of the most modern studios at Hollywood, it is said.

The new studios took many months to complete, and was planned for special purposes. For example, one of the two-reelers calls for several underground chambers where a mysterious band of fortune-tellers have their rendezvous. Other scenes of the contemplated comedies need unusual mechanical apparatus and strange scientific contraptions of large size, that make an extra studio necessary. Still others need weird lighting effects and it therefore was necessary to build the studio on a special pattern with a generous number of casement windows.

Removable Roof

One of the novel features of the studio is the removable roof, which is controlled by electric attachment and which in the course of eight minutes unfolds from the center, giving an outdoor effect to the studio and making it possible to stage "street scenes" in doors.

Will Obviate Delays

The erection of the studio in accordance with the nature and plot of the comedies West will produce makes it possible to follow the script of the scenarios faithfully and avoids the delay of special construction for each new comedy.

The properties that have been bought for the studio are very novel and original and have been specially designed to fit the scenarios. Automobiles and other vehicles of curious construction, "trick" furniture and bizarre costumes form some of the innovations in equipment.

Read About Sherman's Unique Franchise Plan

An important development of the week in the independent field is the announcement by Harry A. Sherman, well known as an exchangeman, exhibitor and marketer of big productions, of the formation of Sherman Productions Corporation to produce or acquire high-class motion picture productions for the independent field.

Full details of the plan under which the company is organized and its unique franchise proposition to independent exchanges will be found on page 771 of this issue.

Melvin Hirsh Named Manager of Aywon's New York Exchange

Nathan Hirsh, president of the Aywon Film Corporation, announces that he has appointed his son, Melvin Hirsh, to the position of manager of the New York exchange of the organization. This was done to relieve Mr. Hirsh, senior, of much of the detail work.

Makes Announcement

Directly he was appointed to the position Melvin Hirsh announced that the bookings on "Up in Mary's Attic" were being made rapidly. Following the runs at Moss' Broadway Theatre, the feature comedy was booked for runs in the Loew Theatres; at the Rialto, Flatbush; The Lincoln, Union Hill, N. J.; the National, Jersey City, N. J.; and the Steinway, Astoria, Long Island, together with many other well known houses.

Melvin Hirsh for some months has been associated with his father's business. He has been on the road for the firm and lately in the New York office.

Clark Cornelius Corporation Making Big Exploitation Drive on "Devil's Angel"

AN elaborate press and campaign book has been made to aid exhibitors and independent exchange men to realize the utmost from "The Devil's Angel," the special production being distributed through State Right exchanges by the Clark Cornelius Corporation, of which S. J. Rollo is secretary.

Many exploitation ideas which exhibitors can make excelent use of, are aptly described, it is said.

Line drawings, which will prove practical for most any kind of advertising, including newspaper work, programs, heralds, throwaways, post cards, window cards, car cards or any other medium that the exhibitor may desire to use, have been prepared by capable artists.

The various kinds of posters, including four one sheets, two three sheets, one six and one twenty-four sheet are attractively reproduced as are the various kinds of eleven by fourteen and twenty-two by twenty-eight lobby display photos.

Mysterious and Romantic

The picture which is a romance of Oriental intrigue, mystery, and occult influence, offers many possibilities for unusual exploitation. A half dozen new and original street "stunts" are offered for the exhibitors' use, and in addition there are many other features designed for the purpose of creating newspaper publicity with the minimum of effort.

The possibilities of presenting the picture in an elaborate manner are said to be very great. Its weird Oriental atmosphere, the queer dances portrayed combined with the fact that its theme is hypnotism and psychic phenomena, offers opportunity for much exploitation.

The opportunities offered for newspaper publicity due to the interest at the present time in psychic phenomena and gives the exhibitor every chance for making the production a success.

The picture was produced under the direction of Lejaren A. Hiller. In making the production he surrounded himself with a cast of screen artists, including Helen Gardner, Templer Saxe, and others well known to picture "fans." Alexander Film Corporation controls the rights.

Press Book on "Tex" Now Ready

The Arrow Film Corporation announces that it now has ready for exhibitors a press book on the two latest "Tex" pictures entitled "The Triple Clue" and "The House of Mystery." These pictures feature Glenn White in the character of "Tex," the elucidator of mysteries. They are produced by William Steiner and distributed by Arrow.

"Baby" Jean, With Selig, Gains Fame in Her First Film Part

"Baby" Jean O'Rourke, playing a part in "Hunger of the Blood," a Franklyn Farnum feature, produced by William N. Selig, in her first screen appearance has been acclaimed as among the foremost in the ranks of child movie actors. The picture is to be state-righted by the Canyon Pictures Corporation.

"Baby" Jean was well trained for her entrance into pictures, having had experience on the Orpheum circuit, where, with her little sister, the two were billed as the "Yerxa Twins."

During three years of the war, she was a volunteer performer, giving her services everywhere. At present she is playing an important role for Oliver Morosco, in Los Angeles, at the Morosco Theatre.

State Rights Buyers Doing Rapid Work in Contracting for "Thunderbolt Jack"

"THUNDERBOLT JACK," the serial starring Jack Hoxie, is being rapidly acquired by the State Rights Buyers, according to reports from the Arrow offices.

The picture has been purchased by the Lightning Photoplay Service of Boston, Mass., for the New England territory; the Seaboard Film Corporation of Washington, D. C.; Standard Film Exchange of Pittsburgh, Pa.; Hygrade Pictures Corporation of Charlotte, N. C.; Standard Film Service of Cleveland, Ohio; Standard Film Service of Detroit, Mich.; Standard Film Service of Cincinnati, Ohio; Specialty Features Corporation of Knoxville, Tenn.; Unity Photoplay Company of Chicago, Ill.; and the Crescent Film Company of Kansas City, Mo.

According to Arrow reports the serial is a thrilling story of the attempts of a gang of crooks to rob a young college man of his inheritance, which consists of valuable oil wells in Texas. Jack Hoxie plays the stellar role and is supported by Marin Sais, and an all-star cast.

The film was produced under the supervision of Ben Wilson and Joe Brandt. It was directed by Francis Ford and is scheduled for an early fall release.

"Keep to the Right" to Be Given Special Exploitation

A. M. Gollos, the Equity distributor of Chicago, operating in the states of Illinois and Indiana, is beginning a concentrated campaign on "Keep to the Right," a six-reel feature starring Edith Taliaferro.

The campaign is the outcome of a conference with the Equity staff and will have many angles. A series of catchy and forceful circulars giving at a glance the merits and box-office strength of this production has been prepared and is now in the process of publication.

Following this, an extensive advertising campaign in the local trade papers has been mapped out. Special copy and drawing have been prepared for this purpose, which, added to the material already at hand, will make an effective appeal to the showmen, it is said. In addition, press books, stills, window cards, and other accessories have been compiled.

One of the outstanding features in this drive is the safety first campaign conducted with the co-operation of civic authorities to prevent accident, and to be used in every big town where the picture is to be shown, calling upon the citizens to "Keep to the Right," and hooking this up with the showing of the picture.

THEY'RE BOTH CONNECTED WITH THE CLARK-CORNELIUS COPORATION. At the left is Templer Saxe, who plays the heavy in "The Devil's Angel"; while at the right is S. J. Rollo, secretary of the corporation.

Joan Reports a Big Demand for Comedies and Serials

Joan's special representative, A. Johnny Mack, who recently returned from a six-week tour of the Middle West, stopping off for a flying visit in the South and the Northeastern cities, reports a heavy demand among independent exchangemen for short subjects, chiefly comedies and serials. Mr. Mack visited all the large states rights distributors of Chicago, Minneapolis, Milwaukee, Pittsburgh, Des Moines, Cincinnati, Washington, D. C., and Atlanta on behalf of the new serial, "The Invisible Ray" and the series of Billy West comedies.

"One of the interesting facts I have learned from my trip," said Mr. Mack, "is that the cropping up of new theatres all over is not limited to so-called 'million-dollar houses,' but that many more and smaller theatres are being built. I believe the building of so many new theatres of modest size accounts for the big demand for serials and comedies—particularly serials for the smaller houses. Both the large and the small theatres are booking comedies very heavily."

FRANCES ELDRIDGE
Playing in Henry McRae's "The Foreigner," from Ralph Connor story for First National release.

Frances Eldridge in "The Foreigner"

Frances Eldridge, who is one of the all star cast in "The Foreigner," the picturization of Ralph Connor's novel by that name, by the Dominion Film Company has just returned to New York from location in Winnipeg, Manitoba, where the last exterior scenes for this picture were shot.

Miss Eldridge was given a featured role in "The Foreigner," after several months of motion picture work and several years of stage experience. She was engaged by B. A. Rolfe to appear in an important role in his big production, "Madonnas and Men," and so favorable was the impression she made that Mr. Rolfe engaged her to play in his following two releases, with Olive Tell in "Wings of Pride," and with Gail Kane in "A Good Woman."

Henry MacRae, who directed "The Foreigner," for the Dominion Film Co., engaged Miss Eldridge for a feature role in this picture, after seeing her work in the two productions mentioned.

Arrow Engages Wallace Ray to Act Opposite Muriel Ostriche

Arrow Film Corporation reports that the Muriel Ostriche Comedies, which are being produced by Mrs. Garnette Sabin, are proving very popular.

Arrow offices have received many requests from exchange managers and exhibitors requesting Miss Ostriche to make a personal appearance at some of the leading houses throughout the country, it is said, but as she is now engaged in the production of her latest comedy it is impossible for her to leave the studios.

It is announced by Mrs. Sabin that Miss Ostriche has a new leading man in this comedy in the person of Wallace Ray, one of the popular juveniles of the screen. Mr. Ray's last appearance prior to his work with Miss Ostriche was opposite Vivian Martin, in a picture produced by herself.

Gaumont Company Sells Series.

The Gaumont Company announces the recent sale of its entire series of twelve productions to the Twentieth Century Film Company of Philadelphia for showing in eastern Pennsylvania and southern New Jersey. The company also announces the sale of its serial, "In the Clutches of the Hindu," to Celebrated Players of Chicago for Indiana and Illinois, and to Wassman & Stephens Distributing Corporation of Atlanta, Ga., for the Southeastern States.

Emile De Recat, Authority on Costumes, Making Short Comedy-Dramas in Chicago

KNOWN throughout the theatre world for his costuming of plays, Emile De Recat has for the first time given the screen the benefit of this talent in a series of comedy-dramas which he started in Chicago about two months ago. These features are said to be a lively combination of fluff and fun in two reels. They star the petite Mary Jane Blair, one of Mr. De Recat's finds, whose reputation in pictures has only just begun but which promises big. Miss Blair is of the soubrette type, and her best work is in character roles which exploit her distinct personality.

Each of these comedy-dramas has a real plot, one that is designed to be piquantly amusing rather than hilarious. Touches of burlesque are infrequent and a special effort has been made to avoid the vulgar.

Three of these features, "Right Foot Forward," "The Holy Terror" and "The Gimme Girl," have been completed. The release date has not been set but will probably be in about three weeks. It is Mr. De Recat's intention to start later to make five-reelers featuring the same star and the same type of subject.

Mr. De Recat has produced many musical extravaganzas for summer entertainments in the East and South. Some of his specially designed costumes used in the extravaganzas will be seen in the comedies in scenes where stage sets and fashion reviews call for elaborate displays.

The scenarios for the entire output are the work of Miss Elizabeth Mahoney, whose experience has covered a wide variety of product, including a number of five-reel dramas written for well known artists. Work on the De Recat comedies will continue for some time in Chicago under the direction of Fred H. Wagner. The distributing agency for them has not been announced.

Capital Film Company Starts Work on Six Pictures Starring Lester Cuneo

W. D. RUSSELL, general manager of the Capital Film Company, announces that work has begun on the first of the six five-reel Western superfeatures starring Lester Cuneo.

Mr. Russell says, "We have been very fortunate in procuring Mr. Cuneo for these features, because of his stage and screen experience."

It was after eight years stage experience, playing in leading New York productions, that Mr. Cuneo began acting in pictures for the Selig Polyscope Company.

After his first picture with Kathlyn Williams, Mr. Selig signed with him for two years. He was then sent to Canyon City, Colorado, with a company which was known as the first to play entirely Western pictures. While there the cowboys invited him to the corral for his first ride. They helped him to mount a horse which, however, lost no time in unseating him. But the "nerve" he showed gained him the cowboys' friendship, it is said.

With "101 Ranch"

During his stay with Selig he played in more than two hundred pictures, depicting many characters. After completing a three years and seven months' engagement with Selig he joined Marshall Farnum, brother of Dustin and William Farnum, on the "101 Ranch" at Bliss Oklahoma. Here he played all leading roles in Western features and between times wrote, directed and played his own leads in two reelers.

Essanay then made Mr. Cuneo an offer which he accepted. Again a general line of characters fell to his lot. He was with Essanay for about six months. When Francis Bushman left to join the Metro Corporation, Mr. Cuneo, his main support, went with him. Later he signed with the Lockwood Company, but left to join the army and go to France, where he was wounded.

When the Armistice was signed Cuneo organized a soldier troop, known as the "33d Division Players." On his return to the United States he came back again to Westerns and acted with Tom Mix.

Later he joined Wanda Hawley, but again made a change and came to the Capital Film Company, where, among his supporting cast are Grace Gordon, Annette De Foe, Thomas Delmar and Phillip Gastrock.

Joe Weil Turns Free Lance

Joe Weil, former director of publicity and advertising for National Film, Joe Brandt, Screen Snapshots and C. B. C. has entered the free lance field.

He has been engaged by Bert Lubin to handle the campaign on "Honeymoon Ranch," the first release of this new company.

THREE LEADS OF THE CAPITAL FILM COMPANY.
From left to right: Grace Gordon, playing with Lester Cuneo in feature Westerns; Lester Cuneo, starring in these thrillers, and Annette Defoe, the irresistible heavy.

Five Buyers Confer with President of Equity and Decide on a Campaign

FIVE buyers of Equity's, Conway Tearle feature, "Whispering Devils," namely, A. M. Gollos of Chicago, Ben Amsterdam of Philadelphia, Jos Skirball of Pittsburgh, Sam Grand of Boston and Sam Zierler of New York, met recently in the office of Equity, in response to an invitation by Joseph I. Schnitzer, its president, to plan exploitation and advertising for the feature.

The result of the meeting was that many new angles of exploitation were brought up, and a campaign outlined, with the assistance of Nat Rothstein, head of the Equity advertising office.

Among the novel features of the exploitation and advertising campaign that were adopted were four from the press book on the picture, viz.: the distribution of earmuffs described in the campaign book (the muffs are intended to prevent the devil's whispers from being heard by the wearer); the use of the ballyhoo, consisting of a truck entirely covered, with the exception of two peep-holes, where devils' faces peer out; the mirror with a devil cut-out, and, most important of all, the adoption of a prologue that was recently completed. The prologue is adaptable to various grades of theatres, and each of the five exchangemen present made suggestions so that it would suit the needs of the first-run houses in his territory.

The advertising program decided upon is very generous, it is said. Rosemary Theby, who takes the feminine lead, has recently been named by another producer as the star of a series of productions. Full use is to be made of devil cuts of various forms in the newspaper advertising. An artist is now developing the layouts and illustrations called for in the copy.

Another result of the conference is the preparation of some novel posters. It is said to be the intention to continue buyers' meetings to establish a closer co-operation among all Equity clients.

Arrangements Being Made for New "Hallroom Boys" Series

The fifteenth birthday of the Hallroom Boys, the newspaper cartoon series that have been made into screen comedies by Jack and Harry Cohn, was celebrated recently.

The Hallroom Boys Comedies, now in their second year, have the distinction of being based upon the record holding cartoon series, having been originated by H. A. McGill fifteen years ago and are the only series of newspaper cartoons that have held popular favor for such a length of time, it is said.

A dinner to commemorate this anniversary was tendered to H. A. McGill by a number of newspapermen and artists, at which Jack Cohn outlined the plans for the new series of "Hallroom Boys" comedies now being arranged on the Coast by Harry Cohn and Joe Brandt.

Fischer Begins on First Photoplay.

David G. Fischer began work last week on the first of his series of photoplays to be made by the Fox-Fischer Masterplays, Inc. The title of the picture is "In the Shadow of the Dome." It will deal with the dramatic aspects of life in the national capital, and Mr. Fischer is at present working on exteriors in the city of Washington, where scenes will be taken in the Capitol itself, in the White House, and in many other of the government buildings.

Donald Hall will play the role of the Congressman who dominates the picture. The leading feminine part will be in the hands of Dixie Lee, and William Parks, Jr., will play the juvenile lead.

Interiors will be made in New York City.

Fortunate Error Results in Unusual Publicity for "Babe" Ruth Feature

HERBERT H. YUDKIN, general manager of the B. Y. S. Films, Inc., prompted by the demand for the Yankee Photoplay Corporation's production, "Headin' Home," recently made a trip to Syracuse to arrange for several opening dates.

Emmett Cornell, manager and treasurer of the Eckel Theatre, has booked the film for the week beginning Sunday, October 17. He was given the option also of running it a second week.

Ruth Taylor, co-star with "Babe" Ruth in the picture, also went to Syracuse, where she is to make personal appearances on the stage.

Some confusion was caused by the report that "Babe" Ruth was going to Syracuse, and the citizens of that town turned out en masse to receive him. However, when the error was rectified, and the visitor turned out to be Ruth Taylor instead of "Babe" Ruth, the reception accorded her was no less cordial.

Newspaper headlines which had been written to announce the visit of the baseball slugger were hastily changed to make known instead that the heroine of his picture play was the no less welcome arrival. Boy Scouts who were marching in parade to do honor to the mighty "Babe" were no less vociferous in their welcome to Miss Taylor.

Major Farmer, who also had received the erroneous report of the coming of the "Son of Swat," had made preparations to receive him, but the handshake he had prepared, was changed instead to a courteous and friendly bow in welcome of the feminine star.

Miss Taylor promised the Boy Scouts and newsboys that they should be her guests at the premiere showing of the film in Syracuse.

Frazee Making a Series of Comedies for Independents

Edwin Frazee, comedy director and head of the Frazee Film Productions of Riverside, Cal., is engaged in the production of a series of two-reel comedies for the independent market which will be released once a month. Contracts have already been signed with many state right exchanges for this series, and the first subject entitled "After Bed Time" will be released October 3.

Frazee has written a number of successful comedies and is said to be a master of trick photography, having himself originated many of the effects now employed in the making of comedies.

Mr. Frazee is putting the knowledge gained in many years of practical experience and training into the production of these comedies and promises a high-class series. He is working at the Frazee Film studio, which is one of the most thoroughly equipped modern studios.

Revier Working on "Son of Tarzan"

With the sixth episode of "The Son of Tarzan" already en route to New York, and with the seventh and eighth ready for cutting, Harry Revier is now working on the ninth episode of this National Film Corporation serial. The world's rights to the picture are controlled by David P. Howells.

VIEWS TAKEN FROM THREE NEW PRODUCTIONS THAT ARE BEING RELEASED BY THE ARROW FILM CORPORATION
1—"Wanted—An Alibi," first of the Arrow-Spotlight comedies, starring Billy Fletcher and Violet Joy. 2—"Bitter Fruit," an Arrow special. 3—Glenn White in "The House of Mystery."

"Ask Bob" LYNCH

of the Metro Film Exchange of Philadelphia why he bought

"THE INVISIBLE RAY"

the most astounding serial ever filmed, now being State Righted by Joan Film Sales Co., Inc.

If you don't know "Bob Lynch" of the Metro Film Exchange of Philadelphia, you ought to know him. We consider him one of the shrewdest customers in the business, and we believe that when you have sold Bob Lynch your goods, you can sell them to any film man in the world. ASK Mr. Lynch WHY he bought "THE INVISIBLE RAY" serial for his territory. Ask him how many serials he looked at before he bought "THE INVISIBLE RAY."

Ask Mr. Lynch what he demanded in a serial in order to make him buy. Ask him how he ran his legs off trying to find a winner. Ask him why Ruth Clifford and Jack Sherrill "sold" him the idea of this new serial. Ask him what he saw in "THE INVISIBLE RAY" to make him grab it. Tell him you saw his picture in the WORLD in an advertisement directing you to write him.

Ask him what he thinks of the action, the acting, the thrills, the drama in "THE INVISIBLE RAY". Ask him what he thinks of the line of posters, the advertising campaign book, the exploitation, the helps, the stunts and all the rest of the dope.. He knows serials if any living man does, and he holds the enviable record of picking 16 out of 18 winners.. Some record, we'll say. Drop him a line and get his views, then write us for terms, prices and territory still open on "THE INVISIBLE RAY," the most astounding 15-episode serial ever filmed.

JOAN FILM SALES CO., Inc.

33 West 42d Street, New York

"Sport Pictorials" to Be Handled by Arrow and Edited by Grantland Rice

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has announced the closing of a contract with Jack Eaton, of the Town and Country Films, for the distribution of a series of one-reel pictures to be known as "Sport Pictorials." These pictures are to be released one every other week and are to be devoted entirely to various kind of sports. They are to be edited by Grantland Rice, one of the most widely read newspaper writers in the world.

Mr. Rice has two columns pertaining to sporting matters over his signature in fifty-three daily newspapers in the United States, and a full page in color in more than thirty Sunday newspapers. He is a recognized authority on many sporting matters and has a large following among the sport loving "fans" of America.

These films will be distributed in a novel way, as they will be sold in blocks of twelve—that is, an exhibitor will not be asked to contract for more than twelve pictures at one time.

Wide Appeal

According to the announcement, these reels will have an unusual appeal, for the reason that there is such a widespread interest in sports. These pictures will not, in any sense of the word, be news weeklies, and events that appear in them will be exclusive, it is said. Slow motion will be used in conjunction with regular motion and use will be made of an especially constructed camera known as the Ackeley Camera, which has been especially designed for taking pictures where the scene of action changes with great rapidity. This camera will be used for the first time in making these pictures, it is stated.

The first release is entitled "The Essential Pastime" or "How Will You Have Your Bath?" It shows how the child of the city tenements steals its bath from the public fountain and how the more fortunate child of the country has the delight of the swimming hole. It shows swimming races and fancy diving by experts, aquaplaning in Lake George, and bathing at some of the popular beaches of America's summer resorts.

Man-O-War in Action

The second release is entitled "The Thrill of the Thoroughbred" and shows races at Saratoga and other tracks. The training and care of rase horses is shown in this picture, together with some' "shots' of Man-o'-War, the great race horse.

The third release is entitled "Girls Will Be Boys" and shows the various sports which formerly only males had engaged in, but which now have been taken up by the fair sex.

Jack Eaton, who as managing director of the Strand Theatre in New York, passed on over 200 single reels in one year, will have charge of production. Mr. Eaton is also well qualified as a producer of short subjects, as previously he made a series of comedies for Edison and Famous Players. He also is the originator of the Screen Magazine.

"Honeymoon Ranch" Will Be Bert Lubin's First Offering

Bert Lubin, who recently announced his entry into the state rights field with a series of feature productions, has selected his first presentation for the independent market.

The initial Lubin state rights' release will be "Honeymoon Ranch," a five-reel feature adapted from the story of the same name by Tex O'Reilly and which will appear in an early issue of a well-known magazine.

Bob Townley directed the film. Eileen Ray, a new screen actress, is cast in the role of Blue Bonnet, the heroine. Tex O'Reilly, the author, plays the part of Wild Bill Devlin, on whose lawlessness the plot hinges. Harry McLaughlin portrays the role of an amiable but ruggedly western hero. The picture is said to abound in fast action, thrills and hard riding.

"This film," says Mr. Lubin, "was selected as our first state right offering because it is typical of the class of pictures we will distribute. In celebration of our entry into the state right field we are going to make a quick turnover on the picture by offering it at a very attractive figure."

Advertising and publicity aids are now being prepared. A complete line of posters, advertisements, lobby displays and accessories will be available.

"SO THAT'S YOUR GAME! TRYING TO DOUBLE-CROSS US, HUH?"
A scene from "The Crimson Cross," made by Fanark Corporation, with Edward Langford, Marian Swayne, Eulalie Jensen and a cast of notables.

Interest Keen in Pictures of Life in Auburn Prison

Perhaps nowhere was the poignant appeal of Thomas Mott Osborne's films of American prison life so great as at their recent showing in Auburn, N. Y., to the men who enacted major parts in the films. At Auburn one of New York state's great prison houses Mr. Osborne, after himself serving a self-imposed term in the prison, founded the Mutual Welfare League, for whose benefit the films were made.

Interest in the pictures wherever they are shown is greatly enhanced by the fact that a "graduate" of Auburn appears with the pictures and describes from personal experiences and observations the changes wrought by the Osborne reforms and the Mutual Welfare League. It is said that as a result of the films greater interest is being displayed in many parts of the country on the subject of prison reform.

The films visualize just what has been accomplished in Auburn prison, where Mr. Osborne was appointed warden after serving his self-imposed sentence and at the United States Naval Prison at Portsmouth, N. H., where he was the commandant. Mr. Osborne is noted for his crusades for prison reform, and the success which has attended the Mutual Welfare League has compelled much attention.

C. B. C. Corporation Soon Will Give "The Victim" a Showing

Robert T. Haines and Harry Benham say that in "The Victim," the super-feature now being offered the state rights market by C. B. C. Film Sales Corporation, of which Joe Brandt is president, they present their best work.

Joyce Fair returns to the screen in this production heading the female section of a large and exceptionally capable cast.

It is announced the picture portrays a story of mystery and suspense with a blend of romance, mother love, and sacrifice. Its plot is woven around a conviction for a crime solely upon a circumstantial evidence and holds its solution in suspense until the last five minutes of the picture, it is said.

Jack Cohn has just completed cutting the picture and announces it will soon be given a trade showing.

Garrett to Distribute Schwab Pictures

Negotiations were concluded Wednesday, September 29, whereby Sydney Garrett, Inc., will handle and distribute the sole output of D. N. Schwab productions in all foreign countries. This representation takes in "Girls Don't Gamble," and "Smiling All the Way," the two most recent productions made by Schwab with David Butler as star. Prints of each are being taken across by Mr. Garrett, who sailed on Thursday, bound for Liverpool.

Representing the Schwab interests in the deal was Joseph Klein, general manager.

Doll-Van Buys "Fickle Women"

M. S. Rosenfeld reports the following purchases: "Fickle Women" for the Doll-Van Film Corporation of Illinois and Indiana, "Love's Battle" and "The Fourth Face" for the Doll-Van of Illinois, and Minta Durfeee for the First National of Pittsburgh, Pa.

Skirboll Buys "County Fair"

According to report from M. S. Rosenfield, Joseph Skirboll, of First National, Pittsburgh, has purchased "County Fair" for his territory. This is the special now being offered by McCarthy & Mitchell, of the Guy Croswell Smith office. Mr. Skirboll has also purchased "The Golden Trail" and "A Woman's Man" from Arrow Film Corporation.

Peerless Company's Second, "Woman's Desire," Is Ready

Jerome Lewis, director of sales for the Peerless Pictures Company, a State Rights organization, with offices at 117 West 46th street, announces the company has just received a negative from California for "Woman's Desire," a feature described as an unusual drama of human interest.

The Peerless Pictures Company reports considerable success with their first release, "The Heart of a Woman," with Jack Richardson, Pat O'Malley, Clara Horton, George Fisher and Mignon Anderson in the cast.

Territory on this picture has been closed for seventy per cent. of independent territory throughout the country.

Agnes Bain Scenarizes Hope's "Sophia"

Agnes Fletcher Bain, who has written many motion picture successes, is responsible for the scenarization of "The Virgin of Paris," which is adapted from Anthony Hope's famous book "Sophia." "The Virgin of Paris" will be released in six reels by Mr. Raver on the territorial plan.

Among Miss Bain's most noted contributions to the screen are "The Mystic Four," which was produced by the Apollo Pictures, and "The Master Crook," in which Edmund Breese starred. Miss Bain is more widely known for her original stories. While she has adapted several well known books for the screen, it is believed by those who have seen the working print of "The Virgin of Paris" that it is her best adaptation.

Enlarges Western Film Offices

The Western Picture Exploitation Company, with Irving M. Lesser at its head, announces it has been forced to enlarge its office space. Business offices have been added in the H. W. Hellman Building, New York.

The company was created with the main idea of assisting film producers with products of merit, and to handle all distribution and exploitation matters. Many well known films have been state righted within the past few weeks, while other film deals of importance are being daily transacted, it is stated.

Specialty Gets "The Golden Trail"

S. M. Lazarus and H. Slutsker, of the Specialty Photoplay Corporation, 727 Seventh avenue, announce the acquisition of "The Golden Trail," starring Jane Novak and Jack Livingston for distribution in Greater New York and northern New Jersey.

The film is a story of Alaska and is being distributed nationally by the Arrow Film Corporation. It was produced by the American Lifograph Company and directed by L. H. Moomaw and Jean Hershort.

J. S. Jessey on Road for Arrow

J. S. Jessey, special representative of the Arrow Film Corporation, left recently on a three months' trip in the interest of his company. Mr. Jessey will make a swing over the western circuit, visiting the State's Rights buyers.

Independent Films Association Is to Sign Contracts with Five New Stars

WITH the theatres obtaining increased bookings through the independent exchanges, and the latter spurring producers on to increased effort and improved quality in supplying the state rights demand, word comes that Eddy Eckels, one of the important factors in the producing-distributing end of the territorial rights field, has gone to Los Angeles to close contracts with several well-known stars who will make their appearance in pictures for the independent market.

Eckels is reported to have options on the services of three female stars and two male stars. It is said that many stars have been offered Eckels for exploitation since his organization has begun to assume national proportions as a factor in the state rights field.

Eckels is general manager of the Independent Films Association of Chicago, a clearing house for productions intended for the state rights field. At present, the Association is exclusive distributor for the Neal Hart pictures made by Pinnacle Productions at Glendale, Cal., and also handles Roy Stewart's "Lone Hand."

It has recently closed for a line of two-reel comedies starring Leo White and Al Martin as "The Damfool Twins," and made by Calumet Productions.

O. W. Moore, general manager of Calumet Productions, accompanied Eckels on his trip to the Coast, and will remain in Hollywood. Eckels will return to Chicago in three weeks.

Savini Films Recently Bought Large Number of New Features

R. M. Savini, general manager of Savini Films, of Atlanta, Georgia, has just left New York after buying a number of independent attractions.

Besides "The Confession," by Hal Reid, he has purchased "Frivolous Wives," from Fidelity Pictures Company; "Captivating Mary Carstairs," from the National Film Company; "The Eyes of Men," from Radin Pictures; twelve five-reel detective features, featuring "Tex," from Arrow Co.; from Jans Attractions, "A Woman's Business," "Love Without Question," "Wings of Pride"; from Chadwick Pictures, Inc., "Sins of Ambition," "Married in Name Only," "Human Clay," "Window Opposite."

Savini Films are also handling the Gump cartoons released every week, and the Ben Turpin two-reel comedies released every two weeks.

"Cedarbrook Farm," First Pinnacle Comedy, Finished

Kenneth L. Eagon, of Chicago, recently associated with Famous Players-Lasky Corporation, exploitation and sales, has finished "Cedarbrook Farm," which will be the scenario used for the first Pinnacle Comedy, released by Pinnacle Productions, Inc., November 1.

Eddy Eckels, general manager of the Independent Films Association, took the script with him to the studios at Glendale, Cal., when he left Chicago with Ollie Moore, director, on September 23. Leo and Blanch White and Al Martin will be starred in the comedies.

Eagon has started to work on the second comedy, "Raspberries," and expects soon to go to the Pacific Coast to aid in direction of these comedies, working with Dr. John West.

"A Pajama Marriage" Stars Edwards

A very elaborate set was built at the Special Pictures Corporation studio in Hollywood recently for some of the scenes for "A Pajama Marriage," Neely Edwards' first starring vehicle for this company. The set was 135 feet long and represented well-appointed jazz cafes. More than 300 players and extras took part in the production. The jazz band from the Vernon Country Club furnished the music for the scenes, which were taken under the supervision of Reggie Morris, production manager of the "Comiclassics" releases of the corporation.

CLOSE-UP OF A "LOVELY" MOMENT TAKEN ON "HONEYMOON RANCH."
Bit from this new western feature, which is being distributed as a states right picture by Bert Lubin.

HAZEL DAWN
Just signed with A. J. Bimberg, of Bimberg Productions.

Hazel Dawn Will Return to Screen in Series of Modern Feature Dramas

HAZEL DAWN, one of the early Famous Players screen stars, and star of the musical success "The Pink Lady" and featured in "Up in Mabel's Room," has entered into a contract with A. J. Bimberg, by which she is to head an organization to present a series of elaborately mounted, big cost modern feature dramas to be known as Bimberg productions.

It is five years since Miss Dawn has played in pictures, her only screen production since leaving the Famous Players having been "The Lone Wolf," directed by Herbert Brenon. Miss Dawn will continue her stage work, but it is probable that throughout the duration of her contract with Mr. Bimberg her appearances will be confined to Broadway.

The initial Bimberg production has been entitled "What Is Love?" and is described as a human drama of today, dealing with a vital problem that has entered the life of every man and every woman. It is from a scenario by Theodore A. Liebler, Jr., the author of "Success" and other stage plays and of numerous photoplay scripts. Preleminary work on the production has already begun, and among the first scenes to be photographed will be one in which it is announced 2,300 persons will be employed. Associated in the production is Edward A. Morange, of Gates and Morange, scenic artists. This firm was responsible for the stage settings of "The Garden of Allah" and other big spectacles produced at the Century Theatre. Mr. Morange will have supervision of the art department of Bimberg productions.

Schwerin Has Given Up Connection with Fine Arts and Is to Form New Company

C. F. SCHWERIN, formerly secretary and treasurer and sales manager of Fine Arts, has severed his connection with that organization. Word to that effect has just been made public, though the dissolution took place Saturday, September 25.

There will, however, be no change in the activities of Fine Arts, which will continue business under the direction of M. W. Garsson, its president.

Other plans which Mr. Schwerin has in view occasioned his withdrawal, he said, but these plans have not yet fully materialized. It is his avowed intention, though, to organize another company in the motion picture field, but he intends to "free lance it," he stated, and have no partnership connections.

"My relations with the organization I have left are most amicable," Mr. Schwerin said. "There was no disagreement to cause my leaving. It simply is a matter of more advantageous openings which I have in view.

"However, if I could get out of the motion picture business entirely and devote my time to other matters I would be glad to do so. I have been connected with the industry since 1906, and have become more or less tired of the work, but because it is growing so rapidly and has so many opportunities, I do not think I could start so advantageously in any other line."

Dinner with Olga Petrova

As ed if his brother, L. H. Schwerin, who recently returned to this country from Germany on the steamship Ryndam, would be associated in his contemplated plans, Mr. Schwerin answered "No."

"My brother," he said, "is a physician, and has been in Germany for purposes of medical research. He knows absolutely nothing about the film business. He's a good sport—a cracker-jack pinochle and cribbage player, as well as a good physician," he smiled, "but motion pictures are not his long suit.

"The nearest connection he has ever had with film affairs was when he met Olga Petrova and her husband on the steamship, coming over, and the friendship they formed for him resulted in their asking him to dinner when they reached New York."

Henry Garsson, of Fine Arts, corroborated Mr. Schwerin's statements as to the amicable relations between Mr. Schwerin and the organization, and emphasized the fact that there were no "differences" that occasioned the severance of interests.

With Mr. Schwerin's withdrawal the sales rights to "Up in Mary's Attic" will now be handled entirely by L. L. Hiller. Hiller has heretofore done a share of the handling of this film, but with the relinquishing by Mr. Schwerin of his sales managership, it has been found to be better policy to hand over the entire sales rights of this picture to Mr. Hiller, Mr. Garsson explained.

"But there will be no other change in our organization," he said, "and it will be conducted along the same lines as formerly."

"Mad Love" Now Ready to Be Released by Kremer Company

"Voices," Victor Kremer production, directed by Chester de Vonde, and handled by the New York Independent Masterfilms, Inc., in Greater New York, and Northern New Jersey is reported to have been booked on all circuits and in many independent theatres. This photoplay is reported shattering records from the point of view of successful continuous runs.

The company is now ready to release its second special. This picture, starring Lina Cavalieri, the Paramount star, and grand opera singer, is entitled "Mad Love." Never before has she had such opportunity to display her beauty and dramatic ability, it is said. It is reported also that the picture is replete with elaborate settings, and has great human interest appeal.

Midland Buys "Fickle Women"

In his tour coastward for the D. N. Schwab Productions, Inc., Walter J. Porges, sales representative, concluded a deal whereby "Fickle Women," starring David Butler, was sold to the Midland Films Company, of Minneapolis. The latter concern will handle this production in the territories of North and South Dakotas, Minnesota and Wisconsin. F. A. Burke represented the Midland concern's interest in the deal.

Nell Shipman Enters Production Field with Company of Her Own

Nell Shipman has entered the production field with her own company. The State department of California approved the creation of a corporation to be known as the Nell Shipman Productions, Inc., with a paid-in capital of $250,000. Associated with Miss Shipman are W. H. Clune, Los Angeles, theatre owner, and Bert Van Tuyle.

Miss Shipman became a star of the screen in the pioneer days with Vitagraph and was featured for several years by that organization. After leaving Vitagraph Miss Shipman was starred by several well known producers, and in "Back to God's Country" became one of the leading feminine portrayers of outdoor photo dramas.

Not only will Miss Shipman direct and star in her first independently produced feature, but the story and continuity are from her own pen. The locale of the story is in the great North Woods, and will show the star in an entirely new role.

Bert Van Tuyle, who was production manager of "Back to God's Country," will co-direct with Miss Shipman. Van Tuyle will handle the animal scenes, which are always a feature with Nell Shipman's pictures.

Joe Walker will handle the camera in the new venture.

"Home Rule" Finished for Special Pictures Company

Chester Conklin, the former Sennett star, has finished "Home Rule," his first two-reeler for Special Pictures. It was written by the star and directed by Harry Edwards under the supervision of Jack Martin, production manager of A. L. Hart Productions. Conklin will soon start his second comedy.

Charlotte Merriam, star of "Comiclassics," is already working on her second comedy for Special Pictures. Her first comedy is ready for release. "Up in Betty's Bedroom" is its title. It was directed by Reggie Morris. "A Seminary Scandal" is the title of her second picture, which Morris is also directing.

Neely Edwards is working in "A Pajama Marriage," which Morris is supervising. Milbourne Moranto is on location at Mist, California, and has already finished five comedies. Gale Henry is soon to start production; Ford Sterling is looking for his first vehicle, and Louise Fazenda is also seeking a scenario. "Dick" Burrud is still traveling in the Pacific Northwest making "Sunset-Burrud Scenics," while Jack Dawn is busy in his Los Angeles studio keeping up with the demand for Clay-Play comedies.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

WALTER G. HARTFORD, of the Imperiod Theatre, Providence, R. I., was in New York the week of September 20 to attend a meeting of the executive board of the First National. Nathan Gordon, another franchise holder of the First National in New England, was in the city at the same time. Mike Donovan, of Tauton; Stember of Athol, Mass., and Wheeler, of New Haven, were also in the city.

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Edward Goodside, of Portland, Me., and Springfield, Mass., and Phil Kaufmann, of Toronto, general manager of Select, were in New York on Thursday, September 23.

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George Orth, formerly with Biograph and recently at Star Light Park, in the Bronx, New York, is now directing the Billy Brightman comedies at Cliff Side studios, New Jersey.

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The Selznick publicity department will move back to the fourteenth floor of 729 Seventh avenue from 126 West Forty-sixth street, about October 1.

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A. G. King is operating the Knights of Columbus Hall, seating 400, as a motion picture theatre at De Bois, Wis.

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Bill Roper, one of the best known exhibitors of the West, is now operating the Roper Theatre, seating 700, at Council Bluffs, Iowa.

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H. F. Kennedy, formerly of Omaha, is conducting the Lyric Theatre at Broken Bowl, Neb.

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Charles Rosenzweiz, general sales manager of the Big U., was given a surprise luncheon on Saturday, September 25, at the Hotel Astor, New York, by the members of the Universal sales force in celebration of the first anniversary of his sales management. Dave Brill acted as toast master. Mr. Rosenzweiz was presented with a handsome watch fob. W. C. Herman, executive manager of the Big U., was an honored guest and accorded a big send-off on his tour of inspection of the U. exchanges throughout the United States, on which he started September 26.

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Joe Skirboll, of Pittsburgh, who arrived in New York September 27, has purchased the rights of "The County Fair" for Western Pennsylvania and West Virginia.

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Charles McClintock, exploitation manager for Selznick Enterprises went to Washington, D. C., September 27, on a general promotion and exploitation campaign in the Selznick interests.

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George E. Kann, export manager of Universal, is back at his desk after a six months' absence, most of which was spent in Europe on Universal business.

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Harry Morey, formerly with the Vitagraph, famous heavy lead, crossed our path this week and said he was all but ready for the organization of his own producing company, which he hoped to have incorporated before the first of the New Year. Harry looks as young as he did when we first met him ten years ago.

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Vera Gordon, who stands out so prominently as the mother in "Humoresque," has just finished a picture, "The Blast of the Winds" for Goldwyn and another for Harry Rapf. Miss Gordon will probably produce under her own name for a company now organizing. We were surprised to find Miss Gordon a much younger woman than she appeared in "Humoresque."

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W. A. Benson, an experienced salesman from the automobile industry, has been appointed salesman in the New Jersey territory for the Associated Producers. Marx Nathan, exchange manager, reports that the twenty exchanges of the Associated are making an extremely encouraging sales record.

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Frank Stock of the Carroll Theatre, Waterbury, Conn., has sold the Carroll to Morris Pouzner, who runs the Empire at New London, Conn.

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The Jesters, a film organization of New Haven, motored over to Torrington, Conn., to attend the opening of the Palace Theatre, showing a fraternal spirit worth emulating.

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George Schaeffer, formerly with World Pictures and the Merit, is now associated with the Famous Players-Lasky looking after the 1920 and 1921 productions. P. Hollander, formerly with Select, is now affiliated with the F. P.-L. sales force. S. Hauser is also a new acquisition to the force. Charles P. Carroll and Sam Freund resigned. A. Vervian is another new recruit to sales organization of the F. P.-L.

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Joe Seidleman, who was appointed manager of the Albany, N. Y., exchange for the Famous Players-Lasky, opened the office on September 27, for booking and shipping.

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Joe Mayer, until recently director of publicity for Universal, is now assisting Harry Reichenback in exploiting the Harry Garson Productions.

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Ray Katz, formerly in the advertising business in Chicago, is now in New York looking forward to buying a number of motion picture theatres that are for sale or lease.

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Milton S. Mills, of Kirksville, Mo., has established a clearing house there for buying and selling picture theatres throughout the United States, for towns of over 10,000 inhabitants.

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Norman Bucklin, for years associated with the Consolidated Film and Supply Company of Dallas, is now in business in Dallas for himself, handling state rights productions. Mr. Bucklin was an officer in the World's War and active in several important engagements.

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M. J. Gerson, owner of the old Lyceum Theatre, College Point, L. I., has just reopened it after remodeling, redecorating and re-equipping it. It seats 750 and with its new dress, its marble stucco front, marquettes and lights it is one of the most beautiful theatres on Long Island.

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Elmer Pearson, director of Pathe exchanges, has just return from a two weeks golf fest. Tom Kennedy, of Pathe publicity department, is writing a serial which he hopes will establish his reputation as an author. W. A. Aschmann, Pathe's Chicago branch manager, is in New York in conference with Chief Pearson.

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Jack Reilly, formerly publicity director for Robertson-Cole, is now the editor of the Flushing, L. I., News.

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L. Vincent Carri, late of the publicity department of Robertson-Cole, who died last week under an operation for appendicitis, was buried Saturday, September 25, in St. Josephs cemetery, Yonkers, N. Y. Many floral pieces were sent to his former home by his many friends and business associates in the industry.

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George Carlin, of the Metro publicity department, has resigned his position and has gone to Europe to obtain material for special magazine stories.

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Pauline Pfeiffer, formerly of Selznick publicity department, has been spending the summer at her home in the West and is now back in New York to resume her publicity career.

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H. A. Fix, who has a theatre of 300 capacity in a town of 1,500 population near Roanoke, Va. If he will address the conductor of the "Keeping In Person Touch" department of the Moving Picture World, he will learn something of interest.

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J. D. Ammons, formerly of Richmond, Va., is now operating the Strand Theatre of Norton, Va.

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John Joseph (Jack) Harvey, formerly directing Ernest Truex, has just finished directing a seven-reel feature for Artclass, (Weiss Brothers) at the Mittenthal studios at Yonkers, N. Y. The Weiss Brothers' managerie of lions figure quite noticeably in the picture.

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Harold W. Rosenthal, who was at one time secretary of the old New York Exhibitors League, is now manager of the State Theatre at Beacon, N. Y.

* * *

George Denbow, manager of the Fox exchange in Philadelphia, was in New York, September 28, in consultation with his chief.

* * *

D. M. Somer is now with the Commonwealth film exchange.

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James J. Corbett, who was laid up at the Good Shepherd Hospital in Syracuse, N. Y., with kidney trouble, left, although in poor shape, to fulfill a vaudeville engagement at Pittsburgh. Physicians have recommended that Mr. Corbett take a long rest and undergo a course of treatment.

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Ray Rockett, of the Rockett Film Corporation, Los Angeles, arrived in New York September 28, and is stopping at the Hotel Astor.

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Ned Finley, for several years with the Vitagraph Company, commited suicide in New York, September 27.

* * *

G. G. De Wolfe, of Fort Worth, Texas,

(Continued on page 821.)

Audience Is Already Made for English Films, Says Bell, Returning to London

THESE three months in America have been equivalent to three years in England." Such was the compliment paid to American production and American exhibition of pictures by Major Charles H. Bell, who returns to London September 30 to become manager of Famous Players-Lasky's new London studios.

Major Bell, during his three months' stay in America has made a careful study of studio methods here and is taking back with him a large stock of technical equipment to further increase the efficiency of the Famous Players British producing units.

"We cannot compare with you in regard to the exhibition of pictures," said Major Bell. "Our best West End shows are tuppence-happenny affairs compared to your beautiful presentations. If the British exhibitor were as much alive to the possibilities in exhibition as his American brother, it would vastly boost the stock of the industry in England."

Soldiers Want More

Paul Powell sails with Major Bell to head the third producing unit in the London studios. Mr. Powell, who directed Mary Pickford in "Pollyanna" and Ethel Clayton in "Crooked Streets," will produce "The Mystery Road" by E. Phillips Oppenheim.

"Everywhere I went," Major Bell said, "I found people interested in England, particularly former American soldiers who caught short glimpses of England while they passed through on the way to France. Their families, too, had the same interest. There is an audience already created for our new English pictures, besides people naturally interested in the beauties of foreign lands.

"And for the reason that many people want to see real English beauty and real English background, we will be careful to give them nothing else. Fake sets will be out of the question. The same will hold true of scenes staged on the continent."

Because the world will expect thoroughly English productions, Major Bell said that great care would be exercised in the selection of English types for the pictures to be made in the London studios.

"We have character people aplenty," he said. "It is only the leads we must be careful about. I intend to supervise the casting myself, aided by the authors whose works we will produce."

Due to the fact that the London studios will be in close touch with Paris fashions in general and the Famous Players fashion establishment there, these English pictures will take on the character of a fashion bureau and as such will heighten the interest of women all over the world.

"When you see 'The Great Day,' our first production, do not expect to see the work of a De Mille. Turn back the clock to the day when you over here made pictures with new stars, new studios, new equipment, and then compare 'The Great Day' with your first product. I think you will be thoroughly satisfied with the comparison."

SCENES LIKE THIS ONE ARE RARE—AS THIS MAIDEN IS FAIR.
Roxie Armstrong as "Pluvia" in "Neptune's Bride," which was produced by Ormsby Film Corporation of Los Angeles.

May McAvoy's Petiteness Gets Her Role in Big Play

Choice of May McAvoy to play the role of "Grizell" in the film production of Sir James M. Barrie's book, "Sentimental Tommy," demonstrates, according to Jesse L. Lasky, the rapid rise to stardom which is sometimes possible in motion pictures.

Miss McAvoy started in screen work only three years ago as an "extra." Also she was without stage experience, lack of which is very often said to be a handicap to beginners.

However, persistence and talent helped her to the higher roles and it was only a short time before she was playing small parts, attracting attention of directors, and soon was "featured."

As it was considered necessary by John S. Robertson, director of "Sentimental Tommy," as well as by Mr. Lasky that very particular care was needed in selecting the actress to play the part of Grizell as they thought it should be played, they discussed the matter at some length before making a choice.

Miss McAvoy was finally decided on because of her child-like physique as well as because of her capabilities. Being only four feet eleven inches tall and weighing only ninety-four pounds they decided she could play the part of a twelve-year-old girl, as the first part of the production requires, and later play the womanly role.

She acts opposite Gareth Hughes, who is said to be well suited to his part.

Pioneer Prepares Big Film to Feature Edith Roberts

An announcement made yesterday by the Pioneer Film Corporation at its headquarters, 130 West Forty-sixth street, New York, tells of the preparation of a big production featuring Edith Roberts.

Miss Roberts needs no introduction to the fans and the trade, having played for three or four years in the Universal productions such as Jewels and Blue Birds. The production which the Pioneer is now at work on is the first independent one in which she will be featured.

The story is of such a nature that it will enable Miss Roberts to register her unusual talents to a marked degree of success, it is said.

MacLean Begins on New Comedy

With a comedy story of unusual merit, and a cast of well-known players selected to play in support, Douglas MacLean has commenced work on his latest Thomas H. Ince production for Paramount at the Ince studios on the West Coast.

Marian DeBeck will be seen in the leading feminine role. The remainder of the cast includes such popular players is Victor Potel, Frances Raymond, Andrew Robson and Graham Pettie.

"One a Minute" was adapted to the screen by Joseph Franklin Polan, from the stage force by Fred Jackson.

Audience Revels in "Peggy Rebels"

J. Cutler of the Lakewood Theatre, Detroit, reports that "Peggy Rebels" played to big business during its recent run there, and that the audience was well pleased with this "Flying A" production, in which Mary Miles Minter, does an excellent piece of acting.

Some of the recent bookings that are coming in for several day runs in Class A theatres include the Hamilton and Regent of New York City; the Victoria of Rochester; and the Knickerbocker of Cleveland; the Colonial of Galesburg, Ill.; the Idle Hour of Kansas City; the Palace of New Orleans; the Alps of Fort Worth; the Rex of Dallas; the Zoe of Houston, Texas, and the Hippodrome of Portland, Ore.

Levey to Produce Picture on the Uses of Electricity

The Harry Levey Service Corporation has undertaken to produce an educational feature showing the entire story of electricity—its uses and adaptations, and the manner in which it has been turned into the channels of progress in every corner of the globe.

The feature is to be released in the form of a series of ten one-reel pictures, each one complete in itself and dealing with a separate and distinct phase of the story of electricity—and yet, each picture will tie up with the next one in such a way as to follow a consecutive and logical idea. They are to be released at the rate of one picture a month.

Every feature and use of electricity is to be shown in this series, for the making of which Mr. Levey plans to send directors and cameramen all over the world. Everything electrical and the power from which it is derived, will be carefully depicted, and, according to a production schedule that has been drawn up, it is planned to photograph more than five hundred industries, to show three hundred thousand different articles, and to enlist the services of fifty thousand persons engaged in the production or mechanical ends of these industries.

Work was begun this week on this feature, for which many unusual effects are being achieved in the matter of lighting and photography.

Plans are being completed to send these pictures all over the world. They will be shown in picture theatres in all parts of the globe, and foreign distribution will be directed from the foreign offices of the Harry Levey Service Corporation in Chile, Cuba, Ecuador, Bolivia, Belgium, Argentine, Brazil, Uruguay, Paraguay, France, China and Japan.

In addition to this, they are to be used in schools for purposes of instruction.

Governor Cox Sees Players Work at Bessie Love Studio

Governor James M. Cox, democratic candidate for president, was a visitor at the Bessie Love studios, Los Angeles, last week and witnessed the shooting of the first scene of Miss Love's latest production, "Penny of Tophill Trail."

Andrew J. Callaghan, producer of the Bessie Love productions which are being released by the Federated Film Exchanges of America, was chairman of a committee of motion picture members who met Governor Cox and escorted him through the studios, introducing him to the various stars.

Governor Cox showed a familiarity with motion pictures by discussing with the various stars the different productions in which they had appeared recently. He posed for news weeklies with Miss Love and wished her every success with the picture she was just starting.

Camera Work Except Explosion Scene Finished for "Dead Men Tell No Tales"

VITAGRAPH has completed the camera work on "Dead Men Tell No Tales," the Tom Terriss special production based on the story by E. W. Hornung, with the exception of the scenes showing the burning at sea of the "Lady Jermyn" and its destruction by gun powder. As the big sailing vessel, purchased by Vitagraph especially for use in this production, may be blown up but once. Director Terriss is making haste slowly in filming this final scene. The ship is at anchor in Gravesend Bay awaiting suitable weather before being taken out beyond the three-mile limit where the Navy Department will see that it is completely destroyed and all danger of its becoming a derelict and a menace to navigation removed.

Although the big fire-and-explosion scene is yet to be made, the film is undergoing the process of final editing and assembling, and will be shown in seven reels. The company engaged for the production, headed by Catherine Calvert, Holmes E. Herbert, G. V. Seyffertitz, Percy Marmont, Roy Applegate and Walter James, finished their part of the picture more than a week ago.

Executives who have seen "Dead Men Tell No Tales" are agreed that Tom Terriss has done splendid work. The scenes were made within twelve weeks. The big company traveled pretty well all over the East for locations and atmosphere.

Ship Scenes Difficult.

The ship scenes offered the most difficulties. For this purpose Vitagraph purchased a sailing vessel more than 200 feet in length. The fire at sea, as described by E. W. Hornung, the author, took place at night, and to secure exactly the correct lighting these scenes were taken at night. The ocean was found a little too rough for perfect camera work, so the newly renamed "Lady Jermyn" was taken to a point of the Hudson River. There for nearly two weeks, the company worked at night with powerful lights supplied from a big float equipped with a generator.

VIVIAN MARTIN IN "THE SONG OF THE SOUL," A GOLDWYN RELEASE.

Little waif, with arms enfolded, looking out at you and me;
Looks as though she has been scolded by the censor who can't see.

FRIENDS IN A FOREIGN LAND
Scene from Goldwyn's Reginald Barker's production, "Godless Men," with Helene Chadwick and Alec B. Francis

Mayflower Will Give Showing of "In the Heart of a Fool"

A pre-release showing will be given soon to Allan Dwan's "In the Heart of a Fool," presented by the Mayflower Photoplay Corporation as a First National Attraction. The exhibition will be staged at the Greenwich Village House in New York's Bohemian quarter. The picture will be shown to a specially invited audience composed of prominent exhibitors, news and trade paper editors and critics, film executives and the Kansas Society of New York.

The extending of invitations to the Kansas Society is in the nature of a tribute to William Allen White, author of the novel upon which the picture is based and who is a native of Kansas. The membership of the society consists of 150 erstwhile Kansans who have achieved prominence in the financial, commercial and social worlds of New York. An invitation has been extended the author and it is hoped to have him on hand as guest of honor.

All "The Wonder Man" Prints Booked Says Robertson-Cole

Every available print of "The Wonder Man," Robertson-Cole production starring Georges Carpentier, is now booked solid, according to reports from the company.

An enormous volume of publicity has been given the French ace and battler since his return to the United States, it is said, and full credence is given to his assertion that he will fight Jack Dempsey as soon as he is free to do so, which will be at the expiration of his Cochran contract on January 1, 1921.

Robertson-Cole publicity plans urge the exhibitor to interest women in the picture by telling them of the charm of its leading man, of the richness of the picture's sets and of the love story which is portrayed. Meanwhile sport writers continue to keep Carpentier before the eyes of the men by many columns of publicity.

Gore Brothers Return

Michael and Abe Gore, who have been on an inspection tour of their various theatrical holdings in Southern California, returned to Los Angeles last Saturday, in order to be present at the opening of Sol Lesser's "What Women Love," with Annette Kellerman, at the Kinema Theatre.

Florence Turner Contracts to Appear Exclusively in Productions for Metro

FLORENCE TURNER, who was among the first actresses of the speaking stage to achieve success on the screen, has just signed a contract making her the newest addition to the constantly growing stock company at the west coast studios of Metro Pictures Corporation in Hollywood. Her agreement stipulates that Miss Turner shall for a term of years appear exclusively in Metro productions.

For the past three months she has been playing at the Metro West Coast studios, having had an important part in "Blackmail," Viola Dana's forthcoming release, and now she is enacting a role in "But Yet a Woman," Doraldina's first Metro starring vehicle.

Miss Turner was one of the first motion picture stars. She began her screen career with the Vitagraph company about thirteen years ago, and for six years was one of the foremost screen luminaries. Besides interpreting stellar roles, Miss Turner is also a writer of ability. While with Vitagraph she wrote many of the stories for her productions.

Four Years in London.

Miss Turner spent four years in London, where she had her own studios and producing unit. Since returning to the United States she has played with Sessue Hayakawa in one picture, with Mitchell Lewis in "Fools and Gold" and done various leading parts at Universal City.

Florence Turner made her professional debut at the age of three years when she appeared with Robert Mantell. Later she played in Shakespearean repertoire with Julia Marlowe and was with Grace George for several seasons after which she started her screen career.

While in England, Miss Turner wrote her own stories or prepared the screen adaptations. "A Welsh Singer," "Door Steps" and "The Ugly Duckling" were among the productions she made in London.

Metro Is Producing a Drama with the "Villain" Left Out

A villainless drama, with the thrilling throbs of the eternal triangle developed in an unusual manner, is the novelty that Luther Reed has prepared for followers of motion pictures in his newest screen story, "White Ashes," now under production at Metro's West Coast studios in Hollywood with an all-star cast.

That a background of villainy is necessary to set off the virtues of the hero and heroine has been contradicted by Mr. Reed in this story of social upsets and love.

Its action is swift and situations unexpected as its hero, the country boy, is projected from his prosaic job of soda clerk into the maelstrom of gayety among the beauties of the stage.

Its "sets" were prepared by D. Anthony Tauszky, portrait painter, in accordance with a 'camera color chart." Every scene is painted with a view to the scientific requirements of the color eye of the camera. The rich color tones of the banquet scene with which the story opens are faithfully presented in all their elaborate detail through the latest wrinkle in scientific photography, it is said.

Gareth Hughes enacts one of the chief male roles as the country boy who becomes a successful playwright over night. Cleo Madison returns to the silver screen again in this drama as the stage star who figures in the three-cornered love affair. Incidentally Miss Madison signalizes her reappearance by a display of gowns unique in their pattern after the coats and plumage of various animals and birds. William Conklin, as the man-about-town, has another of the principal roles, while another member of the all-star cast is Helen Weer, who has been playing in pictures for some time with Lasky, Essanay and other companies. Philip Rosen is director.

Much Publicity for Service Film Says Mayflower Company

That exhibitors have come to regard publicity possibilities as an important factor in selecting their attractions is evidenced it is said by the booking reports on "The Law of the Yukon" received by John W. McKay, general manager of the Mayflower Photoplay Corporation from Realart exchanges. Influenced by the exceptional exploitation possibilities afforded by the name of the author, Robert W. Service, upon whose famous verse the picture is founded, and by the Alaskan locale of the story, scores of exhibitors are contracting for the film without an initial screening, according to Mr. McKay's statement.

Following in the lead of the Moon Theatre, Omaha, and the Rialto, Fall River, Mass., where the picture received its Mid-Western and New England premiere recently to the accompaniment of a vigorous promotional drive, progressive exhibitors everywhere are backing it with publicity drives of unusual scope and originality.

The extent to which exhibitors have capitalized the picture's advertising potentialities coupled with the attraction's intrinsic merit has won for it a high rating among the season's successful offerings, says General Manager McKay.

American's Film in Demand

From all sections of the country bookings are coming in strong for "A Light Woman," according to American.

Long engagements at the first run and the better grade houses are a feature of the advance bookings. At St. Louis the picture will have its first run at Loew's Garrick. In the East it is to have a week's run at the Victory, of Providence, Rhode Island, and extended showings at the Broadway of Boston; the Star of Lawrence, Mass.; Fox's American of Paterson, N. J.; Fox's Liberty of Elizabeth, N. J.; the American of Albany, New York, and the Globe of McKeesport, Pa. The Strand of Lexington, Ky., and the Broadway, of Charlotte, N. C., have procured it, and it is to have long runs at the Goddard of Sacramento, Cal., and at the American, of Oakland, Cal.

James Kirdwood to Act in "Pards."

James Kirkwood has been signed by Marshall Neilan to play one of the "Pards," in the production of that title to be produced at Glacier Park, Montana. Pat O'Malley, will portray the other "Pard." The script, based on Ben Ames Williams' story, "Not a Drum Was Heard," has just been finished by Marion Fairfax.

An airship "blimp" will be used in "shooting" from the air battle scenes between the Indians and frontiermen. Fifty people will make up the troupe that will make the trip from Los Angeles to Montana and some thousand others will be engaged on the grounds.

DEAD MEN TELL NO TALES

Among Busy Film Exchangemen

San Francisco

Famous Players-Lasky in New Home

The Famous Players-Lasky Corp. has given up the quarters maintained in the Pacific Building since the organization of the Progressive Motion Picture Company and is now settled in its splendid new home at Golden Gate avenue and Leavenworth street, in the heart of Film Row. Three entire floors are occupied.

The ground floor is given over to the accessory department and the division of exploitation, while the top floor is occupied by the offices, selling and bookkeeping departments. The basement, which is a full story above the ground at the rear, contains the inspection and shipping departments, reviewing rooms and space for storage.

District Manager Herman Wobber, and local manager H. G. Rosebaum are making preparations to leave on a business trip to New York. R. C. Hill is one of the latest additions to the selling staff and has been given a road position. Messrs. McIntyre and Denison, special representatives from the home office, were recent visitors.

Selznick Notes

Harry Seipel has been appointed assistant manager of this branch and Herbert Meyer is back again as field representative. M. B. Barnett, formerly of Atlanta, Ga., has been added to the selling staff, as has also Mr. Lingenfelter, formerly with Fox locally.

V. P. Whitaker, West Coast representative, was a recent visitor here, but has left for New York to attend a conference of division managers.

Emmick Back from Los Angeles

E. H. Emmick, head of the Peerless Film Service, has returned from a trip to Los Angeles, and Maurice F. Lowrey, manager of the local office, will leave for that city shortly to spend a couple of months, while Manager McIntyre of that office makes a trip through the territory.

Buffalo

Many Realart Changes

J. S. Homell has been appointed manager of the Pittsburg Realart exchange, succeeding Henry E. Wilkinson, resigned. Mr. Wilkinson went to Pittsburgh from Buffalo. He opened the Realart exchange here a few years ago. Mr. Hommel is succeeded at the local office by Otto Schroeppel, former office manager at Universal. The change became effective Monday, September 27.

Gomersall Succeeds Greenwald

Edward Gomersall, who was high man in the Fox sales drive in 160 cities last spring, and who formerly covered the Columbus and Dayton territory out of the Cincinnati office, has been appointed manager of the Buffalo Fox exchange, succeeding Max Greenwald, who has taken over the Cleveland office. A farewell dinner was given by the local Fox staff for Mr. Greenwald in Weyand's cafe, September 24. Frank Moynihan was toastmaster. Speakers included Clayton Sheehan, district manager, and Mr. Gomersall, the new Buffalo chief. Mr. Greenwald was given a traveling case and outfit.

Fox Business Piling Up

The Buffalo Fox office is piling up some fine business these days. According to District Manager Clayton Sheehan, there is not a town of 5,000 or over in the territory that is not showing Fox productions. Among contracts recently closed are: Empire, Lancaster, M. Rosing, manager, all specials; Majestic, Hornell, F. F. Peters, manager, entire product; Star, Waterloo, 100 per cent.; Cataract and Lumberg, Niagara Falls, split on product; Carroll Theatre, Rome, C. D. Blessing, manager, all specials; Elk, Corning, J. J. Kelly, manager, reports big business on "While New York Sleeps," and the Majestic in Elmira has put over "The White Moll" to big business.

J. D. Williams in Town

J. D. Williams, president of Associated First National, was in Buffalo on September, 24, to attend a meeting between Shea Amusement Company officials and Strand Theatre heads, at which it is understood the local franchise was discussed. It is understood that an arrangement is about to be made under which the Shea company will show some of the product at Shea's Hippodrome. It is said that the Elmwood and the Regent will also sign up for the franchise.

Ben Fitzer, Exchange Man

Ben Fitzer, who recently opened an exchange in the Palace Theatre Building, reports much interest in the territory over "Madonnas and Men," the B. A. Rolfe production which will have a Broadway premiere soon. He has engaged Fannie Bernstein, formerly with Triangle and Goldwyn, for secretary. Mr. Fitzer also is handling Norma Talmadge in "Captivating Mary Carstairs," and Marshall Neilan's "The Country God Forgot."

Gardiner to Move Office

Gardiner Pictures, Inc., will soon move its headquarters from 47 West Swan street to the offices in the new Warner Building, Franklin street, formerly occupied by Hallmark, according to an announcement by C. A. Taylor, general manager. Contracts have been signed for the Pinnacle two-reel comedies. "Buck" also announces that the company has secured "Uncle Sam of Freedom Ridge," twenty copies of which have been ordered for the Buffalo and Albany territories.

Pittsburgh

Completes Road Force

Manager Barach, of the Pittsburgh Goldwyn exchange, has engaged a tip-top road force. It consists of Leonard Goldstein, covering West Virginia; Mr. Schulgold, looking after Erie territory, and J. B. Cohen, who is working along the main line.

For the present Manager Barach is looking after the city trade.

Stuve Convalescing

E. M. Stuve, manager of the Pittsburgh Paramount exchange, is convalescing from his recent operation for appendicitis. He is now at his home, in Race street, Homewood. During the illness of Mr. Stuve the Paramount office is in charge of Mr. McLaughlin.

Sivitz Is Working Hard

Sam Sivitz, of the Rowland & Clark publicity department, is busy nowadays, getting ready to resume the publication of the Film Forecast, which was discontinued during the war. This publication consists of sixteen to twenty pages, issued weekly.

SCENES FROM THE NEW GAUMONT PRODUCTION, "THE FALL OF A SAINT," WITH JOSEPHINE EARLE
The star has posed for a close-up for us between scenes 1 and 3

PUTTING HER EAR IN HER MOUTH
Hope Hampton drilling "Kernal Korn" between scenes in her new Hope Hampton Productions, Inc., picture

Syracuse Exhibitor Asks for Increased Rental on Fox News

Here is an exhibitor who believes he is paying too little for Fox News, and actually asks to be allowed to pay more.

"Fox News is the best on the market," writes Phil Smith, of the Crescent Theatre, Syracuse, N. Y., in a letter to Fox Film Corporation. "We voluntarily ask you to increase our rental."

This is surely one of the greatest testimonials given a news reel.

Enthusiasm and a desire for fairness evidently led Mr. Smith to write this letter. He felt that to continue acceptance of a product at a price far below its worth would not be fair to the producer. One of the pioneer users of Fox News, he has watched it grow from the first issue until the present time, constantly increasing in efficiency and quality. He naturally expected the increase in quality to be accompanied by an increase in rental. This has not happened, and as a conscientious business man and a good showman, he wants to put the matter right.

Mr. Smith's letter in full, expressing his enthusiasm, follows:

"Owing to the wonderful satisfaction your weekly has given my patrons, we voluntarily ask you to increase our rental on same, as we feel it is worth considerable more than we are paying for it.

"We consider it the best news on the market, barring none. Our congratulations to Fox."

Double-Exposure Feat Marks Sargent's "Broadway Bubble"

George L. Sargent has finished the direction and assembling of "The Broadway Bubble," the latest feature in which Corinne Griffith is starred. President A. E. Smith of the Vitagraph has been so pleased with Mr. Sargent's production of the story that he is having "The Broadway Bubble" elaborately tinted and toned in order that it may be released as a De Luxe Vitagraph special.

The production is marked by a double-exposure of Miss Griffith enacting the part of two sisters before a mirror, the entire action of the two characters being reflected with perfect reality. The cast includes Corinne Griffith, Joe King, Stanley Warrington and Robert Gaillord.

Permanent Southern Ohio Organization to Be Formed October 7 in Cincinnati

AT a special meeting in Cincinnati, Tuesday, September 21, the foundation was laid for what will be temporarily known as the Motion Picture Theatre Owners of Southern Ohio. It was decided to send out a call to all exhibitors in southern Ohio to attend the first convention, scheduled for October 7and 8 at the Hotel Gibson in Cincinnati, when a permanent organization will be perfected to affiliate with the national organization.

Temporary officers were elected as follows: I. W. McMahan, Cincinnati, chairman; Godfrey Kotzin, Covington, Ky., secretary; John J. Huss, treasurer. Fred S. Meyer, of Hamilton, Ohio, was appointed chairman of the publicity committee. The finance committee consists of John J. Huss, chairman, I. Libson and Otto Luedeking. The temporary committee on business relations consists of Andy Hettesheimer, chairman; Fred S. Meyer, Harry W. Kress, Dr. George Kolbe, Fred Tynes, W. D. Harris, I. Libson, Dan Worth, I. Frankel and Dr. George Alexander.

It will be noticed that right at the outset the big exhibitors have "come in." The leading motion picture exhibitors of Cincinnati, Hamilton, Piqua, Columbus and Dayton will serve on the most important committees, and it is the general aim of the organization committee to elect as many out-of-town exhibitors as will accept, so that no petty jealousy may mar the formation in its making. It is estimated that fully four hundred exhibitors will attend.

In his publicity campaign, Mr. Meyer will be assisted by Thomas Quinlan, of the Cincinnati Chamber of Commerce, who will look after the "physical" distribution of all literature. A. J. Ackerman, of Cincinnati, has been appointed chairman of the entertainment committee. Another meeting of the committee took place on Wednesday, September 29, at the Cincinnati Chamber of Commerce.

Big Blizzard Scenes and Fox Hunt Add Contrast to Ince's "The Magic Life"

THOMAS H. INCE'S second special production for the Associated Producers, "The Magic Life," now being filmed, swings from an English manor house to the Canadian cattle country and back again to England across a storm-swept North Atlantic, and contains settings and situations which are said to be far above any other production attempted at the Ince studios for many months.

A number of scenes have been completed including a Canadian blizzard and an English fox hunt. For the latter scenes it was necessary to bring a pack of hounds from San Francisco.

Characterizations of the highest order are promised in the performances of House Peters and Florence Vidor, who are the co-stars. Mr. Peters is cast in the role of Blair Cornwall, a young Canadian ranchman. Florence Vidor appears as the beautiful and charming Nance Abbott.

Joseph Kilgore and Margaret Livingston assume highly important roles in the all-star cast.

"The Magic Life," a novel by May Edginton, was adapted to the screen by Bradley King. It is being filmed under the direction of John Griffith Wray, who directed "Homespun Folks," Thomas H. Ince's first special production for Associated Producers release. Henry Sharp is chief cameraman, with Howard A. Anderson at second camera.

Selznick Buys Powerful Generating Set for Night Scenes on Location

A DOUBLE generating set, said to be the largest and most powerful portable power unit owned by any motion picture company, was purchased recently by Selznick Pictures Corporation for use on location. A five-ton truck for towing the generator and hauling properties was also purchased.

Some idea of the size and powerfulness of the big generating set may be gained from the fact that it is claimed to be able to provide current for three sunlight arcs, ten ordinary arcs and ten spots.

Studio Manager James Dent, of the Selznick organization, who arranged for the purchase of the set, was enthusiastic over its initial trials. Taxed to the maximum of its generating capacity, the big set behaved in a manner that lived up to every claim made for it by the manufacturer, and the day following its purchase it was sent over land to Gloucester, Mass., to be used on a number of scenes for the forthcoming Eugene O'Brien production, "Soul and Body."

It is expected that the generating set will be returned to the Selznick Fort Lee studios soon, and when not in use by Selznick companies it will be rented to other producers who require the services of a set of that size.

The claim is made that with the acquisition of the new and powerful double generating set, Selznick pictures will be enabled to secure night scenes of greater scope than it was hitherto possible to obtain with ordinary generators. The set was found to be especially valuable for shooting the big night scenes on the Massachusetts coast which will appear in the O'Brien picture.

"Dynamite Allen," Fox Film, Is Now Nearing Completion

"Dynamite Allen," starring George Walsh, is nearing completion at the William Fox New York studios under direction of Dell Henderson. The company spent several weeks on location at Milford, Pa., making mining town scenes.

Thomas F. Fallon wrote the story. It represents for George Walsh somewhat of a departure from the "athletic" role with which he has become identified, but nevertheless gives him a character of the vigorous type which suits his ability.

The tale abounds in dramatic situations and speedy action, it is said, and also possesses good comedy. The cast includes Edna Murphy, Dorothy Allen, Byron Douglas and Jack Baston.

Dead Men Tell No Tales

Live News from Everywhere

San Francisco

New Supply House Opens

The Western Theatre Supply Company, recently incorporated with a capital stock of $50,000, has taken over quarters at 121-127 Golden Gate avenue. The full equipment is not in place, but business is being transacted and several fine sales of machines have already been made. A feature of the store will be an unusually elaborate review room, equipped with three Simplex machines, two of which will use carbons and the third a Mazda lamp equipment for purpose of comparison. The operating booth will be glass enclosed, making it in the nature of an exhibit. The switchboard will be installed by the Butte Engineering & Equipment Co. and will be an especially complete one. A wide variety of generators will be carried, and these will be set up to permit exhibitors to seem them perform in actual work. Simplex machines will be featured, the company having been appointed distributors for this line in the California, Oregon and Nevada district served by San Francisco, while a general line of supplies will be carried. A large machine shop is being installed in the basement, this being in charge of J. W. Triplett.

Manager Becomes Song Writer

Jack Partington, who shares with Eugene H. Roth the task of managing the California, Imperial and Portola theatres, has become a song writer. He has written the lyrics for a number of songs brought out at the California, and some of these have been published by a local music house.

Seattle

Goldsmith Now Has Monopoly

Louis Goldsmith, former owner of the Class "A" Theatre in Seattle, has obtained control of all the theatres in Mt. Vernon, Washington, by buying the Rex Theatre from R. K. Dunham and the Mission from Mrs. Murphy. By the deal with Mr. Dunham he also obtained the theatre in La Connor, Washington.

Other Timely Items

E. F. Fautz, of the Echo Theatre in Portland, and Stephen Parker, of the Alhambra, of Portland, spent two days film shopping in Seattle this week.

B. W. Copeland has obtained the office now occupied by Greater Features for the Seattle office of Associated Producers. The address is 2020 Third avenue. Greater Features is moving to 2010 Third avenue.

Newton Levi, Western district manager of Robertson-Cole, is spending two weeks in Seattle.

J. M. McMeeken, special representative of Realart, is still in Seattle. Before he goes on to California he will announce the name of a new manager for the Seattle office. From San Francisco and Los Angeles he will work back to the East.

A. R. Blum, auditor from the New York office, is also in the Seattle Realart office.

Baltimore

Screen Club Meets

The initial meeting of the Screen Club of Baltimore took place on Thursday morning, September 23, at the Palmore & Homand Building, 420 East Lexington street, and a committee of eight was appointed to look around for quarters suitable for a club house. A charter has been granted the club by the Maryland State Tax Commission, and letters have been written to the Screen clubs of Atlanta, New York City and Buffalo for copies of the constitutions and by-laws, so that similar articles may be drawn up. An election of permanent officers will take place on Monday, October 4. Those on the committee to get club rooms include A. B. Price, acting president; Jack Whittle, acting treasurer; Harry Rodman, acting secretary; Guy L. Wonders, Bilton Caplon, Charles Nolte, Simon Feldstein and Harry Morehead.

Special Farm Lobby Display

A special farm lobby display was arranged for the Sunset Theatre, 1110 South Charles street, by Manager J. J. Hartlove, during the showing of Mack Sennett's "Down on the Farm." With chickens, dogs, pigs and a cow, augmented by waving corn stalks and a well with an old bucket, the atmosphere of the farm was made as complete as possible. The whole was enclosed in a small paling fence.

Sees Pictures of Pope Benedict

A private view of the film showing Pope Benedict in the Vatican was given Cardinal Gibbons, of Baltimore, on Monday, September 20, at the Cathedral School Hall, through arrangements made by George A. McDermitt, manager of Loew's Hippodrome Theatre. Several priests of Baltimore, the members of his household, and the Cathedral School children saw the picture with the Cardinal.

Philadelphia

Green Theatre Nearing Completion

Philip Green will soon have his new theatre at Fortieth and Girard avenue completed. The house will have a seating capacity of 500 and will contain all of the latest innovations in equipment. The house has been made the Grant, and will have a beautiful marble staircase leading to the mezzanine. A motor generator has been installed and a $2,600 electric sign will illuminate the front at night.

Goldwyn Busy Signing Them Up

Felix Mendelssohn, manager of the Goldwyn has been busy signing up their fourth year productions. The biggest business in the history of the exchange is anticipated with their comng releases, "Madame X," "The Penalty" and "The Branding Iron." O. H. Lambert, from the home office, is visiting here this week.

Salesmen's Club Secures Quarters

Henry A. Sullivan, the newly elected president of the Philadelphia Salesmen's Club, announces that they have secured new and permanent quarters at 235 North Thirteenth street. Regular meetings will be held the first Thursday of each month.

Twentieth Century Moves

Gene Marcus, of the Twentieth Century Exchange, announces their removal to 255 North Thirteenth, where they will have greater facilities for handling their increasing business.

Pittsburgh

Liberty Reopens

The Liberty Theatre, Carson street, South Side, Pittsburgh, formerly owned by the Michael Brothers, and closed for the past six weeks for repairs and remodeling, was re-opened Saturday, September 25, by George Panas and Charles Minos. The house has a capacity of 300, but present plans are for enlargement of the theatre in the near future. The house was former-known as the K. & K.

Enlarging the Grand

W. A. Dinsmore, owner of the Grand Theatre at Patton, Pa., is enlarging and remodeling the house. The capacity is being increased from 350 to 500 seats. Mr. Dinsmore is also the owner of the Majestic, in the same town.

Yeagley Visits Pittsburgh

C. E. Yeagley, of the Liberty Theatre, Confluence, Pa., was in Pittsburgh recently. He built the Liberty Theatre himself two years ago at a cost of $20,000 and it is a model playhouse of 235 capacity. Comparatively small, he says, but ample for all demands. He charges admission prices varying from 22 cents to 33 cents and runs big features at all times.

Cincinnati

Another First Run House

A new first run motion picture house is to be added to Cincinnati. A permit for remodeling the Robinson Opera House has been requested by a syndicate of Cincinnati men headed by A. E. Mittendorf, county commissioner. It is planned to spend about 40,000 in refitting the house.

Indicted for Embezzlement

Billie Biddle and Elizabeth Smith, former ticket sellers and Joseph Noterman, former ticket taker at the Colonial moving picture theatre, have been indicted on the charge of embezzlement. It is alleged that Noterman and Miss Biddle, by a scheme of reselling used tickets, netted $850, and that a similar scheme worked by Noterman and Miss Smith gave them $500.

Behlen Goes to Detroit

Charles Behlen, manager of the accessory department of the Cincinnati branch of Paramount, has been transferred to the Detroit branch. Jerome H. Cook, who for some time has been connected with the accessory department of the Cincinnati branch, has been named manager succeeding Behlen.

Buffalo

Names Albany Strand Manager

William F. Brooker, who has been doing publicity work at the Cleveland Fox exchange and is now in the exploitation department of the Fox home office, New York, will be the manager of the new Mark Strand Theatre in Albany, according to an announcement by Walter Hayes, vice-president of the Mark Strand interests. The assistant manager will be Walter Roberts, who was formerly assistant manager at the Buffalo Strand, where he has been succeeded by Eugene Pfeil, formerly connected with the same house. The Albany Strand will open November 1.

Criterion Policy a Success

The policy of extended presentations at advanced prices in vogue at Shea's Criterion is going over even better than anticipated, according to an announcement by Harold B. Franklin, managing director

James Oliver Curwood Week Will Begin with Release of "Nomads of the North"

OCTOBER 11 is James Oliver Curwood Week throughout the United States and Canada. It is the release date for "Nomads of the North," which spells Curwood's second success on First National program.

This picture was not started until every precaution had been taken to safeguard it against falure, its producers say. The story was approved of in the rough by a committee. The continuity was then finally passed upon, Mr. Hartford selected as director, and the cast, which contains, among others, Lewis J. Stone, Lon Chaney, Melbourne MacDowell and Betty Blythe, was unanimously agreed upon. The result will place this film among the best pictures of the year, it is said.

Eliminate Failure.

These methods have been advocated through the trade papers and in other ways by Ernest Shipman ever since the days when he first started in business for himself, and every picture that he is identified with will go through the same procedure, which, though it may not always guarantee the acme of success, will, at least, discover weaknesses before they are in the negative and as a consequence absolute failure will be eliminated, it is stated.

Mr. Shipman says: "Three things are absolutely essential for a successful production. First and foremost, the story; next, the producing organization technically capable of an artistic interpretation, and third, a market which will guarantee a return in the proportion to the money invested. The absence of any one of these three essentials is courting failure and in many cases proves to be financial suicide upon the part of the investors."

Mr. Shipman requests suggestions and invites correspondence from exhibitors by wire or letter prior or during first runs everywhere.

Vignola's Third Cosmopolitan-Paramount Special Picture Is Nearing Its Completion

ROBERT G. VIGNOLA'S third special production for Cosmopolitan-Paramount, "The Manifestation of Henry Ort," scenarioized by Frances Marion from Ethel Watts Mumford's famous short story, is rapidly nearing completion. All the exterior scenes have been taken and the director is now finishing up the interiors and putting the final touches to the whole production. This special, which carries the original title as a working title and which will likely be released under another name, is a delicious cinema satire on the ouija board craze. Director Vignola has caught the spirit injected into the story by the author who is world famous for her satirical fiction, and has produced a motion picture in keeping with his reputation as one of the screen's leading and pioneer directors.

Deft touches of brilliant satire, delightfully human characterizations, and droll situations are among the high lights in this production which from a scenic, histrionic, literary, and directorial point of view sets a new standard for the screen.

The exteriors for this special were taken in a historic spot. Respecting the author's psychology, Director Vignola took the exteriors in the locale where the author had originally set the story. This is the famous old Sands Homestead at Sands' Point, Long Island, which was built in 1668, more than two hundred and fifty years ago, and which Mrs. Mumford occupies as her summer residence. History makes mention of the fact that this house played an important part in the Indian massacres of pre-revolutionary days.

An exceptionally well balanced cast includes such sterling players as Matt Moore, George Parsons, Gladys Leslie, Mabel Bert, Van Dyke Brooks, and Henry Sedley.

"The Blue Moon," an American Picture, Is Scheduled to Be Released in Fall

THE names of the players who support Pell Trenton and Elinor Field in the American screen adaptation of David Anderson's novel "The Blue Moon," which is scheduled for fall release, have appeared in the casts of Allan Dwan's "Luck of the Irish," and Maurice Tourneur's "Glory of Love" and "The Pavillion on the Links." Several of these players have appeared on the speaking stage with Sothern, Henry Miller, Mrs. Fiske, Mary Mannering and Viola Allen.

Pell Trenton played a juvenile lead with Julia Marlowe, and Herbert Tree, and appeared later in support of many stars of the stage in New York productions. His first screen engagement was in 1919, with Clara Kimball Young, and since he has been busy playing leads in "Fair and Warm er," with May Allison; "The Rebellious Bride," with Peggy Hyland; "The Willow Tree," with Viola Dana, and "The House of Toys," an American Special, with Seena Owen. As the leading man of "The Blue Moon" he interprets the role of the pearl hunter.

Her role of the sweetheart of the pearl-hunter is one of the first things Elinor Field has done outside of Mack Sennett and Christie comedies, in which she was very popular. Harry Northrup is the villain, with a strong background to his credit on the legitimate stage and a "heavy" history on the silver sheet, where he played with Pauline Frederick in "The Fear Woman," and with Blanche Sweet in "The Hushed Hour." Mr. Northrup will play the part of the "Red Mask" in this production.

James Gordon, a screen favorite, and likewise a director, takes the part of the "River Boss," James Gordon. He has supported Pauline Frederick and Louise Glaum and appeared recently in "Behind the Door," with Hobart Bosworth; in "Mary's Ankle," with Douglas MacLean and Doris May, and in "Excuse My Dust," with Wallace Reid.

Margaret McWade as the "Iron Gray Woman," plays a sympathetic mother role. Herbert Standing plays "The Wild Man." Sidney Franklin interprets the Hebrew pearl buyer. Some of his recent characterizations are of the Jewish drummer in "The Miracle Man," the Italian in "Luck of the Irish," and of a Frenchman in "Glory of Love."

George L. Cox directed the filming, assisted by Sidney A. Baldridge. The continuity is by Daniel F. Whitcomb.

"IT'S DONE THIS WAY"
A bit taken from Harry Raver's production, "The Virgin of Paris"

Pearl White Wins British Film Popularity Contest

Not only in one class of the national popularity contest recently held in Great Britain did the Fox star, Pearl White, come out winner, but in the final totals, the heroine of "The White Moll," her first Fox special, received the highest honors in two classes of this contest.

The voting was held under the auspices of The Picture Show, a trade and "fan" publication of the Amalgamated Press, Limited, of London. The contest editor gave his seventy-odd thousand readers a wide margin in the way of selection of favorites, and divided the classes so that all stars would be given an equal start.

From the twenty divisions into which the contest was divided—a majority of which was for male stars and comedy artists—Miss White carried off the laurels in "Who is your ideal screen heroine?" and in "Who is the bravest film actress?"

Combining the totals in these two classes, Miss White received a total of more than thirty-nine thousand votes—more by a good margin than the totals of any other male or female star eligible for the voting.

"The Phantom Foe" Set for Pathe Release October 17

Juanita Hansen's claim upon the favor of the serial audiences is manifested in the enthusiasm with which the announcement of the release of her first Pathe picture was received by exhibitors, it is said. A record number of bookings on "The Phantom Foe," scheduled for release October 17, is reported from all of Pathe's branches.

The picture was written and produced by George B. Seitz and directed by Bertram Millhauser. In a role which the star believes to be the most advantageous of any she has portrayed, Miss Hansen is surrounded by a supporting cast of well known serial players. Warner Oland heads the cast. Harry Semels, William Bailey, Wallace McCutcheon, Joe Cuney and Nina Cassavant are prominent.

It is stated that early bookings on this picture indicate that the movement among exhibitors to give place to a serial episode on their regular programs is general. Among the first run theatres booking the new offering as a main attraction is the Majestic, Evansville, Ind.

Dead Men Tell No Tales

Strand Home of the Mermaids

Managing Director Joseph L. Plunkett is this week completing a two weeks celebration of signing a contract for all of the two-reel Mermaid Comedies released through Educational Exchanges by showing two of these pictures in immediate succession.

"Nonsense" featuring Jimmie Adams, was shown at the Strand last week and this week "Dynamite" in which Lloyd Hamilton is the star, occupies a prominent part on the bill. "The Simp" will be the next Mermaid to be offered to Strand audiences and the first run of these comedies in New York will remain at that theatre.

"A Fresh Start," the first of the Mermaids, was shown at the Strand practically unheralded, though it was announced as one of the funniest comedies ever created, and on the strength of this record, "Duck Inn" was prominently advertised as a Mermaid. Although some weeks have elapsed since the showing of this picture, Educational calls attention to the fact that Mr. Plunkett is continuing to feature the brand name.

Three Realart Pictures Shown Same Week in New York Houses

The week beginning October 3 is "Realart Week" in New York City. The Rialto Theatre, for the seven-day period, has Mary Miles Minter in "Sweet Lavender," while the Rivoli Theatre will have as its attraction for the week, Bebe Daniels in "You Never Can Tell." At the same time, "39 East," starring Constance Binney, will be shown in twenty theatres in the Loew circuit in Greater New York.

"We have always set great store by the fact that every one of our productions, from the very outset, has had prompt recognition for its excellence and has enjoyed an early run on Broadway," said John S. Woody, Realart's general manager.

"Our productions have reached the Great White Way in an unbroken parade after their release, but never before have we had two going at the same time, with a third attraction doing the Loew metropolitan circuit for good measure."

Alice Brady Starts Work on "Voice of the Blood"

Alice Bardy, having finished "The New York Idea" for Realart, has begun work on her new production, "Voice of the the Blood," an original story by Harry Chandlee and William B. Laub. Herbert Blanche, who directed Miss Brady in "The New York Idea," is directing the new production. Joseph H. Nadel is assistant director and Jack Badaracco cameraman.

Playing the male lead is Vernon Steele, who won success on Broadway last year with Ethel Barrymore in "Declasse." Later he had a principal part in "The Hole in the Wall." He is an English actor and was the original Lord Farncomb in "Mind the Paint Girl." He has appeared on the screen in "To the Highest Bidder" with Madge Kennedy and "His House in Order" with Elsie Ferguson.

Others in the cast are Bigelow Cooper, Emily Fitzroy, Charles Gerard, Lawrence Cecil, Constance Berry, Edith Stockton and Thomas Walsh.

Sunday Opening at Union City

Charles Husband, owner of the Star Theatre, Union City, near Erie, Pa., inaugurated the Sunday opening policy at his theatre recently. He is now awaiting the decision of the borough council as to whether he can continue the Sunday shows. Inasmuch as Sunday shows are said to go on unmolested in Erie, he contends that he has a right to the same privilege.

Canada Has and Can Make A Success of Picture Producing, Says Ernest Shipman

Editor, Moving Picture World:

REFERRING to the first article from Mr. E. O'Grady Bruen on American films in Canada, etc., appearing in yours of October 2, I would say that Mr. Bruen has made some statements—I have no doubt inadvertently—which a great number of people in Canada, including some of its most prominent business men, will be sure to resent.

Mr. Bruen states: "During the past five years a few organizations have started in Canada for the purpose of manufacturing pictures but have gone down the road to oblivion . . ." and in general gives the impression that Canada has not and cannot make successful motion pictures.

These statements are exactly opposite to facts that exist today: In February, 1919, Canadian Photoplays, Ltd., was organized at Calgary, Canada for the purpose of making "Back to God's Country," by James Oliver Curwood. This picture was made in Canada. All the winter scenes were made on Lesser Slave Lake north of parallel 56, with Canadian money and Canadian management, and Nell Shipman, Charles Arling, William G. Colvin and others in the cast were Canadians.

This picture created such satisfactory dividends for its stockholders that Northern Pictures Corporation, Ltd., has been organized for the purpose of making Ralph Connor productions and Henry MacRae is now at Calgary producing "Cameron of the Royal Mounted," with Gaston Glass and all-star cast interpreting it.

Winnipeg Productions, Ltd., composed of some of the biggest business men of Northwest Canada, have just finished financing "The Foreigner" under McRae's direction. Probably the highest salaried cast ever assembled for a motion picture production has interpreted this Ralph Connor story. Among the players were Gaston Glass, Wilton Lackaye, Robert T. Haines, William G. Colvin, Eugene Cowles, Edward Elkas, Nathaniel Sack, Gladys Coburn, Anne Sutherland, Edna Shipman, Kate Price and Frances Eldridge.

With such undertakings as these already accomplished facts, it seems too bad that Mr. Bruen or anyone else posing as an authority should give to the public, or be permitted to give to the public, such erroneous statements—which so distort Canada's splendid effort and tends to discredit attractions which are receiving exploitation through the First National Exhibitors Circuit and are rolling up money records everywhere.

I might say in conclusion that until the First National opened its exchanges to Canada in product there never was a successful Canadian picture and since then there has not been a failure.

I trust you will give this letter, or some portion of it, such publicity in your next issue as will counteract the wrong impression given out by Mr. Bruen.

Very truly yours,
ERNEST SHIPMAN.

A Blow to the Alarmists

Here's a cablegram received by Ernest Shipman and it tells its own story:

London, September 27.

Ernship
(Ernest Shipman, 6 West 48th St., N. Y. C.)

Bookings on "God's Country" to date 15,550 pounds. First release date August, 1921. Anticipate new record this attraction.

WERTHEIMER.

Bebe Daniels Finishes Work on Her Second for Realart

The filming of "Oh, Lady, Lady," second starring vehicle for Bebe Daniels, has been completed at the Realart studios in Los Angeles. The picture is a screen adaptation by Edith Kennedy of the Broadway stage success by Guy Bolton and P. G. Wodehouse. Miss Daniels is first seen as an awkward country girl. Later she is represented as a beautiful and dashing actress.

Harrison Ford plays the male lead and others in the cast are Walter Hiers, Charlotte Woods, Lillian Langdon and Jack Dowd. Major Maurice Campbell directed, assisted by Walter McLeod.

The location scenes were made in the old historical neighborhood of Monterey, Cal. Monterey has many scenic advantages, among them being the seventeen-mile drive, the rocky cliffs on the Pacific Ocean and the Cedars of Lebanon, similar to those found in Western Asia. "Oh, Lady, Lady" is a society comedy. The screen version, Realart officials say, follows the original play closely.

Goldwyn Buys Screen Rights to Buchanan's "Bridal Path"

Goldwyn has just purchased from Thompson Buchanan, novelist, playwright and film editor at Goldwyn's West Coast studios, the screen rights to his drama, "The Bridal Path," and Gerald Duffy, of the Goldwyn scenario staff, is putting the play into continuity.

Mr. Buchanan is the author of many successful plays, his last season's hit being "Civilian Clothes." His first success was with "A Woman's Way" which served Grace George as a stellar.

The playwright had hard luck when he first came to New York. Finding no sale for his novels, he got a job digging in the subway, but was later on the Journal for a time. He enlisted in the Spanish-American war and won a lieutenant's commissio in the European war. On his return from France Goldwyn engaged Mr. Buchanan as film editor at its Culver City studios.

Many Crime Experts Witness Showing of Hodkinson Film

Some of the foremost experts on crime witnessed a private showing of "The House of Whispers," a forthcoming Hodkinson release in which J. Warren Kerrigan is starred. Also present were a number of newspaper men to do honor to William Johnston, the author of the story and one of the editors of the New York World. All were said to be most enthusiastic in their praise of the picture, which is a mystery story unlike the conventional 'detective' dramas.

A. Bruce Bielaski, who during the war headed the American Intelligence Service, gave it as his opinion that "The House of Whispers" was one of the most thrilling stories ever brought to the screen and one which was logically developed.

November 1 Set by Metro for Release of Exciting Drama, "The Fatal Hour"

THE FATAL HOUR" is the releasing title selected by Metro for its special picturization of Cecil Raleigh's spectacular melodrama, "The Marriage of Mayfair," recently completed at Metro's New York studios in Sixty-first street and scheduled for distribution the first of November. The new title was selected as suggesting with particular force the most compelling and dramatic moment of the play.

This is contained in the climax to the series of adventures that befall the heroine, when she is abducted in Switzerland and then rescued by her sweetheart after a running revolver duel. The plot runs the gamut of exciting incident until the "heavy" is hurtled out over a precipice.

The picture contains in addition to its many thrills, remarkable scenic effects and some special art interiors. Among these is a reproduction of the famous monastery of St. Bernard in Switzerland. Scenes of the Henley Regatta in England are also included, showing the English King and Queen attending the boat races on the Thames.

The screen production was adapted by Julia Burnham from the stage play, and was directed by George W. Terwilliger under supervision of Maxwell Karger, Metro Director General. An all star cast portrays the principal roles. The personnel includes Thomas W. Ross, Wilfred Lytell, Frank Currier, Gladys Coburn and Thea Talbot. The picture was photographed by Louis J. Dunmyre, with special art interiors and effects by M. P. Staulcup.

George D. Baker Predicts the Passing of Sex Plays

George D. Baker, director of many special features, predicts the death of the maudlin sex story, which in his opinion has done more to obstruct the progress of the industry than any other agency.

Mr. Baker declares: "I believe the screen should always be kept clean and free from all subjects that play upon the baser phases of life. If a picture cannot be shown to our children, it is not worth producing. It should always appeal to the heart and mind, and not to the senses.

"I have never directed a picture which touched upon anything offensive to the proprieties. The whole trend of the world thought of today is toward the spiritual and we of the motion picture industry should take our cue from that established fact.

"The children of today will be the theatre patrons of tomorrow, and it is up to us to gain and hold their present and future patronage by depicting stories that illustrate the best in life. A sex story can only appeal to the senses and therefore is not lasting, whereas a humane heart-interest picture will always endure because it is worth while."

"The Gamesters" Will Be the Next Release by the American

Appropriate settings for the next American release, "The Gamesters," are a feature of this drama, where the early scenes depict a Nevada mining camp, and where the later scenes take place in an American Monte Carlo.

The theme has to do with the game of chance. It runs the gamut of the elemental passions and portrays the extremes of human nature.

The costumes vary from the rough shirts and riding boots of the western frontier of a generation ago to the costly evening attire that forms part of the panorama of the fashionable resort of today. Margarita Fisher, the star, is given opportunity to display much dramatic ability as well as many fine costumes.

Sidney A. Balbridge, technical director, has had in this picture a subject calling for diversified and unusual settings and he has, with the aid of good photographic work and artistic tinting, worked out his problem in an effective and satisfying way, it is said.

The star is well supported by Hayward Mack, L. C. Shumway, C. Dempsey Tabler, Evans Kirk and Joseph Bennett. George L. Cox was director.

"From Now On," a Fox Film, Has George Walsh for Hero

Heavy booking is reported by Fox Film Corporation on "From Now On," starring George Walsh, which was recently released. The first week's contract figures for the production—which is the first of the 1920-21 Walsh schedule—are far in excess of those reported on the first Walsh picture of last year, it is said.

Three more releases with this star have been arranged for the season and big stories and good production characterize all of them, Fox officials state.

"From Now On," which was written by Frank L. Packard, author of "The Miracle Man," and directed for the screen by R. A. Walsh, tells of a man's struggle to go "straight" when fate seems to place in his path many evil temptations.

According to the present schedule the next Walsh picture will be "The Plunger," written by Thomas F. Fallon and directed by Dell Henderson.

"Cinderella's Twin," a Metro Film, Will Star Viola Dana

Production work on "Cinderella's Twin," a new starring vehicle for Viola Dana, is well under way at Metro's West Coast studios in Hollywood under direction of Dallas M. Fitzgerald.

The story was written by Luther Reed, and is the first of four original stories sold by him to Metro recently. Another of the four, "White Ashes," is also under production with an all-star cast. The new Dana vehicle has for its theme the novel idea of a pretty kitchen maid who is lured into a hand of crooks and compelled to take part in a series of robberies quite against her will.

Rather than melodrama, however, this story has a whimsical twist, which shows Miss Dana's abilities for fun making in the delightful piquant characterization of Connie McGill, who, as a result of the robbery she opposes, discovers the man of her dreams. Wallace MacDonald will be leading man.

In the supporting cast are Ruth Stonehouse, Edward Connelly, Edward Cecil, Gertrude Short, Irene Hunt, Victory Bateman, Gilbert Clayton and Calvert Carter. The scenario is by Mr. Reed, and photography by John Arnold.

Edward Cecil Joins Metro

Edward Cecil, the brilliant actor, who is well-known to Metro picture-goers, has signed a long term contract as a member of the stock company at Metro' West Coast studios in Hollywood. Mr. Cecil will appear in character roles in future productions by the company. For the past four months Mr. Cecil has been enacting important roles in Metro pictures.

EXQUISITELY GOWNED
Louise Glaum seen here in one of the gowns she wears in "The Leopard Woman," made by J. Parker Read, Jr., for Associated Producers

Clark to Handle Publicity for First National in Ohio

Manager R. H. Haines, of the Cincinnati exchange for First National, announces the establishment of a publicity and exploitation department for southern Ohio under the supervision of William A. Clark. For several years Mr. Clark was with the Cincinnati Enquirer, but recently had charge of the automobile department on the Post, an afternoon paper. The new department began functioning at once, and First National attractions receiving notable publicity and promotion boosts in the Queen City dailies since its establishment. Exhibitors throughout the Cincinnati territory are also receiving co-operation and are said to be highly enthusiastic.

"Our territory has developed to such a point that it was absolutely necessary for us to have some one to direct the publicity," said Mr. Haines. "We plan to make it one of the most important departments in our organization and will strive to render a genuine service to all of our exhibitors. Their problems will be our problems, and with Mr. Clark on the job we are in a position to have an experienced man jump in and assist them at any time."

Anna Q. Nilsson Is the Lead in an Edward Jose Picture

Six popular players have been selected by Edward Jose to interpret the story written by Charles Logue for the first Jose special production to be released by Associated Exhibitors, Inc., through Pathe.

Anna Q. Nilsson is leading woman in the still unnamed film. Earle Metcalfe plays opposite Miss Nilsson. Allan Forrest, juvenile, well-known for his work with Mary Miles Minter; Marguerite Fisher, and other popular stars, have an important part. Riley Hatch will be seen in a favorite role. George Majeroni will portray a "heavy." Jane Jennings will interpret the "mother part," which will be an important one in the play.

Charles Logue's popularity as the author of mystery motion pictures dates back to his collaboration with Arthur Reeves in the writing of some noted serials.

DEAD MEN TELL NO TALES

San Francisco Convention Plans Are Completed and Outlook Is Auspicious

PLANS for the convention of the Northern California Division of the Motion Picture Theatre Owners of America, to be held in the Exposition Auditorium, October 5, 6 and 7, are completed and the outlook is bright for the greatest gathering of exhibitors ever held in California, Secretary-Manager J. H. Hart has received word from Glenn Harper, secretary of the Southern California Division, that all of the officers of that branch will be on hand, together with many other representative exhibitors from that section, making the convention one of State-wide importance. Mr. Hart recently completed a trip over much of the California territory and succeeded in greatly increasing the membership.

Adolph Zukor, of the Famous Players-Lasky Corporation, has sent word that he probably will attend the convention or otherwise will send a personal representative. A number of film stars have signified their intention of being present and elaborate preparations are being made for the banquet to be held at the Hotel St. Francis and the ball at Scottish Rite Auditorium.

The convention is being handled by a committee which consists of A. N. Jackson, chairman; J. H. Hart, secretary; C. C. Griffin, A. E. King, Robert A. McNeil, R. M. Ford, M. Klein, S. Lesser, Mrs. E. N. Evers, Mrs G. W. Muir, Nathan Herzog and Harry Sack. The officers of the Northern California Division are D. S. Markowitz, president; H. Gobish, vice-president; J. H. Hart, secretary-manager; Miss Bessie Morris, assistant recording secretary; Robert A. McNeil, financial secretary, and Morris Klein, treasurer.

Work Begins on Big Studio

The ambition of San Francisco to become a producing center of note, rather than merely a stopping place for companies desiring to secure exterior scenes, promises to be fulfilled in a fair measure at an early date.

Much of the lack of interest in the production of moving pictures here has been due to the unfortunate rivalry between the cities around San Francisco Bay and the working of a State law which prevents their consolidation. Lately, however, there has been a change in sentiment and the Greater San Francisco spirit has taken root, with the result that a project of large magnitude has been given support and work is now under way on a plant of large proportions.

Mayor Appoints Committee

The new project, which promises to place the Greater San Francisco on the moving picture production map, is receiving the assistance of commercial bodies and has been given the aspect of a semi-public venture through the action of Mayor James Rolph, Jr., in apointing an advisory committee of leading business men to assist its management. The concern handling the project is known as the Pacific Studios Corporation, which succeeds the Golden Gate Cinema Studios Corporation, with offices in the Hewes Building. One hundred and three acres of land have been taken over near San Mateo, a peninsula unit of the Greater San Francisco and work is now under way on the first four units of the twelve-stage studio. Plans for this studio were prepared by John J. Jasper, formerly of Los Angeles, and chief construction engineer and production manager of the new Pacific Studios Corporation. The first four stages will be ready for use not later than December 15 and these have already been leased to producers who desire to maintain companies here permanently. The new Van Loan organization, headed by Joe Brandt, formerly with Universal, has contracted to produce all of the scenarios of H. H. Van Loan, former San Francisco newspaper man, in the new studios and will begin work at an early date. The new corporation has secured exclusive rights to the use of the steamships, wharves and other properties of the Matson Navigation Company for moving picture work, a feature that will interest many producers.

The officers of the Pacific Studios Corporation are: A. W. Scott, Jr., president; Clarence E. DeCamp, vice-president; George H. T. Jackson, secretary, and George W. Cassell, treasurer. The other directors are: W. H. Pearson, Robert A. Roos, George C. Stephens, Theodore A. Bell, Frank Burt and Leon Bocqueraz.

Realistic Enough for Them

One hundred and sixty answers to the oft-repeated charge that the "movies" lack realism have been filed with the Workmen's State Industrial Commission by motion picture actors and actresses who took part in a battle scene recently photographed in Los Angeles. Most of the claimants are women.

Trial Begins of Loew's Suit Against the First National

(By wire to Moving Picture World.)

Cleveland, Sept. 27.

Trial of the suit brought by Loew's Stillman Theatre against the First National Exhibitors Company started today. There were a large number of witnesses, including Robert Lieber, of Indianapolis, and H. O. Schwalbe, of the New York First National offices. N. M. Scheneck, general manager of Loew, Inc., will be a witness Wednesday.

Mr. Loew alleges he has about $10,000 tied up in stock and deposits on old contracts for Chaplin, Norma and Constance Talmadge and Ray pictures which have been ignored by the Associated First National when Loew refused to take the new franchise, and it was sold to other Cleveland theatres. Mr. Schwalbe admitted that a precedent was set when they continued to give E. H. Hulsey of Texas the pictures this season.

Educational to Release Cartoon Novelty

"Art-I-Jokes" is the unusual title of a half reel series to be released every two weeks through Educational Film Exchanges, Inc. They are described as an unusual novelty combining the cleverest written humor of American publications, combined with animated sketching that not only reproduces the original illustration, but adds the interpretations of the designer of the pictures.

"Art-I-Jokes" are the work of Vance de Bar Colvig, one of the most noted newspaper artists of the Pacific coast under the name of "Pinto."

There is very little "reading matter" in "Art-I-Jokes." The words are flashed on the screen and then the drawings are seen in the course of their creation, the original work of the author-artist finally resulting.

Their First "Movies"

One thousand school children of Zion City, Ill., and nearly as many adults saw their first moving pictures on September 22. The Zion Tabernacle was jammed to the doors when Overseer Wilbur Glenn Voliva lifted the church ban on the "movies" and allowed the showing of local pictures taken with equipment bought by the church.

Sol Lesser Says No Chance of Beban Quitting Pictures

Film fans in Los Angeles were surprised to read recently in several local journals that George Beban contemplated returning to the stage and that he would give up picture making. This, it is said, is not the case, however. Mr. Beban received a cablegram from London offering him the starring role in an English production, which will open in London next season, but rejected the offer, stating that he preferred remaining in California and making photoplays.

He has just completed making his latest photoplay, "One Man in a Million," which took a year to film, it is said, and he plans to commence another as soon as distribution plans are set for the finished product. He is planning making a trip to New York with Sol Lesser, who handles distribution of Beban features.

Big Exploitation for Equity Film

T. E. Larson, of the Peacock Productions, Tulsa, Okla., is the latest purchaser of Equity's Conway Tearle and Rosemary Theby six-reel feature, "Whispering Devils," for the states of Texas, Oklahoma, Kansas, Missouri and Arkansas. Arrangements are already planned for an extensive advertising and exploitation campaign.

It is intended to start the picture in Kansas City early this month. Special advertising material, publicity and exploitation have been prepared.

Weitzel's Sound Judgment of Help to Producer and to Exhibitor, Says Meador

MR. WEITZEL'S sound judgment, his ability to get under the surface of a picture from every angle, is not only highly gratifying and helpful to the producer, but is and should be equally satisfying to the exhibitor who is anxious to learn what a picture is all about.

The articles he has written about our productions and our stars have been of inestimable value to us in the exploitation of these particular productions, and we have been very quick to take advantage of them by sending reprints of each article to every exhibitor in the country. On more than one occasion our exchanges have informed us that exhibitors have bought pictures on the strength of Mr. Weitzel's constructive criticism.

In a word, we cannot speak too highly of these special articles and we sincerely hope that you will continue to use them.

J. E. D. MEADOR,
Director of Publicity and Advertising, Metro Pictures Corporation.

Pathe Business Reaches Highest Plane for Month in Which Brunet Becomes President of the Company

WITH the compilation of figures on Pathe bookings and collections for August and the first two weeks in September completed, a condition unprecedented in the history of this large distributing organization was indicated. For the six weeks the expansion of feature, serial and short subject business has been beyond compare with any other similar period and indicate that September, the first month of Mr. Brunet's accession to the presidency of the company, will be the biggest ever experienced. There is slated for release within the next eight weeks, "The Riddle: Woman," first Associated Exhibitors production with Geraldine Farrar as the star; "Forbidden Valley," a J. Stuart Blackton picture, starring Bruce Gordon and May McAvoy; "Help Wanted: Male," starring Blanche Sweet; "Half a Chance," Jesse D. Hampton special production made by Robert Thornby; "The Money Changers," Ben Hampton's first Pathe release, adapted from the novel by Upton Sinclair and "The Beggar in Purple," an Edgar Lewis attraction.

Bookings on these productions are being heavily registered in advance, which means that September will be by far the greatest from the standpoint of bookings in Pathe's career. Serials, as well as features, will play an important part in this result. "Pirate Gold" and "Ruth of the Rockies" are current attractions, while in October, Juanita Hansen will make her debut as a Pathe star, in "The Phantom Foe." This production was made by George B. Seitz and is classed as a big box office card. Bookings on this serial are setting a fast pace in the September competition.

Pathe's business in August and early September is attributed in no small measure to the impetus given serial bookings by drives conducted by virtually every Pathe Exchange together with a distinctive series of features among which were H. B. Warner in "One Hour Before Dawn," "The Girl in the Web" with Blanche Sweet; Edgar Lewis' "Lahoma"; "The House of the Tolling Bell," J. Stuart Blackton's work; and "Felix O'Day" with H. B. Warner.

Under the direction of Mr. Brunet, Pathe has consistently improved its product, and there will be expanded effort to obtain pictures that will help exhibitors increase their patronage and maintain it.

Eastman Company Issues a Photographic Instructor

Publications on photography bearing the imprint of the Eastman Kodak Company carry their recommendation. Little more need be said. But the appearance of "The Fundamentals of Photography," by C. E. K. Mees, D. Sc., is worthy of mention because it places in the hands of the beginner a book which is not too abstruse for his understanding and yet is decidedly more illuminating than the general run of instruction books for the novice.

Dr. Mees has the happy faculty of being able to communicate his knowledge understandably, and he deals with optics and the chemical aspects of development and intensification without an excess of technical terms and yet presents his subject clearly.

The book cannot be too strongly recommended to the novice snapshotter. It will aid those more advanced to a clearer understanding of the fundamentals of the profession they practise, and frequently practical photographers lack real knowledge of the principles which are the basis of their business. Dr. Mees' volume is small in bulk but weighty in clear information and is a valuable addition to the photographic library. E. W. S.

A review is only as important as the reviewer. Moving Picture World reviews are head and shoulders over the others because of the judgment and ability that stands back of them.

The Three Keatons Reunited in the Metro-Keaton Comedies

The Three Keatons are re-united after a lapse of five years, Father Joseph, and Mother Myra and Son Buster.

When Buster was a youngster his father organized an act called "The Three Keatons," and its first contract was with a traveling medicine show. Success of a considerably higher and more remunerative degree came soon and the little troupe visited England and France, where success also awaited it.

About five years ago Buster joined the company of which Roscoe "Fatty" Arbuckle was the star and Buster made good. So it was decided that the "Three Keatons" combination be discontinued.

Later Buster enlisted and went to France and when he returned was made a star and given a company of his own, called the "Metro-Buster Keaton Comedies."

At his solicitation his mother and father, Mr. and Mrs. Joseph Keaton, came to live with him in Hollywood. They visited Buster's studio often. Then the nearness of the grease paint and the business of acting became too much for them and they asked to be permitted to take part. Their request was met at once and both were presented with convict costumes and will be seen in "Convict 13," Buster's second comedy, as soon as it is released.

Conway Tearle Begins Work on "The Road to Ambition"

National Picture Theatres, Inc., of which Lewis J. Selznick is president, announces the second Conway Tearle starring vehicle, "The Road to Ambition," is well under way with William P. S. Earle directing. National Picture Theatres will have produced with the completion of "The Road to Ambition" eight feature productions made from stories and plays written by nationally known authors and playwrights. The first seven productions are "Just a Wife," adapted from the stage by Eugene Walter, "Blind Youth," a picturization of the play of the same name by Lou Tellegen and Willard Mack, "The Invisible Divorce," from a story by Leila Burton Wells, "The Palace of Darkened Windows" adapted from the novel by Mary Hastings Bradley, "Marooned Hearts," an original story written by Lewis Allen Browne," "Out of the Snows" and "Who Am I?"

Mr. Tearle, in "The Road to Ambition," plays the part of a foreman in a huge steel mill. Other members of the cast include Gladdin James, Tom Brooks, Tom McGuire and Wolf Milar.

WARNER OLAND
Playing the heavy in "The Phantom Foe," a new Pathe serial

National Fashion Tie-up Launched on "Midchannel"

As a result of negotiations carried on for the past month between the Equity Pictures Corporation, its franchise-holders in principal cities, and the largest department and fashion stores of the country, arrangements have been made for a tie-up between these establishments and the local Equity distributor that is practically national in its scope, and gives every promise of arousing widespread interest and popularity for Clara Kimball Young's fourth Equity release, "Midchannel," which is scheduled to open in the first-run houses of the key cities in the course of the next two weeks.

The idea was first broached by the Equity exploitation office to the most prominent modiste establishment of the country, after which the details were left to be carried out by the local Equity distributor. The plan calls for the free use of the models of these couturiers at the opening of "Midchannel" in the theatre, previous to the showing of the picture.

This fashion-revue was welcomed by the women's apparel houses as it comes just in time for their fall opening. The latest autumn fashions are to be worn by the models and every effort is to be made to fit the designs of the dresses in harmony with those worn by Miss Young in "Midchannel."

The tie-up not only holds for the first-run of "Midchannel," but for the second run as well.

Builds Studio in San Francisco.

Walter Montague, playwright and producer of San Francisco, has erected a motion picture studio in that city, 80 by 127 feet long, all under cover, and equipped with a modern lighting system. A large laboratory is connected with the studio and the heads of departments are all experienced moving picture men. The plant is known as the Montague Studios Company.

Dead Men Tell No Tales

Copyright: Underwood & Underwood

BIDDING GOOD-BYE

Paul Brunet of Pathe bidding good-bye to Lord and Lady Beaverbrook when they sailed for England recently

A London Fog "Manufactured" to Film "A Slave of Vanity"

The plot of "A Slave of Vanity," which will be the first Robertson-Cole super-special in which Pauline Frederick will appear, is laid partly in London. Sir Arthur Wing Pinero's play, "Iris," was the basis of this picture. Many of its scenes are laid in the open.

One of them shows the heroine in the streets of London, and, in order that the exhibitors who obtain this attraction might show their patrons a real London fog, Henry Otto, who directs the picture used special effects.

A portion of a London street was erected on the company's lot, and on the night the scene was "shot," practically the entire lighting equipment of the studio was ranged along the sidewalk. Five men were stationed on the roofs of the buildings armed with big fire hose, turned down to the finest spray, and at the command of the director, these were directed toward the centre of the set, which created the effect of a dense fog drifting in from the sea.

From London the scene shifts to Switzerland, to Italy, and to country estates all of which it is said are faithfully reproduced on the screen.

As "Iris Bellamy," Miss Frederick is introduced in the role of a pleasure loving woman. She, however, is the victim of circumstance and errs through an earnest desire to do that which she believes is right.

Big Exploitation Angles in "Up in Mary's Attic"

The records being made by "Up in Mary's Attic," says L. L. Hiller, who is now handling the sale of territorial rights on this production, are due primarily to its unique exploitation possibilities. "When I first saw this picture," continued Mr. Hiller, "I recognized its value not only from an entertainment standpoint, but as a big box-office attraction. Many state rights buyers have also recognized its possibilities, bought it for their territories and established a satisfied clientele."

Mr. Hiller is contemplating a trip around the country at an early date, to get first hand information regarding how the picture is faring, and to use this information in disposing of the small amount of territory still remaining unsold.

Mae Murray Signs as Paramount Star; Robert Leonard Returns to Direct Her

ONE of the first things done by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, on his return to New York from Los Angeles, was to obtain the signature of Mae Murray to a contract which adds her to the list of permanent Paramount stars. At the same time Miss Murray's husband, Robert Z. Leonard, signed a contract to direct all of the new Paramount star's productions.

Miss Murray recently returned from a trip to Europe, where she had gone for a rest after an unusually busy season. In announcing the new contracts Mr. Lasky stated that his determination to star Miss Murray was a result of her splendid work as one of the featured players in George Fitzmaurice's production, "On with the Dance," "The Right to Love" and "Idols of Clay," in all three of which Miss Murray scored personal triumphs.

Return to Fold Welcomed.

This will not be the first time Mr. Leonard has directed Miss Murray, for he did some of the star's first pictures when she was with Paramount before. Mr. Leonard expressed great satisfaction at returning to the Famous Players fold, declaring that, backed by the great organization and resources of Famous Players-Lasky, he expected to do the best work of his career. Mr. Lasky expressed pleasure at having Mr. Leonard as one of the Paramount directors and said that great things were expected of him.

Miss Murray's European trip, which she made with her husband, was filled with incident from start to finish. On the trip over Miss Murray became acquainted with Lord Ferguson, head of the Bank of England, and her picture, purchased by the peer at the auction aboard ship for the benefit of the sailor's fund, now hangs in the corridors of the bank. At Biarritz the Marquis de Salamance persuaded her to cross over into Spain to attend a bull-fight at San Sebastian, the summer home of the Spanish royal family.

In London and Paris Miss Murray went to the theatre as often as possible, studying the popular type of drama. In London she visited the studio of the Famous Players-Lasky British Producers, Ltd., and marveled at the work which has been accomplished under the direction of Milton E. Hoffman. In Paris, which she described as "an American motion picture colony," she saw Fannie Ward, the Talmadge sisters, Dorothy Gish and the Dolly sisters, most of whom were also at Deauville when she visited that famous watering place.

After her rest, which followed a period of work which has been almost continuous for the past three years, Miss Murray declares she is feeling remarkably fit and is anxious to begin work under her new contract with the Famous Players.

Advertising for "The Riddle : Woman" Will Be Ready for Release October 3

THE elaborate advertising and exploitation campaign worked out by Pathe on "The Riddle: Woman," starring Geraldine Farrar, first Associated Exhibitors, Inc., production, has been completed and ready for the release of the picture on October 3.

The campaign book accompanying the picture is not only an elaborate effort upon the part of the exploitation department, it is said, but is one which contains many novel and valuable ideas in "putting over" the attraction. A special double truck newspaper advertising layout is contained in the book, in addition to the sixteen pages of regular exploitation and publicity matter. The work of the publicity department is manifested in a special press sheet, which is designed for use by exhibitors in newspapers.

For the exhibitor, there has also been issued a special twelve-page art brochure, setting forth the high lights of the production. It is printed in striking colors, and is an impressive booklet. The frontispiece is a four-color portrait of the star. Four pages are devoted to art illustrations of the star, scenes from the production, the supporting cast and director Edward Jose. The remainder is given over to descriptive material of the play.

Newspaper Editor Tells of the Faults of Press Agents

Members of the Associated Motion Picture Advertisers who attended their recent luncheon were given a treat in the nature of a talk by William Johnston who is editor of the magazine section of the New York Sunday World. Mr. Johnston's remarks had to do with the faults of press agents and the part they have played in building up what he termed a "spite fence" between publishers and publicity men.

He also made a plea to the organization to use its influence in obtaining for authors due credit in cases where either their original stories or book have been screened. He pointed out that at the last meeting of the Authors' League complaints were registered by some of the country's foremost writers over unfair treatment they claimed to have received at the hands of producers.

Some interesting sidelights on the life of O. Henry were given by the speaker, for it was under his supervision that some of O. Henry's best stories were published.

Has Written Novels

Aside from his duties as editor, Mr. Johnston has found time also to become an author and one of his novels, "The House of Whispers," has just been filmed by Robert Brunton and is being distributed by W. W. Hodkinson.

Besides listening to Mr. Johnston, the organization elected three new members—Julian E. O'Donnell, artist associated with Burton Rice; J. Charles Davis, with the Arrow Films publicity dept.; Ace Berry, exploitation man for the Mayflower Photoplay Corporation.

Martin to Direct Selig Serial.

William N. Selig has engaged E. A. Martin to direct the new animal serial which he is making for Warner Brothers. Mr. Martin is the director who made "The Lost City."

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ELINOR FIELD
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"Homespun Folks" Is Booked for Showing at the Capitol

Presentation of Thomas H. Ince's first Associated Producers' special, "Homespun Folks" at the Capitol Theatre, New York, has been arranged by Edward J. Bowes and Samuel L. Rothapfel for the week of October 3, and will be one of the most elaborate programs thus far devised by Mr. Rothapfel. This production, just beginning its successful career as the initial attraction of Associate Producers, is attracting favorable attention of the critics in the larger cities. At its premiere in the Lubliner & Trinz Theatre in Chicago it is said to have scored a big hit.

"Homespun Folks" is described as a rural drama of the highest type, possessing a national appeal at this time because of the unique political comedy-melodrama that Julien Josephson, its author, has interwoven into his story. The production was directed by John Griffith Wray under the supervision of Thomas H. Ince and features Lloyd Hughes.

D. J. Sullivan in New York After Year in Northwest

D. J. Sullivan arrived in New York after a year's vacation spent in the timber lands of the Northwest. Mr. Sullivan has been for many years identified with the motion picture industry. He was in executive charge of the distribution of the twelve Chaplin releases.

He served for a year as manager of Domestic Distribution, Division of Films, Committee on Public Information, then became business manager of Kinograms Public Corporation, New York City.

Though it is in the film world that Mr. Sullivan has spent his most recent years, he is well and favorably known in banking circles having devoted some eleven years to financial affairs.

It was a little more than a year ago that he departed for the Northwest where he combined business wtih the first real vacation he has enjoyed in many years, spending many months in the timber tracts. He has made no announcement as yet regarding his plans.

Hollander Joins Balaban & Katz

William K. Hollander, who has been the movie editor of the Chicago Daily News for six and a half years, has been appointed publicity director of the Balaban & Katz organization.

Six Hours After Big Wall Street Explosion Pathe News Shows Views in Prominent New York Theatres

WHILE the newspapers of New York City were still issuing extras giving details of the terrific explosion which killed thirty-three persons, injured 300 more, and did $3,000,000 damage in Wall Street on Thursday, September 16, a Pathe News "special" was being exhibited in theatres along Broadway showing the results of the explosion. At the same time, prints were being rushed to every centre of the United States, to be attached to the regular Sunday issue of the Pathe News, and to be issued to theatres as "specials" wherever possible.

Every effort was made by the entire organization of Pathe News to accomplish what it did with the explosion pictures. The calamity occurred at just one minute after twelve. A few minutes later three Pathe News cameramen were on their way to New York from their headquarters in Jersey City. In twenty minutes they were on the scene of the explosion, and, half an hour later, special messengers were on their way to the laboratories with the pictures.

Before six o'clock thirty prints were in the New York Exchange, and being issued to the principal theatres.

Telegrams congratulating Pathe on its enterprise, have poured in from all sections of the country. A typical one, is the following from Ben Lewis, of the Ellany Theatre, El Paso, Texas:

"We want to congratulate Pathe News for the fastest news beat in the history of motion pictures. Pictures of Wall Street explosion arrived in El Paso last night, just four days after actual occurrence in New York. This is an unheard of speed record."

Over two hundred feet of film were used in the reel delivered the New York picture houses. The scenes presented the spectator with a complete view of the damage caused by the explosion.

A general view of Wall Street, with its pavement lined with excited people, strewn with wreckage and showing the destruction to the J. P. Morgan building was used as an introductory "shot." This was followed by a close-up view of the arrival of the detachment of soldiers from Governor's Island, who with bayonets fixed, threw a guard around the Sub-Treasury and aided the police in holding back the crowds.

Another close up showed the heap of clothing which had been gathered from the street and was being assembled for identification at the morgue. The victims of the horror were shown as well as views of the police and soldiers placing the injured into ambulances. A closeup of hole torn in the pavement directly in front of the Morgan office was shown along with a number of other flashes to complete the chronicle of an event which has shocked the whole world.

Elaine Hammerstein at Work on New Feature for Selznick

Myron Selznick, supervisor of Selznick productions, announces that Elaine Hammerstein, under the direction of George Archainbaud, has begun work on her forthcoming picture, "Hands." Stronger and more striking stories are said to have been obtained for Miss Hammerstein's new series of Selznick productions, which will give the star an opportunity to reveal many angles of her versatility.

This marks the third company that Mr. Selznick has started for the coming year. Robert Ellis is now working on Eugene O'Brien's forthcoming Selznick picture, "Soul and Body," and William P. S. Earle is shooting scenes for the forthcoming National Picture Theatres production, "The Road to Ambition," starring Conway Tearle in his second National picture.

Miss Hammerstein plays the role of a young girl who lives with her grandfather, in a small town. She becomes acquainted with the son of a wealthy New York business man who has been sent out into the world to make his own way. The man is an idler and spendthrift, but the girl finds something in him that appeals to her sense of championship.

John Lynch, who has been responsible for the writing of many Selznick productions, is the author of "Hands."

Fox Company Is Now Engaged in Making of Second Serial

Contracts for "Bride 13" have been coming into the offices of the Fox Film Company in such numbers, it is said, that William Fox is convinced his entry into the serial field has been amply justified. This picture, the first serial attempted by this producer, was made with the co-operation of the United States Navy.

Showmen were loud in their praise when the prints of the first episode were screened for them, and this approval has found its complement in the applause of audiences on the first run of the serial.

Before this picture was released work was begun on a second serial, and according to advices from the studios, the next offering will be a production original in its conception and striking in its power.

Fox Recording Heavy Bookings on Farnum's "If I Were King"

Fox Film Corporation reports that the bookings thus far for William Farnum in "If I Were King," the special production from Justin Huntly McCarthy's stage play and novel, are exceedingly heavy.

Some of these bookings are worthy of considerable attention inasmuch as they represent theatres which are among the finest first-run houses in the country.

Notable among these theatres is the Stanley in Philadelphia, which has played this special production for two weeks to heavy business. The Savoy and the Liberty in Pittsburgh booked it for an entire week, while the Doric in Kansas City, Mo., did an unusually heavy business for a week. In Boston Keith's has booked "If I Were King" for a full week.

These first-run bookings include all the largest cities in the country, and in several instances where the production has only been booked for one week it has been brought back for a return engagement.

AVON PARK, FLA.—Extension will be built to Magnolia Theatre and other improvements made.

DEAD MEN TELL NO TALES

Paramount Receives Original Plays and Adaptations from Noted British Authors

RESULTS of the visit of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Company, to London last summer, when he engaged a long list of British authors to write directly for the screen, are already evident in a number of original scripts which have been turned over to the production department.

While in London, Mr. Lasky arranged with Sir James M. Barrie, Edward Knoblock, Arnold Bennett, H. G. Wells, Henry Arthur Jones, Max Pemberton, E. Phillips Oppenheim, Robert Hichens, E. Temple Thurston, R. C. Carton and other prominent authors to write plays directly for the screen or to adapt stories and plays they already have written to the requirements of the photoplay.

On his arrival in New York recently from Hollywood, Mr. Lasky found a cablegram from London that Henry Arthur Jones already had turned in his first script, his own screen version of his stage play "James, the Fogey." Preparations for the production of this picture in the London studio are now under way, under the direction of Hugh Ford.

Receives Knoblock's Play.

The cablegram also stated that Donald Crisp, who heads the second production unit at the British studios, has received from Edward Knoblock the first play he has ever written for motion pictures. This story of middle class British life has the title "Appearances," and will be produced by a British cast.

The first story written directly for the screen by E. Phillips Oppenheim also has been received. This story is "The Mystery Road." It will be produced in England by Paul Powell, who sailed September 30 to become head of the third production unit in the London studios.

At the same time two plays by Sir James M. Barrie are in the course of production in this country, William DeMille, in Hollywood, is producing Barrie's famous play, "What Every Woman Knows," one of Maude Adam's vehicles on the speaking stage, and Barrie's favorite character, "Sentimental Tommy," is being produced for the screen in the new Long Island studio by John S. Robertson. The screen version of "Sentimental Tommy" will be a combination of Barrie's novels, "Sentimental Tommy" and "Tommy and Grizel." Gareth Hughes has been awarded the title role.

Stage Jones' Play.

In addition to these stories from England, Henry Arthur Jones has written an original play, "The Lifted Veil." Preparations are going forward for it to be produced by Charles Maigne, who is now directing John Fox, Jr.'s, novel, "The Kentuckians," with Monte Blue as a featured player.

On his return to New York, Mr. Lasky had a conference with Sir Gilbert Parker, who has just arrived here from London, Sir Gilbert is author of "The Translation of a Savage," which was produced as a motion picture by George H. Melford under the title "Behold My Wife!" Sir Gilbert saw the picture in the projection rooms of the company and expressed himself as pleased with the adaptation. Since his arrival in New York he has been busy writing sub-titles for the picture and studying the technique of motion picture production.

It has also been announced that the first print and negative of "The Great Day," the first picture produced in the London studio, are now on their way to New York. Robert E. MacAlarney, who was promoted from scenario editor in the home office to production manager of the London organization, has arrived in London.

"Below the Deadline" to Be Distributed by Inter-Ocean

A photoplay that is said to stand out as one of the big offerings of the year is promised to foreign film buyers in "Below the Deadline," a five-reel production by Ascher Brothers Enterprises, which has been acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution.

The film which was made in California under the supervision of James P. McGowan, brings to the screen a story of the Harbor Police and their struggles with the "wharf rats" along San Francisco's celebrated Barbary Coast. The locale of the story permits of the reproduction of unusual interior sets, descriptive in detail of the hiding places and homes of the gangsters.

In the story Buck Elliot, the local yardmaster, is secretly the leader of a gang that has long terrorized the Harbor Police. Alice Elliot, is his unhappy wife. Some three years earlier Detective Donovan and Alice had been sweethearts, but a lover's quarrel parted them. Elliot, then a suitor, had taken advantage to widen the breach, and Alice had married him in a fit of pique.

Donovan, assigned to duty in the section where Buck Elliot's gangs operate, picks up sufficient evidence to send Buck and the gang to prison, but his love for Alice prevents him from doing so. After a series of exciting incidents, however, a battle follows, and a pistol-shot kills Elliot. A cast of all-star players interpret the roles.

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By Charles Frederic Nirdlinger

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"THE PASSIONATE PILGRIM"
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"THE MANIFESTATION OF HENRY ORT"
(Working Title)
By Ethel Watts Mumford

To Follow:

A TREMENDOUS DRAMATIC SUBJECT
Adapted from a Famous Novel
By a Famous Author
Title to Be Announced Later

VIGNOLA PRODUCTIONS
"The Ultimate in Motion Pictures"

MADE FOR COSMOPOLITAN RELEASED BY PARAMOUNT

MEMBER M. P. D. A.

Cox Cancels Three Other Engagements to Speak at First National Studios

SIGNAL recognition was accorded the motion picture industry when Governor James M. Cox, Democratic nominee for the Presidency, passed up three engagements in Southern California and disappointed thirty thousand persons to keep his appointment at a reception given in his honor at the Hoolywood Studios.

The affair was staged under the auspices of Associated First National Pictures, Inc., with John E. McCormick, western press representative, heading the committee in charge.

Half a hundred stars were present and the candidate devoted three-quarters of an hour to the event.

Allen Holubar, who was to have been chairman, was detained on location, and sent a telegram expressing his regrets and those of Dorothy Phillips, and delegated the honor to Andrew J. Callaghan.

The ceremonies were held on a set built to resemble "the ship of state" and the Governor was given a taste of the comedy as well as the dramatic side of motion pictures when fifteen Reggie Morris bathing beauties dashed into the water and furnished the motive power for the ship.

News weekly cameras clicked from every direction as on the upper deck of the ship the Governor made a stirring speech.

Governor's Day a Busy One

The reception was planned for the first event of the day. However, eleventh-hour arrangements made it necessary to change the routine and place it at the end of the schedule. When the hour arrived Mr. Cox was behind schedule, and as a result meetings at the Los Angeles City Club, the Advertising Club and the National Tractor Show were cancelled.

First came the formal introductions to some of the leading First National stars and directors. Governor Cox was then escorted across the studio, stopping now and then to watch with keen interest the filming of scenes for forthcoming productions. Pete Smith had arranged a special scene for "Pards," and Wesley "Freckles" Barry on a pony did several stunts for his entertainment. He also watched Bessie Love in the role of a stowaway enacting several touching scenes.

At this point the Democratic nominee was reminded by his campaign manager that there were several thousand people awaiting him at the Tractor Show, but the Governor remained.

So the Governor was escorted to the "surprise scene," which was in the form of a large Ohio River steamboat in compliment to the candidate's native state, upon which was inscribed in large gold letters, "Ship of State, James M. Cox, Skipper." Its prow was pointed into a large tank of water in the form of an artifical lake, in which stood a bevy of pretty girls, donated for the occasion by the Special Pictures Corporation. They held in their hands long chains of flowers, and Governor Cox took hold of the wheel. With the stars grouped about him Governor Cox delivered his speech. The stars then accompanied the Governor to his car, and lustily chanted "For he's a jolly good fellow," as he and his followers speeded to the waiting train.

Selznick Announces Release of Last Olive Thomas Picture as Scheduled

IN response to queries relative to the distribution of the last Selznick production starring Olive Thomas, namely, "Everybody's Sweetheart," which was completed just prior to the star's sailing for Europe, Selznick Enterprises announce the picture will be released according to schedule.

"Everybody's Sweetheart" is from the pen of John Lynch, who wrote the current Selznick-Olive Thomas picture, "Darling Mine." Laurence Trimble directed. In the cast are William Collier, Jr., Joseph Dowling, Aileen Manning, Martha Mattox, Hal Wilson and Bob Hick.

William Collier, Jr., plays the leading male role opposite the star, who is seen as an inmate of the poor house, who follows diligently the advice of an old man called "Corporal." The old soldier's motto to both John (William Collier) and Mary (Miss Thomas) is to hold their heads up and keep smiling even though everything seems dead wrong.

The production is declared to be filled with heart throbs. The picture is said to reveal the simplicity and charm of the deceased star, and it is stated that with the release of the production the thousands of her admirers after viewing "Everybody's Sweetheart" will feel even more keenly her untimely death.

Exhibitors Urged Not to Miss Illinois Convention

Joseph Hopp, president of the Illinois Exhibitors' Alliance, states that the third notice has been sent out to every independent exhibitor in Illinois, urging attendance at the Illinois state convention at the Hotel St. Nicholas, Springfield, September 29 and 30. Many cards have been received from exhibitors at headquarters in the Century Building, stating that they will attend, and in cases where cards have not been returned the third notification has been mailed.

Mr. Hopp has been personally notified by a number of prominent exhibitors outside Illinois that they will attend the Springfield convention. He also states that information to exhibitors will be sent out by representatives from the national headquarters, New York, that W. D. Burford, of Aurora, who is a member of the national executive committee, and others holding official positions will attend the convention and give out information very important to exhibitors.

"These men will expose several evils which now confront exhibitors and I take the absolute position that no exhibitor, who intends remaining in the business, can afford to absent himself from this convention," says Mr. Hopp.

National President Sydney Cohen considers the Springfield convention so highly important that he sent out a personal letter to exhibitors throughout Illinois, urging them to attend.

Advertising is the breath of life to showmanship, and the moving picture business is one of showmanship first, last and all the time.

STUDYING HER PART

Alice Terry looking over her role in "The Four Horsemen of Apocalypse," which will be released by Metro

Gollos Arranges Pre-release Showing of Equity Picture

A. M. Gollos, president of Gollos Enterprises, Inc., who has been interested in picture theatres in Chicago from 1904-17 and in the distributing business since 1908 in this city, recently purchased the franchise for Illinois and Indiana to the productions of Equity Pictures Corporation for a period of five years.

A pre-release showing of "Whispering Devils" will be given in some "loop" theatre in the near future, for which invitations will be mailed to all exhibitors in the Gollos territory. A special orchestra will be engaged for the occasion, Mr. Gollos states.

William H. Engelman has been appointed sales manager of Gollos Enterprises, Inc. Mr. Engelman is an exchange manager well known to exhibitors throughout the Central West. He opened Mutual's Masterpictures office in St. Louis about four years ago. He was next appointed acting manager of Mutual's office in Indianapolis and later became manager of that office.

Baroness Rouskaya to Make Pictures

Acclaimed by the press and public of all Europe and South America, Baroness Nork Rouskaya has just arrived in New York to take up several substantial motion picture offers. This artiste has also appeared "by command" before King Alfonso of Spain and King Victor Emanuel of Italy as well as the presidents of all the Latin-American republics.

Originally a student of the violin in which she attained a rare proficiency under the tutelage of Carl Thompson at the Conservatory of Brussels, Rouskaya later became interested in classical dancing, which she studied under the famous Le Maire of Paris.

DEAD MEN TELL NO TALES

Ten Paramount Features for October; DeMille Production Is Released First

TEN big features, headed by Cecil B. DeMille's new production "Something to Think About," and twenty-two reels of short subjects covering a wide range of screen entertainment, are included in the Paramount schedule of releases for October, announced by Famous Players-Lasky Corporation.

The Cecil B. De Mille production, which was written by Jeanie Macpherson, is released October 3. This picture is declared to be entirely different from anything which Mr. DeMille has done before, although the leading roles are played by people who have appeared in many of his previous productions. They include Elliott Dexter, Gloria Swanson, Theodore Roberts and Monte Blue. Other well-known players in the cast are Claire McDowell, Julia Faye, Mickey Moore, Togo Yammamoto and Theodore Kosloff.

On the same date is released the Thomas H. Ince production, "The Jailbird," starring Douglas MacLean. This is from a story and scenario by Julien Josephson, author of many of Charles Ray's greatest successes. Lloyd Ingraham was the director. It is a straight comedy, of course, with Doris May, Lew Morrison, William Courtright, Otto Hoffman and other popular players sharing the honors with the young star.

Roscoe Arbuckle's Debut

Roscoe Arbuckle makes his debut as a star of the so-called legitimate photodrama in "The Round-Up," a George Melford production, which is released October 10. This is a picture version of Edmund Day's western stage play which served as a starring vehicle for Maclyn Arbuckle. Tom Forman wrote the scenario and also appears in one of the leading roles. Mr. Arbuckle's leading woman is Mabel Julienne Scott, and others in the cast are Irving Cummings, Jane Acker, Edward Sutherland, Guy Oliver, Lucien Littlefield, Fred Huntley, Wallace Berry and Jane Wolfe.

The Maurice Tourneur production, "Deep Waters," adopted by Jack Gilbert from F. Hopkinson Smith's novel, "Caleb West, Master Diver," also is released October 10. It is a thrilling story, abounding in the Tourneur atmosphere, with a notable cast including Broorken Christians in the leading role, Barbara Bedford, Florence Deshon, Jack Gilbert, Jack McDonald and Henry Woodward.

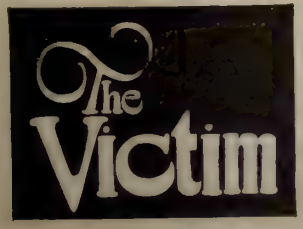
A William S. Hart production, "The Cradle of Courage," is scheduled for October 17. This is from the story by Frederick Bradbury, directed by Lambert Hillyer. Mr. Hart forsakes for a time the western characterization and appears as a San Francisco police officer. Ann Little is his leading woman and Tom Santschi is seen in a villain role. A character part is taken by Gertrude Claire.

Ethel Clayton comes to the screen the same day in "A City Sparrow," which was directed by Sam Wood. The original story was written by Kate Jordan and was scenarized by Clara G. Kennedy, Walter Hiers, Clyde Fillmore, Lillian Leighton, Robert Brower, Helen Jerome Eddy and Sylvia Ashton are prominent in the supporting cast.

"Held by the Enemy," scenarized by Beulah Marie Dix from William Gillette's play of the same name, is scheduled for October 24. This drama of Civil War days was directed by Donald Crips, and the all-star cast includes Jack Holt, Agnes Ayres, Wanda Hawley, Lewis Stone, Lillian Leighton, Robert Cain, Walter Hiers, Robert Grower and Clarence Goldart. The other feature release for the same date is Bryant Washburn in "A Full House," Fred Jackson's well-known farce comedy. James Cruze directed from a scenario by Alice Eyton. Lois Wilson is Mr. Washburn's leading woman.

The Cosmopolitan production, "The Restless Sex," featuring Marion Davies and Charles Ray in the Thomas H. Ince production, "An Old Fashioned Boy," are the releases for October 31. "The Restless Sex," which has had a successful run at the Criterion Theatre, New York, was directed by Robert E. Leonard, the story being one of the best known stories by Robert W. Chambers. Ralph Kellard and Carlyle Blackwell are seen in the important supporting roles. The Charles Ray picture was directed by Jerome Storm from a story and scenario by Agnes Christine Johnston. Ethel Shannon appears opposite the star.

The short subjects include three Paramount-Mack Sennett Comedies, a Paramount-De Haven comedy and a Paramount-Arbuckle comedy; also a Paramount-Post Uature Picture, a Paramount-Burlingham Adventure Picture, five Paramount-Burton Holmes Travel Pictures and five Paramount Magazines.



Washington Starts Crusade to Eliminate Male Flirts

A crusade to eliminate male flirts from the motion picture theatres of Washington is to be undertaken, and the co-operation of exhibitors and the authorities of the District of Columbia has been sought by groups of club women and civic workers. They declare that the "movie lizard" is rendering picture theatres unpleasant for young women because of unwelcome attentions he pays them.

"The managers of Washington's picture theatres will do everything that they can to stop' mashing' in their houses," said Laurence Beatus, manager of Loew's Palace Theatre. "Everybody really familiar with the operation of the big houses knows that great care is taken to protect patrons, particularly the young women who visit the houses, from molestation and annoyance.

"It is a difficult matter to detect the practices complained of. Whenever such an occurrence is reported to any manager, he takes immediate action. We are placed in a rather unfortunate position because if a case is a serious one and demands court action, it will be utterly impossible to prosecute as generally the young women do not want publicity."

Deny Studio Rumor

An article in the Guardian, Nottingham, England, on August 11, says: "Studios are to be erected in England for the United Artists, where pictures will be produced by the leading American artists for all countries, including America and Canada."

It also says: "Contracts have been signed with artists in the United Artists providing for the release through the London center of all their productions to every country in the world outside America and Canada.

The United Artists home office professes ignorance of any intention by any of its units to erect studios in England.

Godal Is Ready to Release "Black Spider" in America

Edward Godal, managing director of the British and Colonial Kinematograph Company, Ltd., of London, announces that he now has ready for release in the United States "The Black Spider," the first five-reel superfeature made in England as a real American production. It stars the world-famous "ballerina," Madame Lydia Kyasht.

The exteriors were made in Monte Carlo and shows the famous Casino in full swing. In the large hotel scenes some of the leaders of London society make their debut in the films. Among others appear the Countess of Westmoreland, Miss Jessel, daughter of Sir Anthony Jessel, Countess Pahlen, Baroness de Korff, Lady Williams, Mr. and Mrs. Hayden-Coffin and others selected especially because of their beauty and gorgeous gowns.

It is the first of the "B. & C." productions made with the newly equipped American lighting system, with an American chief electrician, lighting expert, technical director, art director and property men all taken over from this side of the water.

Capt. Crawford Has Daughter

An eleven-pound daughter, Charlotte Holmes, was born Sunday, September 26, to Captain and Mrs. Merritt Crawford. The father is publisher of the Screen Bulletin. Mother and daughter are both doing well and Captain Crawford is being heartily congratulated by his friends in the industry.

Photoplay Magazine

November, 1920

TRUMPET ISLAND—Vitagraph

TRUMPET ISLAND" will be one of the talked about pictures of the fall and winter. It is easy to believe that Tom Terriss and his cast spent months and endured all manner of hardships that this might be a super-feature in fact as well as in the advertising. The "air stuff," as the climax of which an airplane is sent hurtling through an electric storm and ends with a crash in the treetops of a lonely island, however it may have been obtained, is much the most realistic of any similar scenes to which we have been witness. The story is a Gouverneur Morris romance, which is sufficient to stamp it with a certain originality and charm, and the scenario and titles are by Mr. and Mrs. George Randolph Chester, which is something of a guarantee of quality. A young girl, convent reared, falls in love with a soldier boy back from the wars. Her father decrees, however, that she shall marry one of those withered roues of the drama who can bring her wealth but no love. The soldier boy acquires sudden wealth and loses his head, and then seeks to recover his equilibrium by going to live on that good old abandoned island of the movie seas. The girl, dutifully agreeing to marry the roue on promise of being taken in an airplane on her wedding tour, from which she expects to dash herself to death, is eventually dropped at the boy's feet on "Trumpet Island," her memory gone but her sweet self miraculously preserved. Together the youngsters live through several happy weeks, and then they are found and threatened with a separation that you very well know never takes place. A big picture in the true sense, and an interesting picture, rich in adventure, not too extravagantly illogical and pictorially arresting. Marguerite de la Motte is an attractive heroine, Wallace MacDonald a plausable and likable hero.

Ten Companies to Work Continuously All Winter at Eastern Lasky Studio; New Production System Inaugurated

AN indication of the scope of the production plans of Famous Players-Lasky Corporation was given last week when Jesse L. Lasky, first vice-president in charge of production, on his return to New York after spending the summer in Hollywood, issued a statement outlining the activities of the production department.

Mr. Lasky stated that in the new $2,500,000 eastern studio of the company at Long Island City, N. Y., it is intended to keep ten companies at work continuously during the winter. At the Lasky and other allied studios in Hollywood, twelve companies will be kept busy, and during the winter there will be two production units at the new London studio. In the near future, he intimated, there will be an announcement of the first director and producing organization to go to the new Famous Players-Lasky studio in Bombay, India, which is rapidly nearing completion under the direction of Frank Meyer and Tarkington Baker.

New Production System.

"We are inaugurating a new production plan at the Lasky studio in Hollywood," said Mr. Lasky, "which already has been greeted with great enthusiasm by stars and directors. This new production system calls for alternating directors in the making of various pictures, which means that while one director is working on a picture another will be preparing for the next picture with the same star.

"It has been given to Roscoe Arbuckle to be the first star to put this system into operation. Mr. Arbuckle is now being directed by Joseph Henabery while James Cruze is preparing for the next Arbuckle picture. The purpose of this new system, of course, is to give our directors more opportunity to prepare their scripts, to conduct research and to arrange for the multitude of details which go into the making of a production. This system will call into use many more directors and is another example of the better results which can be obtained when pictures are made by directors who have a big organization back of them.

Praises Arbuckle Feature.

"Just before leaving Hollywood I had the pleasure of seeing the first regular Roscoe Arbuckle feature production, 'The Life of the Party,' an adaptation of Irvin S. Cobb's story in the Saturday Evening Post. This is one of the best legitimate comedies I have ever seen. Great credit is due both Joseph Henabery, who directed it, and Mr. Arbuckle, who has a role that is ideally fitted to his talents.

"I was given a peculiarly pleasing demonstration of the spirit which permeates the production department when all of our directors on the West Coast, including Cecil B. DeMille, William DeMille, George H. Melford and Joseph Henabery, attended a private screening at my home of George Fitzmaurice's 'The Right to Love.' Its pictorial beauty so impressed the directors that each one of them sent a letter of congratulation to Mr. Fitzmaurice.

"In pursuance of our policy to have our pictures produced in locations that convey best the atmosphere of the stories, Thomas Meighan is on his way east to begin production in the new Long Island studio. He is accompanied by his director, Tom Forman, and Mr. Forman's production organization. He has just finished 'Easy Street,' an adaptation of a short story by Blair Hall. On his arrival in New York he will begin at once on 'The Quarry,' an underworld story by John A. Moroso.

"George W. Melford is progressing rapidly with 'The Faith Healer,' the picturization of William Vaughan Moody's famous play. The widow of the author has been in Hollywood for several months, going over the script, suggesting touches and in general giving to Mr. Melford the spirit which actuated her husband in writing the play. Milton Sills, who was chosen by Mr. Moody to play the title role when the play was first produced on the stage, has that role in the picture.

"Following the completion of 'The Faith Healer,' Mr. Melford will produce a big picture built upon marriage. It is called 'You Can't Fool Your Wife' and has just been finished by Hector Turnbull. It is now being put into continuity form by Miss Mary O'Connor, who recently was promoted from assistant to Frank E. Woods, supervising director of the Lasky studio, to a regular member of the scenario staff on the West Coast.

Frank Urson Now a Director.

"We have just added another director to our staff in the person of Frank Urson, who has been Cecil B. DeMille's assistant. As assistant director Mr. Urson displayed unusual ability and has rapidly come to the fore under Mr. DeMille's tutelage. His first picture will be 'An Assisted Frankenstein,' with Wallace Reid as the star. It is a story by the late Charles Van Loan.

"We have loaned the services of Dorothy Dalton temporarily to Morris Gest for the stage production of 'Aphrodite' during its engagement in Chicago. Upon the completion of this engagement, however, Miss Dalton will begin work on a big production called 'The Teaser.' This is from an original story, and will be the first Western picture Miss Dalton has made since her success in 'The Flame of the Yukon.'"

Fox Cameramen Take Pictures from Top of Wireless Mast

Two Fox News cameramen were hauled up 520 feet to the summit of the wireless mast at Sayville, L. I., to get exclusive pictures of two U. S. sailors carrying out hazardous jobs for which Secretary Daniels had commended them. The result is shown in the current Fox News, No. 102. Sayville has the biggest wireless tower in the world.

Chief Electricians Neilson and Johnson, who have been commended by Secretary Daniels for daring work, take responsibilty for keeping the wires in order. They go to the top of the mast, crawl out along the guy wires and then hang by their knees to do their daily job.

"It would be quite easy if it were nearer the ground and there were a net underneath," says Neilson.

Arrow Engages Leach and Tainguy

Word has been received at the Arrow offices from Mrs. Garnette Sabin, producer of the Arrow Muriel Ostriche comedies, that Lucien Tainguy and Ollie Leach have been engaged to photograph the next Muriel Ostriche Comedy, production of which has begun. Both Mr. Tainguy and Mr. Leach are well known cinematographers, who have reputations for turning out good work, it is said.

Pike Visits New York

Charles Pike, theatrical manager of the Sale Lake Railroad, who enjoys a wide acquaintance in Hollywood, is visiting New York City.

BARBARA BEDFORD
Playing in "The Last of the Mohicans," being produced by Maurice Tourneur for Associated Producers' release

"Spanish" Village Built to Film "Rogues and Romance"

The final scenes on George B. Seitz's first feature production for Pathe, "Rogues and Romance," will soon be "shot" at a Spanish village he built at Larchmont, N. Y. June Caprice, who is co-starring with Mr. Seitz in this attraction, and Marguerite Courtot, who has the next leading feminine role, were the centre of the most recently filmed action.

Much of the production was filmed in Algeciras, Spain, but because of the refusal of the Spanish authorities to permit filming of fight scenes, it was necessary to erect the set at Larchmont. Three thousand extras were used in scenes staged on this setting.

To Dramatize Holubar Picture

Al Kaufman, president of the Holubar Productions Company, announces that an offer has been made by the Selwyns in New York to make a stage production of Allen Holubar's latest picture, "Men, Woman, Marriage," with Dorothy Phillips.

Messrs. Kaufman and Holubar expect to visit New York within three weeks in connection with the handling of this picture by First National, and which time they will confer with the Selwyns regarding the contemplated stage production.

Karger to Go on Vacation

Upon completion of the three new special productions at Metro's New York studios in West Sixty-first street, on which the work of assembling, cutting and titling will be begun this week, namely, "Polly with a Past," starring Ina Claire; "The Misleading Lady," starring Bert Lytell, and "Fine Feathers," with an all-star cast, Maxwell Karger, Metro director general, will go away for a fortnight's vacation.

DEAD MEN TELL NO TALES

Two Harry Levey Companies Show Speed in Making Industrials and Big Dramas

HAVING achieved the unusual feat of filling two separate theatres on the same night with a premiere showing of his "Uncle Sam of Freedom Ridge," Harry Levey continues to prove that the man who said that "you can't do two things at the same time and do them well" was wrong occasionally.

Under Mr. Levey's guidance, both the Harry Levey Service Corporation, the company which was formed for the production of industrial-educational motion pictures, exclusively, and the Harry Levey Productions, which plans to produce each year eight feature dramatic photoplays "with a purpose," are making rapid strides in the matter of production and distribution.

"The White Bottle," the second of the Harry Levey Productions features, is being completed rapidly under the direction of Harry Fraser. This is said to be a message to mothers. All interior scenes were completed last week and the company, which is headed by Lillian Bonnie, the Ziegfeld beauty, Leslie Hull, and the Carr Kiddies, has been making exteriors in Connecticut.

Third of the Harry Levey Productions will be a picturization of "Man to Man," the story by John Leitch. This, too, will follow Mr. Levey's policy of producing features with a big central idea, in that it deals with the labor problem.

Story of Electricity

Mr. Levey has also secured the screen rights to "Tim Talks," the series of sketches on life written by Tim Thrift, that have been syndicated to newspapers and magazines. Three of them, "The Silent Partner," "There Was a Time" and "The Doff Deserving," will be placed in production soon, and a fourth, "The Forgotten Child," will be ready for release at Christmas-tide, it is announced by Ben Blake, production manager.

An educational feature is to show the entire story of electricity. This is to be released in the form of ten one-reel pictures, at the rate of one a month, each one complete in itself, but tying up with the others in such a way as to form a complete series. Another important educational-industrial feature is "The Porcelain Lamp," in which is to be shown the entire evolution of travel.

Harry Levey also is making a film for the National Consumptives Hospital of Denver which is to be used to convince people of the need for funds to carry on a crusade against the tuberculous. An industrial film is to be built around the industry and enterprise of the State of Georgia, as part of the coming "Advertise Georgia" enterprise.

Congratulations Are in Order

A new and lusty supporter of the Moving Picture World has arrived at the home of Nat Bregstein, circulation man of this trade paper, in the person of Jerome Julius Bregstein. Jerome weighed ten and one-half pounds a few minutes after he began ballyhooing for the World. Both mother and son are doing well. Mr. and Mrs. Bregstein have a daughter seven years old.

Billie Burke First to Work in New Studio

The distinction of being the first woman star of the Famous Players-Lasky Corporation to start work in the $2,500,000 new studio at Long Island City, just opened, falls to Billie Burke. The picture Miss Burke will make is "The Education of Elizabeth."

Personal Touch

(*Continued from page* 803)

has taken over the Dixie Theatre at Goldwaite, Texas.

* * *

A. E. Smith, president of the Vitagraph Company, it is rumored about, will move with his family to California this winter to make his permanent residence there.

* * *

Joe Kelly, formerly of the Hallmark publicity department, is now engaged in general exploitation work with the Eastern Film Corporation in the Candler Building, New York.

* * *

Guy L. Wonders, of the Rivoli Theatre of Baltimore, formerly the Wilson, and Filea Iula, musical director of the Rivoli, were in New York, September 28, to brighten up their "attics" and absorb any new idea hereabouts.

* * *

Harry Ascher, formerly district manager for Paramount in New England, is now the owner and manager of the Boston Motion Picture Supply Company, handling the Simplex machines.

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"Speedy" Molder is putting up a new house, seating 1,200, at Sapulpa, Okla.

* * *

C. A. Fiezer recently opened The Leader Theatre in the suburbs of Cumberland, Md.

* * *

H. A. Friese has opened suburban house at Sheourgan, Wis.

* * *

A new theatre, seating 1,100, has been started at Milford, Conn., to be run by two Hartford merchants.

* * *

The Stratford Theatre, seating 700, will be opened about November 1, at Stratford, Conn., to be run by B. Feldman of Brooklyn.

* * *

John W. Rankin, who was connected with the Vitagraph Company's publicity department four or five years ago, is now with the Goldwyn Distributing Corporation at Los Angeles.

* * *

Merle Johnson, one of the youngest directors in the business, has formed his own company. With Doris Kenyon as his leading woman, he has taken his cast of thirteen players to Knoxville, Tenn., where exteriors of "Footsteps," as the play has been named, will be filmed.

* * *

James W. Morrison has finished "When We Were Twenty-One," in which he played "The Imp," and is returning to the East.

* * *

Irene Boyle, who played opposite George Walsh in "The Dead-Line," is now playing the leading feminine role in "The Rider of the King Log," which Edgar Jones is making in Augusta, Me.

Edna May Sperl has ended her month's vacation and will soon begin work on the second of the series of five reel dramas which Edgar Jones is producing in Maine. Miss Sperl earned her vacation, for she worked steadily for a year in the Northwoods series of two-reelers at Augusta.

* * *

Using the Capitol, the White House and the other Government buildings as his locale, David G. Fischer will soon begin work on "In the Shadow of the Dome," a photoplay of life in Washington. Mr. Fischer heads the new Fox-Fischer Masterplays, Inc. He will be remembered as an actor in many popular successes on the stage, particularly as Julia Marlowe's leading man.

* * *

Leo Fox and G. S. Abbott have organized the Hudson Film Corporation, with offices in the Leavitt Building, New York, to handle state and world right pictures.

* * *

Frank Gerston has taken over the Frances Edmunde production, "The Unfortunate Sex," to handle on a state rights basis.

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Rumor has it that the Diorio Theatre at Waterbury, Conn., is about to change hands to parties unknown.

* * *

Paul Grey is handling "Shipwrecked Among Cannibals," exploiting and booking it on percentage basis.

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Miller's 101 Ranch Company, it is reported, is producing Western dramas in Arizona. Chauncey Alcott, we are told, is producing at Astoria, L. I.

* * *

The Family Theatre, 2139 Fifth avenue, Pittsburgh, has changed hands. Paul Radocha is the new owner, having purchased the house from Wm. Flamm. The house has 250 seats.

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November, 1920

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SAM E. MORRIS

New Serial Press Book.

Nat Rothstein, veteran campaign book writer, has bettered his own mark in his latest product, a thirty-two page book on the new Joan serial, "The Invisible Ray," starring Jack Sherrill and Ruth Clifford.

A glance through its pages gives one an idea of the sensations of the serial, while a further study of its contents discloses valuable and original hints to draw crowds to the showing of the serial. One of the chief features is the color combination devised for the posters. The hues are so glaring that no passer-by can fail to be impressed with the thrilling nature of the serial when he sees any of the posters displayed.

Tooker a Busy Fellow

After spending most of his working hours on trolleys and ferries, between Fort Lee and the International studios, William H. Tooker is now devoting all his working time to "Proxies," Frank Adams' Cosmopolitan story which George D. Baker is directing.

He has just finished work in Vera Gordon's first picture following "Humoresque," entitled "Mother Love," in which he had a leading role.

Dashing from one state to another to play two different roles in two different companies, while it has some advantages when the weekly checks are handed out, is not all its cracked up to be, says Tooker, and he appreciates the rest and relaxation of working in only one picture at a time.

Virginia Lee Is Honored

The return to New York of the U. S. S. Pennsylvania gave its officers the opportunity to give a dinner on board ship in honor of Virginia Lee, the screen favorite who is now creating the leading female role in the initial production of Cayuga Pictures Corporation, entitled "Three Women Loved Him." During the war Miss Lee was formally chosen as the mascot of the Pennsylvania due to her marriage to Lt. Commander William Boyer, who was then serving aboard that ship.

Pathe Serials on Warship.

"The Lightning Raider" and "The Terror of the Range," both Pathe serials, were recently booked at the Pathe San Francisco branch to the United States battle cruiser New Mexico. It is planned to run one episode each of these serials at the weekly big show aboard ship.

Sam E. Morris Showed His Capacity for "Punishment" While Ill in the Hospital

AN IDEA of the capacity for "punishment" which has enabled Sam E. Morris to rise from an exhibitor to vice-president and general manager of Select Pictures Corporation may be gained from the inexhaustible energy he displayed during his recent illness. So great was his interest in his work that while he was flat on his back in a hospital bed he was viewing pictures projected on the ceiling overhead.

Then, too, Mr. Morris, despite the advice of his physicians, insisted on making a daily visit during his convalescence to the home offices of Selznick Enterprises in order to personally conduct some of the more important business transactions.

So Mr. Morris did not for a moment lose touch with his work. In fact, he utilized the hours spent in the hospital to formulate new plans for the future.

Films Constantly Improving

"One thing that came rushing to my mind with startling vividness," says Mr. Morris, "was the grip of each and every picture run off before my eyes. That is to say that the current pictures of Mr. Selznick show an advance in all-around development far beyond the average independent producer.

"I do not mean to imply that other independent producers bring forth inferior pictures, but I do declare that never in the history of the Selznick organization has there been offered to exhibitors and the public such entertainingly delightful productions as those now being released and those that are scheduled to be released, and those that are either in the process of production or in the throes of future composition will mark a new era in independent producing.

Industry Here to Stay

"There still are many people who think that motion pictures are a cheap form of amusement. There will always be a certain majority who will dwell along that line. Certainly, we cannot deny them their opinion, but we can show them that this industry has come to stay and that with the passing of time it will be the biggest and most influential medium of communication the world has ever known!

"One need only visit some of the larger houses showing picture plays to feel the pulse of public approval. As a matter of fact, right now we are crowding out and gradually overshadowing the spoken play. But both forms of entertainment will remain. There will always be a swerving from the silent drama to the stage play and vice versa, in accordance with the natural desire for variety."

Suckno Gets Another Theatre

Samuel Suckno has acquired the Delaware Avenue Theatre, Albany, N. Y. He now controls the Albany, Regent, Arbor and the Delaware houses, making him the largest individual owner of motion picture theatres in Albany. Mr. Suckno will take personal charge of his newest acquisition. The house is a residential one and well located, being about a mile from the center of the city and catering to a high class family trade. Mr. Suckno has made a number of changes in the house and plans to run a daily change of program.

Callahan Heads Fox's Dallas Branch

Announcement is made from the William Fox offices that Diaz Callahan has been appointed manager of the Fox exchange at Dallas, Texas.

Mr. Callahan has been identified with the motion picture industry for a number of years in a managerial way, and is well known and popular among exhibitors throughout the country.

Edith Stockton Writing Her Own Scenario

Since the completion of "Through the Storm," her third stellar vehicle for Plympton-Epic Productions, Edith Stockton has been searching high and low for a scenario for her next picture. The star has spent so many weeks in this search, which has been fruitless up to now, that she has become desperate and the measure of her desperation is revealed in the announcement that she herself is writing a scenario for her next production.

Popular Cast for "Red Foam"

Zena Keefe plays the leading feminine role in the latest Ralph Ince-Selznick production, "Red Foam."

Miss Keefe is seen as Mrs. Freeman, the hardened and embittered wife of a traveling salesman. Other members of the supporting cast include Harry Tighe, Huntley Gordon, Johnny Butler, Peggy Worth, Daniel Hays and Freeman Barnes.

"Red Foam" is an adaptation of the story of the same name written by William H. Hamby. Edward J. Montagne adapted the story for the screen.

Kenosha Likes "Go and Get It."

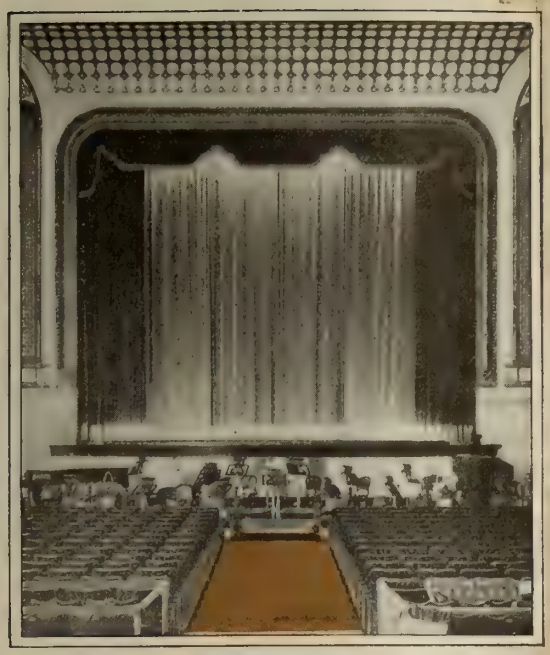
Marshall Neilan's "Go and Get It," distributed by Associated First National Pictures, Inc., attracted the crowds in Kenosha, Wis., thanks to the exploitation of Willard Welch, manager of the Majestic and Butterfly theatres.

Mr. Welch plastered the "monkey-faced man's" picture on every billboard available and used extra large display space in the newspapers. The picture, he promised in his advertising, "was as full of thrills as a boy is of hokey-pokey at the end of the last day of the county fair."

Change Title of Realart Picture

The usual fate which happens to screen stories has befallen "Calderon's Prisoner," the novel which is being picturized by Constance Binney and Ward Crane, her leading man, for Realart release. The final selection of a name for this picture is "Something Different."

DEAD MEN TELL NO TALES



If your theatre presents some particular floor covering problem, call upon our Service Department for any advice you may require.

Floor-Covering—
built to your specifications—

THOSE beaten paths—up and down the aisles, in and out the lobby! Floor-covering that can stand this constant, gruelling test of service must have durability built all the way through it.

Gold Seal Battleship Linoleum is making good in hundreds of theatres throughout the country. The fact that it is made to more than meet the rigid specifications set by the U. S. Navy, accounts for its exceptional wearability.

Your own specifications—"floor-covering that is easy and inexpensive to clean—that is quiet underfoot—that will harmonize with the decoration of the theatre"—are all met by this superior floor-covering.

And to the standards of the U. S. Navy and those of theatre owners we have added our own standard of satisfaction—the Gold Seal Guarantee. "Satisfaction Guaranteed or Your Money Back" is a definite promise—no "ifs," "buts" or "ands"—no strings of any kind tied to it.

Gold Seal Battleship Linoleum is a guaranteed safe investment in enduring floor service.

Gold Seal Cork Carpets

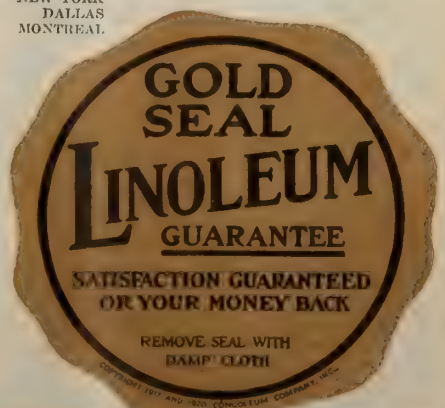
If you want *absolutely silent floors* in your theatre—lay *Gold Seal Cork Carpet.* Springy, yielding and comfortable underfoot, this floor-covering is as restfully silent as the softest woven rug. Made in soft shades of green, brown and terra cotta—with polished or dull surface—10 pleasing shades in all. Satisfactory service and wear guaranteed—by the Gold Seal Guarantee.

Congoleum Company
INCORPORATED

PHILADELPHIA CHICAGO SAN FRANCISCO NEW YORK
CLEVELAND MINNEAPOLIS DALLAS
BOSTON KANSAS CITY MONTREAL

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
U. S. NAVY STANDARD

Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of guaranteed floor service.



Hodkinson Organization in November to Celebrate Its Third Anniversary

THE W. W. Hodkinson organization is about to celebrate its third anniversary. The position which the organization has attained in the industry in this period justifies the faith that Mr. Hodkinson had in the formation of an organization operating independently of producer and exhibitor but seeking to serve the larger interests of both.

The policy of Mr. Hodkinson has been to encourage the independent producer who holds out the promise of achievement. Under the Hodkinson system every picture must stand upon its own merit. He favors and encourages the forming of more units and fewer pictures. Therein, in his judgment, lies the salvation of the industry. Mr. Hodkinson regards his system as the most unfailing insurance for the exhibitors independence and prosperity.

During his connection with the industry, which began more than thirteen years ago, Mr. Hodkinson has been known as a "builder." His work has been creative and constructive.

The Hodkinson organization will celebrate November as "Hodkinson Month," during which an effort will be made to thoroughly familiarize the exhibitors throughout the United States with the name of Hodkinson and what that name stands for; an increased sales quota will be striven for by every Hodkinson branch throughout the United States; and every effort will be made to acquaint the motion picture theatre owners of the country with quality in Hodkinson pictures. The Hodkinson organization looks forward to November as an extraordinary opportunity to show to the exhibitors of the country the advantages of using a steady supply of pictures such as the Hodkinson program offers.

Joseph Skirboll's "Prosperity Week" Popularized First National Trade-Mark

DEMONSTRATING the exceptional advantages to be derived from a thorough co-operation with his exhibitors and outlining a new principle which can be used to stimulate exchange business, Joseph W. Skirboll, manager of the Associated First National Pictures, Inc., exchange at Pittsburgh, has instituted "Prosperity Week" in his territory and arranged for the exclusive showing of First National attractions during the week of September 13 to 18 by more than seventy of the principal theatres in Western Pennsylvania and West Virginia.

The purpose of his new departure in exchange manipulation, as explained by Mr. Skirboll, was solely to familiarize the public with the First National trademark. By putting before the people in seventy different theatres in his territory for one full week exclusive First National pictures, it is Mr. Skirboll's belief that he will have created a greater following for the stars and producers who release through First National and whose productions he handles daily.

When it is taken into consideration that practically every highclass motion picture house in Pittsburgh, as well as throughout the remainder of Western Pennsylvania and West Virginia, were showing exclusive First National pictures during this one week, it is an easy matter to see the vast benefits to be derived from the project.

Practically every theatregoer in Mr. Skirboll's territory, who attended a theatre during "Prosperity Week," was a participator in the gigantic scheme to exploit the First National trademark. And certainly, every newspaper reader, every person who is observant of billboards, and the great majority of people do not overlook them, were apprised of the fact that "Prosperity Week" was in full blast at their favorite theatres.

It was indeed a more difficult matter to keep ignorant of "Prosperity Week" in Western Pennsylvania and West Virginia during the week of September 13 that it was to find out all about it, so thoroughly was the advertising and exploitation carried on.

Vivian Martin Starts Work on Second Kendall Feature for Goldwyn Release

HAVING completed a strong emotional feature for her first Messmore Kendall production, "The Song of the Soul," adapted from William J. Locke's story, "An Old World Romance," Vivian Martin has started on her second picture. In it she has a contrasting role to that in the first film. Instead of calling for emotional acting, it will give her an opportunity to show her talents as a comedienne.

Her second production, to be released through Goldwyn, has been given the working title of "Polly." It was written by Edward Childs Carpenter, author of "The Cinderella Man" and other famous stage successes. Mr. Kendall has engaged Sydney Olcott, who directed the Rupert Hughes screen comedy, "Scratch My Back," for Goldwyn, to direct "Polly." Work on the production is already under way at the Kendall studios at Astoria, L. I.

In order that the subtitles may be in keeping with the spirit of the comedy, Mr. Kendall has engaged Irvin Cobb to write them. A like service was performed for Miss Martin's first Kendall Production by Robert W. Chambers. Mr. Cobb is regarded as one of the country's foremost humorists and his titles should be a feature that will have a strong appeal.

The cast supporting Miss Martin in "Polly" will be entirely different from that in "The Song of the Soul," Mr. Kendall engaging players fitted for the type such as George Spink, Nadine Beresford, Ralph Bonsfield, Tom Meegan, Wallace Ray, Grace Studdeford and W. MacEwen.

Ouida Bergere to Go to Europe

Ouida Bergere, author and scenarist for the Famous Players-Lasky Corporation, will sail October 12 for Europe where she will spend two months visiting and gathering material in England, France, Holland and Italy. Miss Bergere expects to write while she is in Europe an original story dealing with life on the Riviera. Blanche Yurka, actress and personal friend of Miss Bergere, will accompany her on the trip.

CATHERINE CURTIS

President of Catherine Curtis Corporation of Los Angeles, who announces that work has been started on "The Sky Pilot."

Cathrine Curtis Company Announces "The Sky Pilot"

Cathrine Curtis announces that the Cathrine Curtis Corporation, of which she is the president, has begun production on its big picture, "The Sky Pilot," by Ralph Connor (Major, the Rev. Charles W. Gordon). The first director engaged by the corporation is King Vidor, who is now actively at work on the picture in Los Angeles.

"The Sky Pilot" is one of the most popular of the Ralph Connor tales. In the United States and Canada this book has had a circulation well over the million mark. The story is laid on the sweeping plains of the Canadian northwest, and its narrative deals with a group of hard-riding, hard-drinking cowboys to whom came one revealing to each of them his greater other self; and interpreting to them the beauties of clean and aspiring life. Practically all of the scenes of "The Sky Pilot" will be taken in the great out-of-doors and will include many wonderful views of the Canadian country which Ralph Connor has depicted so brilliantly in his novel. Many of the actual scenes that Ralph Connor has drawn with his pen will be reproduced.

DEAD MEN TELL NO TALES

"Way Down East" Still Going Strong

D. W. Griffith's "Way Down East," with Lillian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh and other prominent players, has entered upon its sixth week at the Forty-fourth Street Theatre, New York, where it seems destined to equal the long run of Mr. Griffith's former production, "Hearts of the World."

There are many factors which enter into the success of this latest of the Griffith super-pictures, but none more potent than the wholesome love story of Anna Moore and David Bartlett. While the ice scenes near the end add materially to the thrills of the picture, the New England love tale is unquestionably its chief charm. There is a matinee every day at 2:15 and an evening showing at 8:15, including Sundays.

Educational Opens Branches in Dallas and New Orleans

E. W. Hammons, president of Educational Film Exchanges, Inc., announces that with the establishment of the Dallas exchange, the company's own representation through the south had been completed. The Dallas opening followed closely on the heels of the establishment of the New Orleans office. The Atlanta territory has been an active selling field for several weeks.

The Dallas office is located at 2003½ Main street and is under the direction of Joseph I. Tooner, a film man of wide experience, who was sent from New York because Educational desired to have a man in this territory who was fully familiar with the policies of the company and able to meet the peculiar needs of this field.

The New Orleans office is now located in its own quarters at 330 Camp street and is in charges of William E. Evans, who has long worked in the New Orleans territory.

Atlanta territory is in charge of A. C. Bromberg, who has long been engaged in the independent exchange business in that territory and who is now devoting his personal attention to Educational's affairs.

"We purposely delayed our invasion of the south until we could get just the right sort of a selling campaign behind our pictures in that territory," explained Mr. Hammons. "The southern territory has not been really sold on the short subject field as it should have been and during the period that we were distributing through independent exchanges there was no great deal of selling effort put behind them there.

"We are now going into the southern field with the very best of forces, and with the intention of developing a hundred per cent. of the theatre possibilities.

Sir Gilbert Parker Signs Contract to Write Original Stories for Paramount

Will Go to Hollywood Soon to Start Work on Big Feature—Sir James Barrie, Arnold Bennett and Edward Knoblock to Do Likewise

SIR GILBERT PARKER, author of more than a score of successful novels which have had an international circulation, has signed a contract to write original stories exclusively for Paramount pictures, according to an announcement made by Jesse L. Lasky.

The signing of this contract is in further fulfillment of Mr. Lasky's announcement on his return from London that he had made arrangements with a number of the leading British authors to write original stories for Paramount pictures and to study the technique of the screen in the Famous Players-Lasky studios.

Sir Gilbert, who arrived in New York last week from London, left recently for Hollywood, where he will begin work at once on a special feature. He will work in the studio in close collaboration with the director and the scenario writer, putting his ideas into the picture and in general taking the active part in production, which Mr. Lasky hopes to obtain from all authors whose works are filmed in the future by Famous Players.

In connection with the announcement of this first Sir Gilbert Parker production an interesting story has come to light regarding the writing of the picture. The theme for this production has been in Sir Gilbert's mind for twenty-five years. During the last year he observed an incident which completed the plot of the story. So big is the theme and so great is its message to the public said to be that Sir Gilbert has decided the circulations of books and magazines are inadequate to do the story justice, so he will tell his story first through the medium of the motion picture.

"I am especially gratified," said Mr. Lasky, "at Sir Gilbert's decision to tell this great story first through the medium of the motion picture, and I also feel that his readiness to go into a motion picture studio and learn screen technique at first hand is prophetic of the future. Now that Sir Gilbert Parker has agreed to go to our studio in Hollywood, I may as well state that Sir James M. Barrie, Arnold Bennett and Edward Knoblock are coming to this country in the near future to go into our studios and learn the technique of writing motion pictures."

With Sir Gilbert, when he goes to Hollywood will be Penrhyn Stanlaws, the painter, who has spent the last several months in the Famous Players-Lasky eastern studios learning to be a picture director under the tutelage of George Fitzmaurice. After a month of further study in the Lasky studio at Hollywood, Mr. Stanlaws will become a full-fledged director.

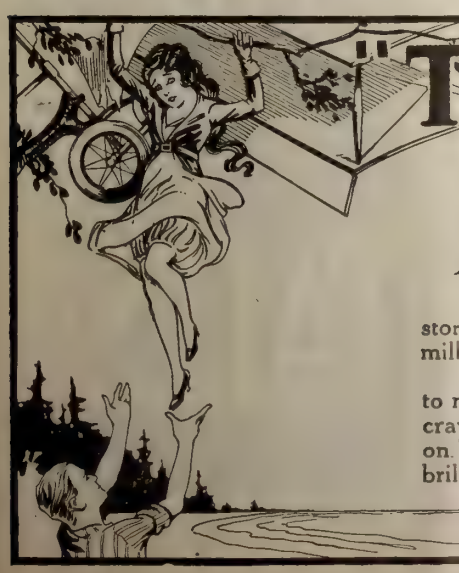
Picture House Managers Enthusiastic Over Klein Service of Booking Musical Acts

FOLLOWING the announcement of his new activities as manager of the new booking service for moving picture theatres Arthur Klein has been kept busy answering the flood of telegrams and inquiries which have deluged him in the last few days.

Recently he sent out four field men into territories covering New England, New York and Pennsylvania and until these men make their reports Mr. Klein will not be in a position to fully classify the classes of singing and musical acts that he intends booking.

The managers of moving picture theatres who have called on Mr. Klein personally are said to be enthusiastic over the projected service. That it is an original plan offered in an original way with performers who should merit the approval of theatregoers is admitted, the question being simply one of cost as it may affect the smaller house manager.

The question of cost is one that Mr. Klein says will adjust itself. The service will be enlarged as the occasion warants, bigger acts and specialties being provided to fit in with any comedy or feature that needs more than ordinary exploitation and whenever necessary prologues being written and set to appropriate music either vocal or instrumental.



"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Edited by LILLIAN *and* GEORGE RANDOLPH CHESTER

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH

ALBERT E. SMITH, President

In One Year Realart Picks Six Stars and Turns Out Twenty-Six Productions

THE industry is noted for the rapid strides it has made. The public appreciates achievements in any line, and the record of Realart Pictures Corporation, gained in little more than a year, in establishing and popularizing its six stars, is out of the ordinary.

The company was founded with two popular stars, Mary Miles Minter and Alice Brady, as a nucleus. Both had been screen favorites for several years and Miss Brady also had played stellar roles on the stage. Of entirely different types, both had large followings.

In the year that has passed since its organization, the company has added four other stars. The first was Constance Binney, who had charmed New York, Chicago and Boston for two years in her first starring stage vehicle, "39 East." She had never been featured in a photoplay but "Erstwhile Susan," her first Realart picture, went over the top with exhibitors and the public. "The Stolen Kiss," her second one, was equally successful. And now "39 East," with most of the original cast, just released, is gaining more laurels for Miss Binney and Realart.

A Contrast in Types.

The executives of the new company went to the Pacific Coast for Wanda Hawley, a vivacious young woman who had played opposite several male stars in a number of successes. She is pretty and attractive, with charm and personality. The reception accorded her first picture, "Miss Hobbs," has been the talk of the industry.

Quite the opposite in physical type but equally fascinating is Bebe Daniels. Miss Daniels, who Spanish type of beauty was admired when she had prominent parts in Cecil DeMille's "Why Change Your Wife?" "Male and Female," "Everywoman" and others, was put to the acid test of stardom in "You Never Can Tell," her first Realart picture, just completed, and her ultimate success is assured.

In picking its sixth star, the Realart Company chose a novel method of procedure. A list of tentative stars was submitted to a jury of twelve professional men. Without a dissenting vote, Justine Johnstone, hailed by some as "the most beautiful girl in America," was chosen.

William D. Taylor's Success.

Miss Johnstone has had an interesting stage career. Realart first gave her "Blackbirds," a crook play by the late Harry James Smith which was successful on the stage. The advance reports indicate that the picture will launch Miss Johnstone's starring career in fine fashion.

Special productions also feature in the Realart releases and these have been manifestly popular. William D. Taylor, the man who made "Huckleberry Finn," "Mile a Minute Kendall," "Captain Kidd, Jr.," "The Tale of Two Cities," "Johanna Enlists" for Mary Pickford, "Anne of Green Gables" for Mary Miles Minter, and many other productions, is the producer of these special films.

"The Soul of Youth," the first of this series, was considered a revelation in masterful directing and a classic in its portrayal of youth. The second Taylor picture, "The Furnace," has just been completed.

Other Special Features.

During its first year, Realart also produced such special features as "The Mystery of the Yellow Room," an Emil Chautard production; "Soldiers of Fortune" and "The Luck of the Irish," Allan Dwan productions; one by Charles Miller, "The Law of the Yukon," taken from the famous poem by Robert W. Service, and "The Deep Purple," the stage success, directed by R. A. Walsh.

Realart's first year's output included twenty-two star pictures and four super specials. Five thousand theatres in the United States have bought its star franchises.

Vitagraph Exchange Moves Into Its New Quarters in Dallas

Vitagraph has taken formal possession of its new exchange building at 1801-3 Commerce street, Dallas, thus marking the opening of one of the largest and most completely equipped offices in the South and Southwest. The Vitagraph office was formerly housed in the exchange building at 1900 Commerce street.

The change to the larger and more modern quarters was made necessary by the greatly increased business handled in the area tapped by the Dallas branch. More floor space, greater facilities and finer equipment were needed to carry on the rapidly growing volume of trade on the Vitagraph standard of efficiency.

Construction on the new Vitagraph Building was begun seven months ago, and the finishing touches were put to the structure last week. Since that time, the office force has been busy supervising the removal of records and paraphernalia from the old to the new branch. H. J. Bayley is branch manager.

The new branch is a two story, reinforced concrete building, with a fifty foot front and extending back a hundred feet. It is 100 per cent. fireproof, has the last word in sprinkler systems, and has its own steam heating plant.

Nothing has been omitted from the building that might add to the comfort or efficiency of the working force, or the facilitation of business. There is a splendidly furnished waiting room, steel film vaults, and an elaborate projection room as some of the features.

Many Request Use of Strand Prologue for Ray Feature

The news that the presentation of Charles Ray's "Forty-five Minutes from Broadway" in the Strand Theatre, New York, was attended with the staging of a highly effective prologue has brought upon Joseph L. Plunkett, the Strand's managing director, a deluge of requests for directions for the dressing of the scene that scored such a hit there and subsequently at the Brooklyn Strand. Sol Lesser, of Los Angeles, wrote early to Mr. Plunkett for details respecting his prologue. A similar request came to the offices of Arthur S. Kane Pictures Corporation from Seattle, Wash., C. S. Jensen and J. G. von Herberg, manager of the Greater Theatres Company, Inc., which operates the Coliseum, Liberty and Mission in Seattle and many other theatres.

Tom Moore wrote to Mr. Plunkett seeking suggestions for the presentation in his Rialto Theatre, in Washington, D. C., and among other requests for information was one from the Wilmer & Vincent Theatre Company, which expects to use the prologue in each of its houses in which the picture is shown. In scores of theatres a young woman will appear outside a representative of the New Rochelle station while "Mary's a Grand Old Name" is being sung, and just before the appearance of the first scene the audience will catch a glimpse of her standing on the rear platform of a departing train, waving her handkerchief to the accompaniment of "So Long Mary."

DEAD MEN TELL NO TALES

Women and Girls Storm Church to Attend Funeral of Olive Thomas; Many Tears in the Vast Audience

NEVER before in the history of funerals in New York City did the police have to cope with such a tremendous crowd as gathered to witness the funeral of Olive Thomas at St. Thomas' Church at Fifty-third street and Fifth avenue on Tuesday morning, September 28.

Fifth avenue from Fifty-fourth street to Fifty-third street was packed solidly with women of all descriptions and ages, and the police that had been sent there to preserve order and keep the people in check, found themselves powerless to stem the tide of frantic, struggling women who made dash after dash to enter the church. Above the noise of passing motors could be heard the hysterical cries of women and children who were being crushed by the mob. The police time and again were rushed and hundreds would reach the doors of the church, literally bowl over the ushers and gain admittance to the church which already was crowded to capacity.

Mounted Police on Sidewalks

A call was sent by the lieutenant of police in charge for some mounted men, and for the first time in many years New Yorkers were treated to the sight of mounted police on the sidewalk trying to push back the crowds. When the services had been concluded inside of the church and the coffin was carried out, the crowds again broke through the police lines and the pallbearers became hopelessly entangled in the mob.

When the mourners led by Jack Pickford, his mother-in-law and his brother-in-law emerged from the church, the crowd had gotten beyond the control of the police and the mourners became separated. Only by herculean efforts on the part of the police and the ushers were the mourners literally borne to the automobile and safely seated.

Inside the church were other scenes that have seldom been witnessed in New York. As far as the eye could reach the seats were crowded with women of all ages and descriptions. A constant buzz was heard throughout the edifice, and as each motion picture celebrity entered the church, the name would be bandied from mouth to mouth.

Many Tears Shed

As the services started and the orchid-covered coffin was carried into the church, preceded by the ushers, women and girls who did not have a seat of vantage jumped on the benches and fought one another to get a glimpse of the mourning party. The solemnity of the occasion apparently did not seem to occur to them.

But there were many in the vast audience who sincerely mourned the passing of one of screendom's shining lights. Each branch of the industry and the stage was represented. And those in the audience who had known "Ollie" made no pretense at hiding their tears, and their hearts went out to Jack Pickford.

"Ollie" Thomas Pickford is now at rest, but she will ever remain green in the memories of those who know the ever smiling, vivacious girl, who was a friend to all and who brought sunshine to many through the medium of the screen.

Thelma Percy Engaged for Leads in Mermaid Comedies

Thelma Percy, the blonde and petite sister of the noted Eileen Percy, has just been selected as one of the permanent leading women in Mermaid Comedies, which are being released through Educational Exchanges. Miss Percy has recently had prominent roles in a number of prominent productions, including "The Vanishing Dagger," with Eddie Polo. However, she prefers comedy parts and she will have the fullest opportunity to develop that talent with the Jack White-Lloyd Hamilton organization.

Charles Parrott, formerly director with Carter De Haven and Mack Sennett, also has been engaged by Mermaid and will handle the megaphone in the next comedy in which Lloyd Hamilton is featured.

Moreno Photographing Full Sequence from "Baby Blimp"

Antonio Moreno is introducing an innovation in picturemaking—that of photographing a complete sequence from a balloon overhead. Airplane views are not new, but the fast-speeding airplane has been of little value in photographing actual dramatic scenes aside from comedy and thrills, or birdseye view material. It cannot slow down to the speed of normal ground action, and therefore is of little value to get a new angle to photograph from in straight scenes.

Camera angles always have been the trial for director and photographic staff. Frequently each scene is "shot" from half a dozen different angles to insure its true reproduction on the screen. The directly overhead angle has been tried from different elevations, but this was limited because the elevation could not move with the action below.

Moreno in the fourteenth and fifteenth episodes of his serial, "The Veiled Mystery," in which he is both star and director, has such action aboard boats on the Pacific Ocean. In one sequence a seaplane overtakes a liner. Moreno chartered a "baby blimp" which could be throttled down to the speed of the boats and still remain in the air. One camera is being placed aboard the balloon for these scenes, and another used on accompanying boats so that none of this exciting action is missed.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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JOHN M QUINN GEN MG

VITAGRAPH INC 1600 BROADWAY NEWYORK NY

YOU HAVE A GOOD BET IN TRUMPET ISLAND IT IS CHUCK FULL OF THRILLS AND GOOD FAST ACTION WENT OVER BIG FOR US RAN A FULL WEEK EVERYONE LIKED IT STOP IT WAS WELL DIRECTED AND WELL ACTED

GEO MAYNE MGR SWANSON THEATRE CIRCUIT.

Popularity of Semi-Religious Picture Fast Increasing, Says Benjamin Prager

THAT the strong prejudice harbored by producers against pictures dealing with or touching upon religious themes is rapidly disappearing under the weight of accumulating proof of public response to entertainment of this type is the belief of Beniamin A. Prager, president of Mayflower Photoplay Corporation.

The unquestionable warmth of the public's reception to "The Miracle Man," "Earthbound," "The Right of Way" and other photoplays treating, directly or indirectly, on theological subjects has forced producers into a less dogmatic and broader attitude toward the religious theme, with the result that pictures of this type will virtually dominate the market during the coming year, the Mayflower official says.

To substantiate his assertion, Mr. Prager points to the production of such subjects as Hall Caine's "The Christian," Winston Churchill's "The Dwelling Place of Light," William Christy Cabanne's "The Stealers," William Allen White's "In the Heart of a Fool," "The Sin of Martha Queed," "The Scoffer," and scores of pictures of a similar character, propounding religious doctrines or centering on a religious thought.

Trend Serves Two-fold Purpose.

This trend, says Mr. Prager, cannot help but serve a two-fold purpose for the betterment of the art. Not only will it force recognition of the motion picture from the clergy, which up to the present has accorded it but scant—often derogatory—notice, but it will give to screen entertainment a solid substance.

"Firm in the belief that the public comes to the picture theatre to be entertained and not to be sermonized, and that a picture embodying a religious thought can never be classed as entertainment," said Mr. Prager, "producers have steadfastly refused to consider the semi-religious play as anything but a venture predestined to disastrous failure. This, in spite of the early success of such pictures as Vitagraph's production of 'The Christian,' 'The White Sister,' 'The Rosary' and George Loane Tucker's 'I Believe.'

Compared to Billy Sunday.

"For a long time, producers—with a few exceptions—have been utterly unable to reconcile religion with entertainment. They have held to the belief that a religious play can have but a very limited appeal. Billy Sunday dispenses religion. Yet is his audience confined to Methodists? No, people of all sects and creeds jostle and elbow their way into an auditorium to hear him. He mixes religion with entertainment without distorting values. He preaches to you and makes you like it. Whether or not you believe in his doctrines you are impressed by what he says.

"The same effect is produced by the skillfully handled religious picture. By 'religious picture' I do not mean a palpable effort at preachment nor the dramatization of a sectarian creed. I refer to a picture which derives its drama from some broad principle of religion to which all systems subscribe, such as belief in the Divine Power, piety and morality.

Stories Like Those Now at Premium.

"George Loane Tucker's 'The Miracle Man' is an example of the religious picture at the apex of power, combining recreative value with uplifting thought. It reveals the power of faith, the basis of all religion, and in its revelation enthralled a nation and gave it a deeper understanding of the spiritual forces that govern life. And because of its depth of thought 'The Miracle Man' proved an artistic triumph and a financial sensation.

"The Tucker production earned the rich rewards it reaped if for no reason other than it brought to producers a realization of the potentialities of religion as the basis of motion picture plays, and swept away the unjustified discrimination against religious themes. Stories of this type are now at a premium. The majority of conspicuous film successes since the release of 'The Miracle Man' have embodied some phase of the spiritual life. The first to come to mind are 'Earthbound' and 'The Right of Way' but there are scores of others.

Vogue Will Endure.

"The vogue of the religious picture will endure. It must endure if the motion picture is to remain a permanent institution and to progress. Vapid sentiment and airy romance is insufficient nutrition to facilitate growth. The industry is vitally in need of substantial fare. Brilliant pageantry and magnificent spectacles do not supply it. We must look to themes big in scope of general conception but simple in kinship to humanity.

"By turning our attention to stories of a religious mould, we will of necessity improve standards of production, for sacred themes cannot be entrusted to the care of hacks and slip-shod workmen who would but degrade them with mawkish sentiment and stifle with convention. We will develop a new order of motion picture genius who will measure up to the task of bringing to the screen inspired dramatizations of life's most poignant theme—religion."

Mexico a Fertile Field for American Pictures

Mexico offers a remarkable field to the American producer or distributor of motion pictures if only a small effort is made to develop the trade, according to a report by Mr. J. W. Falvella, of the exploitation department of Associated First National Pictures, who has just returned from a journey which started at Mexico City and included all other cities in the country where travel is possible. He declares that the country has turned to amusement now that there seems to be a prospect of something like peace within the borders.

British and French films are meeting the requirements of the Mexican exhibitor, according to Mr. Falvella, the chief of which is the titling of picture in Spanish. Some of the American producing companies are doing this also, he says, but the demand for American films greatly exceeds those that are available with Spanish titles. The Mexican people are lovers of good music and have always demanded the best there was in that line. Today they exercise that same exacting attitude in motion pictures. Some of the best opera houses in Mexico have been converted into movie shows. The motion picture is getting as strong with the Mexican people as the opera and the theatre. The people and the press of Mexico are boosting American pictures, and besides devoting considerable space to praising American pictures and stars. The Mexican magazines are giving their cover page over to the photo of some American screen star. Mexico is doing her part to encourage the United States to put her best motion pictures in Mexican playhouses—it is up to the film manufacturing concerns of the United States to do their part toward putting their pictures into every Mexican city."

Federated Exchanges Announces Release Date of First Bessie Love Production

ANNOUNCEMENT is made by W. E. Shallenberger, general manager for Federated Film Exchanges of America, that October 17 has been decided upon as release date for "Bonnie May," the first of the four super-productions starring Bessie Love which are to be released by Federated.

This anouncement is sure to be welcomed by the industry in general for Bessie Love is one of the most popular stars of the cinema, and ever since the announcement was first made that she was to star in a series of productions made by Andrew J. Callaghan, and that there were to be released by Federated Exchanges, interest has run high.

The fact that her vehicles were to be selected from the works of well known authors, which had previously been published in book form, and that the most expert talent obtainable in the directorial field would be chosen to direct these pictures, and that no limit would be placed upon the expenditures necessary to produce pictures that would in every sense of the word be super-productions, has assured exhibitors that they might expect the same Bessie Love with all her inimitable charm of past productions together with the added advantages of big stories, capable supporting cast, perfect direction and adequate production.

Since the first advertisement announcing the release of Bessie Love productions by Federated Exchanges appeared in the trade papers, the Federated Exchanges have received many inquiries from the exhibitors all over the United States, asking the release date of the first production. Reports from various Federated members indicate that these Bessie Love productions will prove one of the most popular series ever released.

"Bonnie May," the first release, is from the well known novel of the same name which was written by Louis Dodge, and appeared in book form, having been published by Charles Scribner's Sons.

Selznick Films Win Praise at Trade Showing in France

From the Paris offices of Selznick Enterprise comes the report that the first trade showing of the new Select-Selznick program of distribution was enthusiastically received by a large gathering of French exhibitors. All the managers of the Select branches throughout France made a special trip to Paris in order to witness this showing, and signed many contracts.

This trade showing is announced as merely the forerunner of a campaign to intrench firmly in the minds of European film fans the value of the Selznick product.

The new Select offices are located in Paris, Lyons, Marseilles, Bordeaux, Strausbourg, Lille, and Brussels, Belgium. At the main office in Paris, the building of which has only recently been completed and which is declared to be one of the finest film offices in Europe, the Select and Selznick output will be controlled. This office will distribute the product for Spain, Belgium, Italy, Switzerland, Holland and Portugal.

Virginia Fox Now Leading Woman for Buster Keaton

Virginia Fox hereafter will be seen in Metro Keaton comedies as Buster Keaton's leading woman.

In a conference between Buster Keaton, Lou Anger, general representative of Joseph M. Schenck and Director Eddie Cline, it was agreed the new comedienne should be small enough to stand under Keaton's arm, also agile, beautiful and youthful. All of which requirements Miss Fox is said to possess.

Miss Fox, who is a dainty brunette with a pleasing personality served with the Mack Sennett bathing girls and for three years played "bits" in the Sennett comedies, finally being elevated to a "lead."

O'Brien Completes Work in "Better Way"

"Big Jack" O'Brien has completed work as the male lead opposite Hope Hampton in her latest picture, "The Better Way," which was made at the Paragon Studio in Fort Lee. O'Brien commenced work in this picture immediately after the completion of Christy Cabanne's big special, "The Stealers," in which "Big Jack" plays an interesting part. His strong, virile acting as the dashing hero in the Fox serial, "Bride 13," marks the high water mark of his "screen stunt" career, whereas his later roles are of the dramatic type.

He has registered so well in these, that it is probable he will forsake serial work entirely to confine his talents exclusively to dramatic leading parts.

C. A. KRACHT

Who has joined the advertising staff of the Moving Picture World

Pacini Chain Adds Another.

A new link has been added to the chain of theatres owned by the Charles Pacini Amusements Company, of Kenosha, specializing in features distributed by Associated First National Pictures. The theatre will be known as the "New Strand" and will be located on the west side.

The theatre has been equipped with new machines and screens. Its seating capacity has been practically doubled and the interior has been entirely made over to make it one of the most beautiful small theatres in the city. The "New Strand" will exhibit the same pictures that are shown at the "Butterfly" and the "New Majestic," two other theatres owned by the estate of Charles Pacini.

Eve Unsell at Long Island Studio

No sooner had Eve Unsell returned to New York from London, where she was in charge of scenario work in the new London studio of the Famous Players-Lasky Corporation, than Jesse L. Lasky presented her a contract which places her on the scenario staff of the new studio of the company at Long Island City, where she will work under the direction of Tom Geraghty, the new film editor of the company's eastern productions.

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28

This Woman Combines the Direction of $1,800,000 Business with Care of Son

MORE and more nowadays are women proving that there is a place for them in the business world, that women's sphere is not limited to the home. That this has come to be true is due entirely to their own efforts to forge ahead in business and to their ability to accomplish what they set out to do.

A notable example is Mrs. J. L. Adams, one of the two directing heads of a company incorporated for $1,800,000, which does an annual business of millions of dollars in Iowa. She controls the destinies of the Adams, Jr., a two-year-old youngster, who Adams Theatres Company. Her husband is the other directing head, but Mrs. Adams does not owe her business position to him—she created it for herself.

Incidentally, Mrs. Adams is far from being of the so-called masculine type. She is quite the contrary; she is young, pretty and as feminine as a woman can be. Despite her interest and pride in her business, her most important and absorbing duty is the care of one John Lawrence Adams, Jr., a twe-year-old younster, who kicks up his heels in the Adams bungalow at 1105 Pleasant street, Des Moines.

A Business Romance.

This woman's brains guide the destinies of one of the greatest business enterprises in Iowa, and how she rose to her present position is one of the romances of business. Graduating fifteen years ago from Indiana College, she taught school in Seattle for five years. But there isn't the money there should be in teaching and she decided to embark on a business career. Her inclinations were for the stage and she invested what money she had saved in theatres on the Pacific Coast. She worked with tireless energy and as a pleasing result she prospered.

Then she married and moved to Des Moines. Her husband and herself extended their activities to include all kinds of theatres in which motion pictures, legitimate plays by stock companies and burlesque are shown. Since the formation of the two companies about two years ago her company has acquired twenty-six theatres in the state. Mrs. Adams, however, says that this was not the hardest task, that it took more time and planning to establish an effective organization, able to function just as well without the aid of her husband and herself as with it.

Her Advice to Girls.

"I do not believe that there is another woman in the United States who is in the same position I am," she said with a smile. "There are some whose work approximates that which I do, but no woman, so far as I know, directs the work of this kind of an organization."

She believes that the attainment of success in business is dependent upon the individual, regardless of sex. Her advice to young women entering business is that they banish all thoughts of marriage from their mind until they are actually married, and study their work.

Robertson-Cole Is Arranging a Virile Publicity Campaign for "The Stealers"

ROBERTSON-COLE, which shortly is to release "The Stealers," the super-special production which was given its premier showing to the trade in the ball room of the Hotel Astor, September 17, has arranged for this picture a comprehensive exploitation campaign, it is said. This will be set forth in full in the press book shortly to be issued.

In the exploitation section of this book there will be emphasized, the possibilities of the production's winning a much wider audience than the average picture by reason of its peculiar appeal.

Among other lines of publicity which have been planned, is an extensive teaser campaign laid about the line "The Stealers Are Coming." The exhibitor is shown how the use of this line in newspaper advertisements, and in out-of-door advertising can be made to awaken attention.

As a special aid to the exhibitor there are mapped out the plans for pre-views of the picture to be staged at the theatres before audiences who come as the specially invited guests of the management. Because of its foundation on the principle of what can be accomplished through faith, the picture is of special interest to clergymen, Christian Scientists, psychic healers and students of the various branches of theology.

Interests Civic Societies.

The picture also is of interest to civic bodies, and all societies and movements having for their purpose the betterment of the community. A plan is outlined whereby it is easy to obtain the endorsement of the guests, and apply them so as to get real box-office results.

Another unusual bit of exploitation suggested is the use of religious music as part of the preparation for the showing. This is introduced, as told by the press book, to tune the mind of the audience for a production which deals in a virile way with human problems.

In addition to these points directions are given for the decoration of lobbies and the fronts of theatres. The usual routine of smaller details which go to make up the comprehensive complement of accessories and exploitation ads also is listed, and the application of each detail is explained.

Fox Engages J. Searle Dawley to Direct Feature Productions

From Fox Film Corporation comes official confirmation of the report that a new director has been signed by that organization to make a series of feature productions for release during the coming season.

J. Searle Dawley is the name of the new director who will shortly start upon his first picture for William Fox. He is no newcomer to the directorial field, being well-known throughout the industry as a maker of big screen plays in which several of the country's most prominent stars have appeared.

Mr. Dawley has already assumed his place, and has been given one of the new offices recently completed on the huge stage floor of the West Fifty-fifth street Fox Building for the Eastern directors. The name of his first picture has not yet been announced, but rumor has it that one of the feminine stars will be its central figure.

The new director speaks enthusiastically of his association with Fox. With the efficient production organization back of him that has been back of such successful directors as Charles J. Brabin, Harry J. Millarde J. Gordon Edwards, Del Henderson and Charles J. Giblyn, he feels confident of scoring heavily.

DEAD MEN TELL NO TALES

Next Douglas Fairbanks Picture Based on Johnston McCulley's Magazine Story

THE United States Artists Corporation announces that the next Douglas Fairbanks production will be a picturization of Johnston McCulley's stirring story, "The Curse of Capistrano," that was featured serially in the All Story Magazine. The final title has not been chosen, but will be shortly.

From the time Fairbanks returned from Europe he has been hard at work speeding up this production, the preliminaries for which had all been arranged, sets built, cast selected and exterior chosen, while he was touring the continent. He surrounded himself with a capable company, including Marguerite De La Motte, a new leading woman for "Doug"; Claire McDowell, Noah Berry, Robert McKim, Charles Mailes, Tote Du Crow, Charles Stevens and Albert McQuarrie.

The direction is in the hands of Fred Niblo assisted by Ted Reed. William McGann and Harry Thorpe, who were responsible for the camera work in "Doug's" last two pictures, are again the cinematographers.

The screen adaptation was prepared by Eugene Miller. One of the most important and massive sets is the duplication of the city of Los Angeles during the period of 1840. It has been built in the San Fernando Valley, which is about identical to the district about the Plaza in Los Angeles as it was in the early forties. Seven hundred skilled workmen, under the supervision of Edward Langley and Frank England, effected the transformation.

GEORGIA HOPKINS.
Starring in "Bachelor Apartments," an Arrow release.

Realart Inaugurates Two Director Plan in Making of Mary Miles Minter Films

REALART is to immediately inaugurate a two director system in the production of Mary Miles Minter features. Chester Franklin and Thomas Heffron have been signed to direct Miss Minter alternately.

One man will be shooting a picture while the other is preparing another story. When one finishes, Miss Minter will get a short rest and time to gather her costumes. Then work will start under the other director. The first director will devote his entire time to the cutting and titling of the film first completed. After this is done, he, in turn, will take over a new story and prepare it for the screen. Then when "No. 1" finishes his play, "No. 2" will be ready to start again, and so on.

More Expensive But More Efficient

While a much more expensive way to produce screen plays, it is declared that the new system will eliminate many wastages and allow for greater care, a more painstaking method of adding those final touches which distinguish the good motion picture from the mediocre. Because of the rush when only one director handles a star, this feature has not attained in the past the efficiency which will now be possible.

It obviates a most decided disadvantage, that of hasty preparation and equally hurried "finishing up." Under the pressure of a program this often has proved a burden. Now, however, the Minter directors will be freed of such worries. With ample time to make their pictures, they can bring their films to the highest possible point.

Under the new system, Mr. Franklin has already started work on a picturization of "All Soul's Eve," the Anne Crawford Flexner success of last season on Broadway. Elmer Harris made the adaptation. Mr. Heffron is working on the script of "The Little Clown," adapted by Eugene Lewis from the Avery Hopwood success. It will immediately follow "All Soul's Eve."

Arturo Hernandez, Authority on Color Photography, Dead

Arturo Hernandez, an authority on color photography, died recently in New Rochelle, N. Y., aged 50 years, of valvular heart disease. He was a native of Caracas, Venezuela, and leaves a wife and two daughters, the Misses Virginia and Beatrice Hernandez.

A chemist by profession, Mr. Hernandez specialized in motion picture photography. For several years he was engaged in making motion pictures in South America and he had a large film laboratory in Cuba. He spent much time in Europe before going to Havana, and six years ago he left Havana to live in New Rochelle. He had come to this country when about 10 years old and was educated here.

About twelve years ago Mr. Hernandez began experimenting with color photography and developed what is known as the "colorgraph" process. For more than five years he had worked on the process, the chemical details of which he perfected several years ago, and at the time of his death was said to have almost perfected all other details.

Mr. Hernandez was president of the Colorgraph Laboratories, Inc., and a member of the New Rochelle Republican Club, the New Rochelle Yacht Club and the Friars Club, New York City.

Big Crowds See "The Penalty" at Playhouse in Chicago

Goldwyn's production of "The Penalty," from Gouverneur Morris' famous novel, followed "Earthbound," also a Goldwyn picture at Chicago's Michigan Boulevard Theatre, the Playhouse, where it has opened at indefinite engagement.

The Playhouse is a "legitimate" theatre in the heart of Chicago's shopping and theatrical centre.

DEAD
MEN
TELL
NO
TALES

Dorothy Phillips Believes It Unfair to Demand Picture a Month from Stars

"FEWER pictures and better" is to be the slogan of future successful stars and producers. In justice to star, producer, exhibitor and public, real pictures can no longer be turned out at the rate of one each month," says Dorothy Phillips.

"Today there are 100,000,000 screen fans in America and the vast majority are fast becoming screen critics. A few years ago pictures were novelties which drew immense crowds regardless of the production's merits. Competition in production, as well as exhibiting, has been for the general uplift of the industry and a poor picture no longer finds a ready market.

"In the early days, many girls became stars because of physical pulchritude, though without talent. Today a picture demands a star with talent for acting, personal magnetism and an almost indefinable characteristic called screen personality. And with all this, the picture may be a flat failure because it lacks a story with a plot, punch, a moral lesson and screen ideas. The picture which entertains for the time only is not the successful; it must stamp an indeliable impression upon the mind of the fan. It must make him long to see the same star again or to view another work of the same producer.

Lack Screen Material.

"One poor picture of the entire year's production may wipe out the annual profits of the producing company and discourage exhibitors from using its films.

"The greatest snag the producer finds today is suitable screen material. There are thousands of people throughout the country writing scenarios, but the successful scenarios total only a few dozen. Almost every successful book and legitimate play has been produced, and in the production many have been found to be totally worthless for the screen. On account of wide advertising they have been screened, but little has been left of thousands of them, save the title.

"The majority of these books and plays were written without regard to screen demands, and when they went up against screen production failed unless the required action was written in by scenarists or continuity writers. Many people who have been impressed by a popular book or play have declared it a failure when viewed on the screen. Because it did not stick with original version, it has disappointed fans who do not realize that the euphony of words cannot be screened. The camera demands action and only through action is the story able to 'get over.'

From Twelve to Four.

"Because of the scarcity of published stories, the producer must turn to originals, for in them the screen demands will be gratified and the highest work of the artist brought out. A good story must be written with the idea that it is to be produced on the screen, and the author must know what the camera demands and what the public likes. Also, he must realize what sort of material certain stars require.

"Armed with a good story and a good director and cast, the production can be safely counted on if the producer takes plenty of time to do his material justice. In my own case, for instance, where I formerly starred a dozen pictures annually, I am now scheduled to produce but four. But these four will have in them more energy and art then the old dozen.

"In my current vehicle, 'Man, Woman, Marriage,' Allen Holubar's First National production, requires at least four months of shooting and another month of assembling. This, however, is a seven-reel feature where the six-reelers will be made in a little less than three months each."

B. B. Hampton Becomes a Pathe Producer with Sinclair's "The Money Changers"

BENJAMIN B. HAMPTON enters the ranks of Pathe producers on October 31, when his version of Upton Sinclair's "The Money Changers" will be released by Pathe Exchange, Inc. In his yearly announcement recently, Paul Brunet informed exhibitors that the coming season will be notable for many big productions. "The Money Changers" is one of the pictures referred to. It was made by the Federal Photoplays of California of which Mr. Hampton is the guiding genius.

This is first of a series of big motion pictures Mr. Hampton will release through Pathe. His initial attraction ranks superior even to his many successes of the last year, it is said, among which are numbered "Desert Gold," "The Westerners," "The Dwelling Place of Light" and "The Sagebrusher." Four months were spent in making "The Money Changers."

Fourteen prominent players appear in the cast: Robert McKim, Claire Adams, Roy Stewart, Audrey Chapman, George Webb, Betty Brice, Stanton Heck, Edward Piel, Harvey Clark, Harry Tennebrook, Zack Williams, George Hernandez, Gertrude Claire and Laddie Earle.

Mr. Hampton collaborated with Mr. Sinclair in working out the story details. William H. Clifford, head of the B. B. Hampton scenario staff, wrote the continuity, while Jack Conway directed

The production is described as "a powerful drama of New York life, taking in alike the colorful, mysterious, drug-laden atmosphere of the Oriental underworld, and the glittering splendor of the richest city's high test society, with a wealth of pathos, humor, love and warm human qualities shown in these settings, and in the strata between."

State Rights Buyers
The Victim
Is a Big Feature Containing Every Element of Mystery and Suspense
It also has a Big Exploitation Tie-Up.
C.B.C. Film Sales Corp.
1600 Broadway, New York, N.Y.

NATE C. WATT
Director of Annette Kellerman picture, "What Women Love," a First National picture

How Nate C. Watt Made Good When Opportunity Knocked

Nat. C. Watt, who directed Annette Kellerman in "What Women Love," produced by Sol Lesser and released by Associated First National Pictures has had a varied theatrical and motion picture career. Chet Franklin, who was originally engaged to direct Miss Kellerman was taken ill and Mr. Watt jumped in and finished the production, which is said to be one of the best comedy-dramas of the season.

Mr. Watt first started as an electrician, then was an advance agent, managed a musical comedy company, and came to California as Lois Weber's assistant, with whom he remained four years. He has just completed three five-reel western features for Colonel Selig, starring Franklyn Farnum.

Harry Bucquer Weds

Harry Bucquer, assistant to Allen Holubar in the making of the big special "Man, Woman, Marriage," for First National release, left last Saturday for Piedmont, Cal., where he was married Sunday to Louise de Fremory Howard, a prominent society girl. Allen Holubar was the best man and Dorothy Phillips, the star of "Man, Woman, Marriage," acted as matron of honor.

Pioneer Acquires Nick Carter Series; to Be Released as Two Reel Features

THE much talked of and extensively advertised Nick Carter stories have been acquired by the Pioneer Film Corporation for the entire United States and Canada.

The deal which has brought these famous Nick Carter pictures to the Pioneer was closed by M. H. Hoffman, vice-president and general manager, and John J. Glavey, representing the Broadwell Productions, of which Robert B. Broadwell is president.

In making public the acquisition of the Nick Carter series of fifteen pictures, Mr. Hoffman characterized the deal as one of the most important that has been made in some time, inasmuch as hundreds of inquiries regarding the series have been received from exhibitors in all parts of the country and unusual interest is being centered on the series.

The name of Nick Carter has meant a great deal to two generations of American readers. It stands for a good clean, swiftly moving detective story, which has an unqualified appeal to man, woman or child, and it has been truly said that no character has ever lent greater possibilities to the cinema than the famous Nick.

Big Demand for Published Stories

Needless to say, every possible care has been exercised in the production of the Nick Carter two reelers, and in every instance, crime is punished as it should be.

Some idea of the demand for the Nick Carter series can be gleaned from the fact that the Street & Smith corporation, publishers of the Nick Carter books, in a statement just issued shows that over 30,000,000 copies of Nick Carter stories have been sold, and the demand is just as great to-day as it ever was.

While no release date has been set by Pioneer, it was said at the headquarters that an announcement will be forthcoming shortly.

Tom Carrigan portrays the part of Nick Carter, with Colin Chase as Chick, the famous detective's assistant, and Mae Gaston is in the role of Patsy. Tom Carrigan steps into stellar honors with this part and his record on the stage and screen needs no comment.

Associated Producers Managers in Company's Own Buildings

Associated Producers' managers in two cities are conducting their share of the company's business from offices in buildings erected solely for that purpose. The Los Angeles office, at 838 South Olive street, and the San Francisco office, in Leavenworth street, near Golden Gate avenue, are literally under their own roofs.

The San Francisco office is unique. It is a two-story concrete, fireproof structure, built to order, and containing every modern improvement and device providing for comfort and easy transaction of business.

Leavenworth street is in the center of the Golden Gate City's rapidly expanding film district and the headquarters of Associated Producers, Inc., is easy of access to local and visiting exhibitors.

Ray's Picture Goes Big in South

Charles Ray, in "Forty-five Minutes from Broadway," scored a triumph at the Criterion Theatre, Atlanta, Ga., last week, according to Sig Samuels, owner of the house. Mr. Samuels arrived in New York a few days ago.

"The picture is a great winner," he said. "That fact and Mr. Ray's popularity in Atlanta were demonstrated in three ways. To begin with, the audiences frequently applauded hits in the midst of the picture, something that was almost unprecedented in our theatres. Then, again, our clientele is markedly partial to women stars, so that we seldom present features starring men, but Ray succeeded in packing the house every night. Lastly, the Ray pictures have been three days only in Atlanta, but, foreseeing the success of 'Forty-five' we contracted for it for the entire week. And the audiences were so pleased that they wanted more."

Mr. Samuels is now building a new theatre in Atlanta, the Metropolitan, which will be one of the finest picture houses in the South. He expects to open this theatre next March.

Callaghan Narrowly Escapes Death

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., producer of the Bessie Love pictures, had a narrow escape from death in Los Angeles a few days ago, according to a telegram received at the offices of Arthur S. Kane Pictures Corporation in New York. The automobile he was driving became stalled on a railroad crossing just as an express train approached. Mr. Callaghan leaped from the machine, sustaining minor injuries, but the locomotive struck his car, completely demolishing it.

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

"Held by the Enemy"

Paramount Release Derived from the Civil War Drama by William Gillette.

Reviewed by Louis Reeves Harrison.

There is retained in the screen product, "Held by the Enemy," all of the kindly spirit of the old war drama, though it required the combined efforts of a strong cast and a capable director to make it interesting. And now presented it has the state of mind of romantic comedy. Like the original, its attitude towards the war between North and South in our fair country is more than good natured—it is tolerant and philosophic. Out of doors there are realistic views of the conflict—within the house Mr. Crisp seems impelled to accurately follow the original stage play with consequences that tend to artificiality of effect. This may be excused, however, because of generally earnest direction and clear interpretation of some of the leading roles.

Honors go to Agnes Ayers for her wonderfully impressive impersonation of the spirited southern girl. It is a remarkable performance and one arousing true emotional response. There are some other bright stars, notably Wanda Hawley, Jack Holt and C. H. Gelhart, and they give both charm and dignity to the piece.

To the fine acting of these leaders, to careful attention to atmosphere on the part of Donald Crisp must be attributed the exceptionally good entertainment provided by "Held by the Enemy."

Cast.

Rachel Hayne.....Agnes Ayres
Emmy McCreery.....Wanda Hawley
Sarah Hayne.....Josephine Crowell
Clarissa.....Lillian Leighton
Capt. Gordon Hayne.....Lewis Stone
Col. Charles Prescott.....Jack Holt
Brigade Surgeon Fielding.....Robert Cain
Thomas Beene.....Walter Hiers
Uncle Rufus.....Robert Brower
Major-General Stanton.....C. H. Geldart

Story by William Gillette.
Donald Crisp, Director.
Length, 5,526 Feet.

The Story.

Rachel Hayne, young widow, is among those "Held by the Enemy" when the old family home is within the lines occupied by Northern troops. She is protected by Colonel Prescott from looters and from the unwelcome attentions of Surgeon Fielding and falls in love with the gallant Yankee officer. She is on the point of accepting Prescott when she is shocked to find her husband, long reported dead, is alive and has come to the house as a spy. Loyalty impels her to save him when he is captured and condemned to death, for it is through his own confession on seeing that she loves Prescott that the spy's true character is revealed. She is with wounded Prescott, pleading for her husband's life, when a shell strikes the buiding, the same where her husband is incarcerated, and he escapes. He is shot down and desperately wounded before he can go very far. Rachael persists in her efforts to save him, trying to carry him out of her home as a dead man. She is foiled by Surgeon Fielding. Major General Stanton appears on the scene. Fielding accuses Prescott of attempting to aid Rachel in passing her husband through the guard as a dead man. General Stanton lifts the cover from the body and finds that death has really come, clearing both Rachael and Prescott of complicity in the spy's escape. He places Fielding under arrest, degrading him before all present. The lovers are free to marry. Rachel is assured of being for life "Held by the Enemy."

Program and Exploitation Catchlines: Civil War Drama from the Stage Play By William Gillette.
An Adaptation of the Famous Stage Drama.
A Romantic Picture on The Civil War Days.

Exploitation Angles: Make a strong appeal to the old timers, for there are many who will recall with pleasant memories the stage success of this play in which Gillette himself scored a hit as the war correspondent. If you can get the G. A. R. interested it will help. Take this chance to give them a benefit and the old timers will supply a guard of honor for your box office and help things along. Use old military decorations, and tell the younger generation that this is one of the most famous of the old plays of the Civil War.

IN THIS ISSUE.

"The Jailbird" (Paramount).
"Held by the Enemy" (Paramount).
"Nomads of the North" (First National)
"The Leopard Woman" (Associated Producers).
"The Marriage Pit" (Universal).
"Uncle Sam of Freedom Ridge" (Harry Levey).
"Something to Think About" (Paramount).

"Uncle Sam of Freedom Ridge"

Harry Levey Presents Screen Version of Famous Plea for League of Nations.

Reviewed by Robert C. McElravy.

The premiere of Harry Levey's "Uncle Sam of Freedom Ridge," at the Selwyn Theatre, New York, was the occasion of a large and successful Democratic campaign rally. The story, written by Margaret Prescott Montague, who attended the opening night and made a brief address, is a non-partisan plea for the League of Nations, and its use at this time by the Democratic party is doubtless due to the fact that its candidate has come out squarely for the League. However, as Oscar S. Straus put it at the same meeting, many people believe the League will come, regardless of which candidate is elected, so that when the campaign has died away this picture will continue its mission of "bringing a new fellowship into the world." At present it will be regarded as excellent propaganda for the Democratic party.

The setting for the story is a mountain village, abounding in native types, including a girl heroine attractively portrayed by Helen Flint; the half-wit played by Eugene Keith, and Roger Blair, the postmaster and storekeeper, played by George MacQuarrie. The action of the piece is not always smooth, but its drama and frequent humor are true to life and it is presented with a sincerity that lifts it well above the ordinary.

"Uncle Sam of Freedom Ridge" is a truly inspiring patriotic subject, encouraging lofty ideals, love of country and that wider responsibility which encompasses humanity the world over.

Cast.

Roger Blair.....George MacQuarrie
Uncle Sam.....Wm. D. Corbett
Young Sam, his son.....Paul Kelley
Roma Jones.....Helen Flint
Arthur, the fool.....Eugene Keith
Andy Mason.....Leslie Hunt
Sam, the boy.....Sheridan Tansey
The Reporter.....Jack Newton
Judge Braxton.....Nicholas Burnham

Story by Margaret Prescott Montague.
Scenario by Ernest Maas.
Directed by George A. Beranger.

The Story.

A newspaper reporter, in "Uncle Sam of Freedom Ridge," roaming about the village of Newton, in the Southern mountains, encounters a man decorating an old and neglected grave. The man is Roger Blair, former keeper of the general store and post office, and he relates to the inquiring reporter the story of the dead man, who in his day was known as "Uncle Sam."

The story dates back to the Civil War, when Sam lost his father on the battle field. He grows up, marries, and has a son, known as "Young Sam." The latter is in love with a pretty mountain girl, named Roma Jones, and she returns the boy's love. When the Great War breaks out Young Sam responds and his father is duly proud to have him go.

During the war the father wins his sobriquet of "Uncle Sam," by appearing in that role at a Red Cross function. Roma Jones also appearing as "Columbia." It is during this patriotic affair that the news comes of Young Sam's death. The father is crushed in spirit for a time, but rallies magnificently and goes on selling Liberty Bonds. He lives through many afflictions and finally helps celebrate the signing of the armistice. Uncle Sam believes that the proposed League of Nations will make an end of war. He is broken-hearted when the United States Senate refuses to pass the treaty. As a blood atonement for this failure, he wraps the American flag about him and then shoots himself, hoping by this sacrifice to bring about final justice.

Program and Exploitation Catchlines: A Story About the Plea for the League of Nations.
A Patriotic Picture That Will Inspire.
Adaptation of Well Known Story by Margaret Prescott Montague.

Exploitation Angles: Before the election work with the Democrats. Later offer it as a plea for the League of Nations, where the league is in demand and as a study in patriotism. Play heavily on the endorsement of President Wilson and get the newspapers interested. They can be persuaded to carry more than the usual display on this.

"Sunset Sprague"

Five-Reel Fox Western Production Features Buck Jones in Exciting Melodrama.

Reviewed by Robert C. McElravy.

An unusually strong Western melodrama is found in "Sunset Sprague," with Buck Jones in the title role. The subject is notable for the amount of story interest it carries and the skill with which it has been presented. There are numerous threads of interest, converging to the same general climax, with several instances of sustained action affecting two sets of characters simultaneously. The final reel is a model of its kind for bringing a story to a pleasing finish.

The production is full of beautiful pictorial effects, with both mountains and desert as backgrounds. There is a hand-to-hand clash in a bar room which lingers in the memory, and a gun fight on the high mountain sides which is exceptional. The number is literally packed with exciting action.

Patsey De Forest, Henry J. Hebert, Edwin Booth Tilton and others in the supporting cast do good work.

Cast.

Sunset Sprague.....Buck Jones
Rose Loring.....Patsey De Forest
Mace Dennison.....Henry J. Hebert
Lolita.....Gloria Palton
Calico Barnes.....Edwin Booth Tilton
The Crow.....Noble Johnson
Red Simpson.....Jack Rollens
Story and Scenario by Clyde C. Westover.
Directed by Thomas N. Heffron and Paul Cazeneuve.
Length, Five Reels.

The Story.

Sunset Sprague, in the picture of that name, is riding on the desert one day when he sees an outlaw lying in ambush for a ranchman named Calico Barnes. Sprague brings his own gun into play and scares off the would-be assassin. Barnes confides in him that both he and his niece, Rose Loring, are in danger from bandits, who have killed the girl's father and are planning to steal a mine he had located.

Sprague, after hearing Barnes' story, agrees to help protect Rose Loring. He goes to the nearby town and at the Skyline Hotel has an altercation with Mace Dennison, who is the secret head of the bandit gang, though he pretends to be in love with Rose. Sprague later saves the girl and her companion, Lolita, from an attack by one of Dennison's men, known as The Crow.

In the general clash of events which swiftly follow, Sprague locates Red, a half-brother to Rose, over whom Dennison has a certain control, having accused the boy of murdering Rose's father. Sprague clears Red's name and proves that Dennison himself committed the crime. He succeeds in saving both Rose and Lolita from the gang and later wins the hand of Rose for himself.

Program and Exploitation Catchlines: A Thrilling Western Melodrama.
Buck Jones in a Play of the Plains.
He Wiped Out the Outlaw Band and Won the Hand of the Girl He Loved.

Exploitation Angles: Play up Buck Jones and offer the action of the story, hammering on the big points, such as the bar room fight. Take a slightly extravagant tone in advertising, to appeal to those who like their action brisk.

"The Jailbird"

Paramount Release Thomas H. Ince Production Starring Douglas MacLean and Doris May in Farce Comedy.

Reviewed by Louis Reeves Harrison.

"The Jailbird" is one of the many popular stories which get fun out of the reform of crooks in spite of themselves. The idea is very close to that of "Get-Rich-Quick-Wallingford," and it amuses because it goes to show how good luck disposes of all our venerated precepts about good conduct. There is some satirical truth back of the idea, a truth so generally recognized that it scarcely needs be confirmed almost daily in Wall Street.

Douglas MacLean is pleasing as one of the crooks, though rather self-consciously so, but his obvious efforts to be funny are nicely counterbalanced by the sweet and unaffected good acting of talented Doris May. The two reach a harmony which lifts the well-known and half-farcical story out of the commonplace class. There is also evidence that the director is trying hard to provide amusement in his treatment of the comedy. Results at the Rialto Theatre were mildly encouraging, and the release may be set down for its billboard value plus fairly-good intrinsic merit.

Cast.

Shakespeare Clancy.....Douglas MacLean
Alice Whitney.....Doris May

WE LIKE HER ANYWAY!
Doris May after a hard day's work in "The "Jailbird," with Douglas MacLean, for release by Paramount

"Skeeter" Burns.....Lew Morrison
Noah Gibbs.....William Courtright
Joel Harvey.....Wilbur Higby
Elkemah Pardee.....Otto Hoffman
Asa Grider.....Monty Collins
Grandpa Binney.....Bert Woodruff
Julien Josephson, Author.
Lloyd Ingraham, Director.
Length, 4,961 Feet.

The Story.

Shakespeare Clancy is "The Jailbird," who walks out with a crowd of visitors about the time "Skeeter" Burns, the prison printer, is discharged. They get together at a resort known to both and find there a letter from Clancy stating that a legacy awaits him at a small western town known as Dodson. They find Dodson full of rubes, and the inheritance to be a country newspaper and a barren plot of ground. They make a failure of editing the paper and decide to put up a pretense of discovering oil on the barren plot. Curiosity is aroused by the advent of a distinguished-looking easterner, none other than a pal of the jailbirds, and by a survey of the ground. When the frame of a drill is set up excitement becomes feverish. The jailbirds let a few of the townspeople in on the project for a limited amount of stock and begin drilling in earnest. They are distressed later on to learn that sweet Alice Whitely and her aunt, with whom they have been living, have mortgage their home to buy stock. The women are advised to stay out, and they are grieved. They manage to get $2,000 worth of shares from an old skinflint who begins to suspect a fraud. The two enterprising crooks clean up all the subscriptions to be had and make ready for a quick getaway. They are in flight when they are discovered and caught by a large and enthusiastic crowd of citizens. They are carried back to town in triumph —the drill has struck oil and the well is a gusher. Concluding that it is his destiny to be an honest man, jailbird Clancy bids goodbye to his friends and tells them he will see them again in six months, the length of the term he has to serve. He thereupon returns to jail, slips in with a crowd of visitors, dons his clothes and resumes work as though nothing had happened. He is welcomed as "an honest crook."

Program and Exploitation Catchlines: Douglas MacLean in a Comedy Drama.
They Thought That Their Game Was Only a Fake One and They Get Easy Money—But It Turned Out to Be a Real Proposition That Brought Them Face to Face With Success.
Comedy Drama on Crook Reformation.

Exploitation Angles: Play hard on the oil angle with the warning that just because it comes true in pictures you hope no one will be led to invest in wildcat oil-stocks. Hammer hard and long and you'll put the play over with a whoop because of its timeliness.

"The Marriage Pit"

Five-Reel Universal Production Features Frank Mayo in Slow-Moving Story

Reviewed by Robert C. McElravy.

Those who have seen Frank Mayo in "Hitchin' Posts" and other strong subjects will feel that he is really taking a rest in this five-reel production, "The Marriage Pit." This story, based on a novel entitled "Black Friday," by Frederich Isham, never gets out of its conventional, obvious gait. The plot, which centers about certain financial operations on Wall Street, seems to bear a shadowy resemblance to many previous stories of its kind. The characterizations are pleasing, but the action is slow and the scenes merely slip over without leaving any very strong impression on the spectator.

The story is set in Wall Street offices or in the homes of the principal characters. Frank Mayo plays the hero, Richard Strong, a successful operator on the street, who marries the daughter of Edwin Rossiter, a society man, after helping Rossiter out of his financial troubles. Elinor Rossiter does not love her young husband, and the story is chiefly concerned with demonstrating the manner in which he finally wins her heart.

Few dramatic moments occur in this subject. It has smooth continuity and should entertain in a mildly agreeable way, but has not the strength usually found in a feature picture.

Cast.

Richard Strong.....Frank Mayo
Elinor Rossiter.....Lillian Tucker
Charles Dalton.....Ray Ripley
Edwin Rossiter.....Frederick Vroom
Tim Marsh.....Hal Wilson
Zoldene.....Dagmar Godowsky
Mrs. Rossiter.....Belle Stoddard Johnson
Daniel Brewster.....Boyd Irwin
Fiske.....Robt. Dunbar
Billings.....Judson Vernon
Gordon.....Will Herford

Story by Frederick Isham.
Scenario by Wallace Clifton.
Length, Five Reels.

The Story.

Richard Strong, in "The Marriage Pit," is a young Wall Street operator who has amassed a fortune. He comes to the aid of Edwin Rossiter, a man of high social standing who has been caught on the wrong side of the market. Rossiter knows of Strong's love for his daughter, Elinor, and urges the girl to marry him. To this Elinor consents, though she does not love Strong and is rather fond of a distant cousin named Charles Dalton. This cousin is a "blue blood," but is dissipated and inclined to be crooked. On the day Elinor marries Strong, Dalton secretly weds an actress named Zoldene.

Strong and his wife drift apart and when Dalton tires of his actress-wife, he begins paying attentions once more to Elinor. Strong in the meantime meets Zoldene and his public appearances with her are commented upon in the society press. Dalton enters into a pact with a stock gambler named Daniel Brewster to ruin Strong, but during the course of these crooked operations Elinor begins getting a better understanding of her husband. She assists in defeating his enemies and learns that his relations with Zoldene were misrepresented. Their differences are settled and true love begins.

Program and Exploitation Catchlines: A Story of the Financial District.
Frank Mayo in a Story About a Young Man Who Marries a Girl After Having Aided Her Father During His Financial Troubles.
He Married a Girl Who Didn't Love Him —But He Wins Her Heart in the End—See How He Did It.

Exploitation Angles: Go easy on this and slide over. Sell Mayo to his admirers and in the country districts appeal with the Wall Street angle. Wall Street stories are pretty much the same, but it sounds opulent to those who dicker in oil stocks and the appeal will get them.

"Something to Think About"

A Different Style of DeMille Picture, Yet as Interesting and Artistic as His Best

Reviewed by M. A. Malaney.

DeMille's newest, "Something to Think About," is both artistic and appealing. It drives home truths, bares tragedy and tugs at the heartstrings. Yet this is all done in a manner that leaves much to the imagination, and nothing gruesome for the eye. Compared to recent pictures by DeMille, "Something to Think About" is not so dazzling and gorgeous, with wonderfully elaborate settings and beautiful gowns. It is entirely different than anything else DeMille has done. But the story and the philosophy are there, the characters are quite lifelike and at no time does it drag. Emotion is expressed in a new way. For instance when the heroine runs away with another man from her husband-to-be, his emotions are represented in the crashing of wild waves against huge rocks. These touches are very effective.

There is no particular point in the picture that suggests the title, unless it be that God shapes the destiny of all of us and that "right thinking" will make things right. Mr. DeMille, however, only recently made the statement that he selects his titles so that they will appeal to the public and create a desire to see his pictures. This one certainly will do that.

The cast is excellent. In fact, there are more principals than usually grace a DeMille picture. Miss Swanson is sweet as the country girl, and later on appears charming as the wife. Elliott Dexter, whom we have not seen for a long time, has a very sympathetic part and enacts the role of the crippled David with conservatism. Theodore Roberts as the blacksmith makes the character practically live. Monte Blue as the persuasive and ardent adventurous lover, has a part that is not so convincing as the others, but he makes the most of it. A small but effective part is that of the clown, played by Theo. Kosloff, which is injected into the story to bring out the point that a strong man has more of an advantage in love than one who is physically weak. And still as the story nears its end, it is proved that a strong heart can endure more than a physically strong man.

Cast.

David Markley.....Elliott Dexter
Ruth Anderson.....Gloria Swanson
Luke Anderson.....Theodore Roberts
Jim Dirk.....Monte Blue
Danny.....Micky Moore
The Banker's Daughter.....Julia Faye
A Country Masher.....James Mason
A Servant.....Togo Yammamoto
A Clown.....Theodore Kosloff

Story by Jeannie Macpherson.
Length, 7,050 Feet.

The Story.

David Markley,a cripple from birth, is a wealthy art student living in the village with his old housekeeper. In the village also lives Luke Anderson, the blacksmith, and his daughter, Ruth. David has known both for years, and as Ruth nears womanhood, David sends her away to be educated.

Ruth returns to the village a young woman of the world and David falls in love with her. Owing to his crippled state, he hesitates to avow his love and old Luke, recognizing the situation, urges Ruth to propose to him. She does so and on the eve of their marriage, Ruth renews her childhood friendship with Jim Dirk, son of a farmer. When Ruth contrasts Jim with David, she returns Jim's love. But David has been such a benefactor and friend, that she is loath to tell him.

The shattering of David's dream of love leaves him a broken-hearted and bitter man. The father ,angered by what he considers Ruth's cruelty to David, curses her as he labors at his anvil. He prays he may never see her again, and strangely enough he is blinded by sparks due to carelessness.

Meanwhile Ruth and Jim have taken a tiny home in the city where Jim joins a sandbag crew in an under-water tunnel. As he starts for work one morning, Ruth tells him the secret she has kept to herself until that moment. A cave-in occurs in a chamber of the tunnel, and Jim, who might have saved himself, plugs up a water hole to save the father of kiddies who worked with him. He is unable to escape after the others and is drowned. Left destitute Ruth finds employment, but owing to her condition she is forced to give it up. In despair she returns home to find her father blind, and he in his unforgiveness, turns her out.

Taking refuge in a barn, she is about to hang herself, when David discovers her. She collapses, and although David no longer loves her, he marries her to give her a name. Ruth's child is born and as time passes, the boy becomes the joy of David's life. The boy is out walking in the fields when he meets a blind angler, who becomes a companion. Ruth seeks to gain David's love without success. She is about to give up in despair, when the housekeeper suggests that the exercise of the power of "right thinking" might adjust matters. She agrees and as David is reading in the library, Ruth and the housekeeper hold the thought of David's love over him. Drawn by invisible force David goes to Ruth's room and realizing that he loves her ,he throws away his crutches, and Ruth falls in his arms. Danny, her son, learns that the bling angler is his grandfather, and filled with love thoughts, the child leads him home, where David, Ruth and Luke and the boy enjoy a happy reunion.

Program and Advertising Catchlines: Life Is the Great Merry-go-round on Which We All Ride. That's "Something to Think About."

Some Have This, Some Have That to Think About, But Everybody Has Something to Think About and That Something Is DeMille's "Something to Think About."

Gloria Swanson, Elliott Dexter and Theo. Roberts Head the great All-Star Cast in Cecil B. DeMille's "Something to Think About." And That is Something to Think About.

The Top of Life and the Bottom of It. And, the Same Fair Woman Reached Them Both. That's "Something to Talk About," the New DeMille Picture.

Cecil B. DeMille's Newest Creation, "Something to Think About."

Exploitation Suggestions: The title of this picture itself offers unlimited opportunities. You can get about ten great titles out of the picture to use in small ads. besides what's in the press book. Don't fail to use the names of Cecil B. DeMille, Gloria Swanson, Elliott Dexter, Theo Roberts and Monte Blue, and also refer to the two other DeMille successes within the past year, "Why Change Your Wife?" and "Male and Female."

Play this picture up in the highest class manner. For your lobby there are some elegant posters for special cutouts and displays. The lobby stills are good and should be used freely. As Elliott Dexter has not been seen lately, your patrons should be reminded who he is. So mention that he was starred in "Old Wives for New," "We Can't Have Everything," etc.

"The Leopard Woman"

Louise Glaum Seen in Stewart Edward White Story of Unusual Interest

Reviewed by Elmer H. Mayer.

THE second release of the Associated Producers, Inc., a J. Parker Reid, Jr., production, "The Leopard Woman," by Stewart Edward White and starring Louise Glaum, is a photoplay of unusual interest. The story is very well laid out and some clever twists add much suspense of which element there is a large degree. The locale of the story is in Africa, and many beautiful sets and oriental dances lend much atmosphere to the piece.

It is the old story of a battle of wits between a strong man and a strong woman, which finally climaxes in their love for each other. The love scenes are sensations and are the real high lights of the production.

Louise Glaum in the stellar role, demonstrates as never before, her right to be called one of the screen's foremost emotional actresses. She portrays a difficult role with rare skill. House Peters, opposite her, gives a fine exhibition of acting in an equally difficult role.

The photography, lighting and tinting have been well handled. There are several artistic close-ups of the star. The light scenes are also examples of good photography.

There is one good laugh in the film —this is where the savages on the desert wastes, hear for the first time the playing of a phonograph.

"The Leopard Woman" should prove a sterling attraction for the better class of theatres.

"Nomads of the North"

First National Story Derived from the Novel by James Oliver Curwood

Reviewed by Louis Reeves Harrison.

The large values in "Nomads of the North" are aesthetic ones. Pictures of the North woods of Canada are realistic enough to have been taken there. Unity of effect is to be found in the landscape from swirling rapids to burning forests—nature is no less idealized than human nature.

The types in "Nomads of the North" are those of the brutal "Factor," his villainous son, the maiden they persecute, the falsely accused hero and the mounted policeman who means well, though addicted to announcing when he is not doing well, "It is the law." These conventional characters are so well interpreted that they arouse interest in spite of their being moved almost entirely by circumstance in a story too formless to afford any basis for drama. Bright spots in the wandering narrative are the antics and adventures of a tricky little black bear hitched by a leader to a rather embarrassed dog. Emphasis on beauty in the North woods, a capable cast and generally intelligent direction, cause "Nomads of the North," as shown at the Strand Theatre, to be valued as good entertainment.

Cast.

Nannette Roland.....Betty Blythe
Raoul Challoner.....Lon Chaney
Corporal O'Connor.....Lewis S. Stone
"Buck" McDougall.....Francis MacDonald
Duncan McDougall....Melbourne MacDowell
Old Roland.....Spottiswood Aitkin

Story by James Oliver Curwood.
Director, David M. Hartford.
Length, Six Reels.

The Story.

The story of "Nomads of the North" will appear in next week's issue.

"Kids Is Kids."

Mr. and Mrs. Carter De Haven in Merry Chase in Paramount Release

Reviewed by Jessie Robb.

The mischief and mishaps resulting from the over activity of little minds are merrily set forth in "Kids Is Kids." An orphan asylum burns down and a young married couple, played by Mr. and Mrs. De Haven, take several of the children in their home. All promises well until two of the neighbors leave their children "just for the evening." Then the fun begins. From playing menagerie, barber-shop, dressing up and swimming in the bath tub the children lead their hosts a merry chase until they become too sleepy for further play, when they troop off to bed, leaving their protectors exhausted.

The picture is good fun and will be enjoyed, especially by those who have young children in their homes.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46, P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum)—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45; P-371.
The Untamed. Vol. 46; P-114.
The Texan
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46, P-388.
The Challenge of the Law.
The Iron Rider.
Dynamite Allen.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).
Bim (Buck Jones).
The Eveless Eden (Eileen Percy).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick.
The Huntsman.

MUTT AND JEFF CARTOONS.

The Song Birds
League Of Nations.
A Tight Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On The Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 ft. Vol. 44; P-163; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunnybrook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L-4,639 Ft. Vol 46; P-533.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn) L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214. Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493.
Half an Hour (Dorothy Dalton). L-4,667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Production). Vol. 46; P-246.
Little Miss Rebellion (Dorothy Gish). L-4,835 Ft. Vol. 46; P-529.

COMEDIES.

Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels.
Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.
Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.

PARAMOUNT MAGAZINE.

(One Reel.)

Aug. 1—Masks and Mummers.
Aug. 8—Beach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?
Sept. 5—Human Tides.
Sept. 12—Milady's Wardrobe.
Sept. 19—Dangerous Occupations.
Sept. 26—The Art of Tanning.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No? (Norma Talmadge). Ex. Vol. 46; P-80; 216.
Aug 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013-77-861.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 19—Good References (Contance Talmadge). Vol. 46; P-687.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore). Vol. 46; P-531; C-R, P-608.
Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391; C-R, P-608.
Oct. 11—Peaceful Valley Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Productions).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P690.

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W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts). Vol. 46; P-250; C-R, P-527.
No. 4 of Pirate Gold (Treasure—At Last).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland). Vol. 45; P-1216.
A Regular Pal (Beatric La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner). Vol. 46; P-390.
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Get Out and Get Under (Harold Lloyd—Two Reels). Vol. 46; P-531.
Go As You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet).
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels).
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels).
No. 9 of Pirate Gold (The Double Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of The Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels).
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half A Chance (Mahlon Hamilton—Seven Reels).
No. 2 of The Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

UNIVERSAL FILM MFG. CO.

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol. 45; P-
No. 18 of The Moon Riders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamb Serial). Vol. 46; P-111.
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em Lions, I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
No. 4 of The Dragon's Net (Into the Chasm).
Fix It For Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

Releases for Week of September 20.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
No. 3 of The Dragon's Net (A Watery Grave).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

Releases for Week of September 27.

Once a Plumber (Lyons—Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog).
A Gamblin' Fool (Hoot Gibson—Two Reels).

Releases for Week of October 4.

Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump For Life).
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North (Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1339; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
September—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels.)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).

UNITED ARTISTS COR.

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).

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GOLDWYN DISTRIBUTING

The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.

The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.

The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.

Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.

Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.

Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.

The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.

The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.

Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.

The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.

Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.

Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.

The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.

The Penalty (Lon Chaney). Vol. 45; P-1069.

Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46, P-109.

Stop Thief (Tom Moore). Vol. 45; P-1215.

The Truth (Madge Kennedy). Vol. 46; P-246. C-R., P-527.

It's a Great Life. Vol. 46; P-248; C-R, P-388.

Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.

Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529.

Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L·J·SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.

The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.

Aug. 2—Panthea (Norma Talmadge).

Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).

Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213. Vol. 46, C-R, P-527.

Aug. 23—The Point of View (Elaine Hammerstein. Vol. 45; P-1065; C-R, P-1211.

Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).

Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C. R, P-979.

March—Blind Youth. Vol. 44; P-600.

The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.

July 19—Marooned Hearts (Conway Tearle).

Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.

Kinograms (News Reel).

July 12—Mr. Wu (Special Cast).

July 19—Baby (Special Cast).

July 26—Mountain Madness (Special Cast).

April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.

The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.

The Great Shadow. Vol. 44; P-1237.

Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.

Girl of the Sea (Williamson). R-507.

Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.

July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.

July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.

Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.

Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213. 46; P-113; C-R, P-388.

Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-250. C-R, P-527.

Love, Honor and Obey (All Star). Vol. 46;

Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686.

Sept. 20—The Saphead (Crane-Keaton—Six Parts).

Sept. 27—Clothes (All Star—Six Parts). Vol. 46; P-689.

Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.

April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.

Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.

The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.

The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.

The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.

The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R. 503.

Uncharted Channels (H. B. Warner). R-506.

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.

Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.

An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.

Big Happiness (Dustin Farnum). Vol. 46; P-251.

Occasionally Yours (Lew Cody—Six Reels).

The Stealers (Special—Seven Reels). Vol. 46; P-688.

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).

Place of Honeymoons (Emily Stevens with Montague Love).

Midnight Gambols (Marie Doro).

What Women Want (Louis Huff).

Where Is My Husband? (Jose Collins).

Out of the Depths (Violet Mesereau and Edmund Cobb).

Empty Arms (Gail Kane and Thurston Hall).

Finders Keepers (Violet Mesereau and Edmund Cobb).

His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).

The Inner Voice (E. K. Lincoln).

Bubbles (Mary Anderson).

A Moment's Madness (Marguerite Namara).

Idle Hands (Gail Kane and J. Herbert Frank).

A Good Woman (Gail Kane and J. Herbert Frank).

Luke McLuke's Film-osophy.

Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594. Vol. 45; Ex. 746.

The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-492.

Star Productions.

Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.

A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.

A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.

The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-532.

39 East (Constance Binney). Vol. 46; P-534.

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EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)
Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.
A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.
The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)
Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.
(Split Reel.)
Forbidden Fanes.
Barks and Skippers.

HALLMARK PICTURES CORP.

HALLMARK RECREATED STAR PRODUCTIONS.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2147.
A Dangerous Affair.
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.
Love of Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.
What Children Will Do (Edith Stockton)
Should a Wife Work? (Edith Stockton).

COMEDIES.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

ASSOCIATED PRODUCERS.
Homespun Folks (Gladys George and Lloyd Hughes). Vol. 46; P-249; C-R, P-388; Ex. P-640.
In The Heart of a Fool (Mary Thruman). Vol. 46; P-690.

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

MONTE BANKS COMEDIES.
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy. Vol. 46; P-113; C-R, P-388.

MATTY ROUBERT PRODUCTIONS.
Heritage (Matty Roubert). Vol. 45; P-1070; C-R, Vol. 46; P-109.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)
Uneasy Feet. Vol. 43; P-2176.

FINE ARTS.
Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol. 45; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex. P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
The Unseen Witness.
The Wall Street Mystery.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes.

COMEDIES.
Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X & N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

C. B. C. FILM SALES.
The Victim (Six Reels).

GROSSMAN PICTURES INCORPORATED.
$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh.)

HALL ROOM BOYS COMEDIES.
June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.
Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

GREIVER EDUCATIONALS.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.
Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall Of A Saint. Vol. 46; P-690.

PHOTO PRODUCTS EXPORT CO., INC.
Shirley Mason Revivals.
The Awakening of Ruth.
Light in Darkness

Flagg Comedy Revivals.
(One Reel.)
The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION. TEXAS GUINAN WESTERNS.
(Two Reels.)
Desert Vulture.
Girl of the Rancho.

ROYAL COMEDIES.
Oct. 15—When the Cat's Away (All Star Cast.

MATTY ROUBERT.
(Romances of Youth.)
She's a Vamp.
Circus Days.

ALICE HOWELL COMEDIES.
(Two Reels.)
Lunatics in Politics.
Good Night Nurse
Convict's Happy Bride.
Squirrel Time.

BILLY FRANEY COMEDIES.
(One Reel.)
Professor.
Getting His Goat.
Fixing Lizzie.
Dry Cleaned.
Kidnapped.
The Snitch.
Moonshiner.
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Burrud (Sunset) Scenics.
(One Reel.)
The Mountain That Was God.
The Wind Goddess.

D. N. Schwab Productions.
Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

ROYAL COMEDY SERIES.
(Two Reels.)
Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

RADIN PICTURES, INC.
829 Seventh Avenue.
Johnny Dooley Comedies (Two each month).
Brind's Educationals (One every week).

SUPERIOR PRODUCTIONS.
Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.
A Dream of Fair Women (Two-Reel Feature).

WILK AND WILK.
Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Big Wages, Yes? No?

A Providence, Rhode Island, projectionist sends in a clipping from the Providence News in which the statement is made that Providence projectionists are "dickering" for an increase in wages said to amount to twenty-two dollars a week. "Should their demands be met," says the News, "they will then get $1.65 an hour. Theatre managers and owners contend that inasmuch as no extraordinary skill is required in the operation of movie projectors the projectionists' demands are exorbitant."

The man sending in the clipping says: "Note the managers' viewpoint."

Yes, brother, we have noted the "managers' viewpoint." And who, pray, is to blame for that viewpoint prevailing? Have the men of your own local taken pains to impress exhibitors with the fact that skill in extraordinary or any other amount is required to properly and efficiently project the modern photoplay? HAVE THEY? Answer me that question!

How often does the manager enter the projection room and find the projectionist doing something else while the motor runs the show.

Does not the attitude of the average projectionist rather tend to impress the manager with the idea that the "operation of a mechanism" is all there is to the profession of projection?

The managers' view, as expressed by the News, precisely fits the situation. He expects to pay for technical skill, but very naturally objects to paying largely for service which he believes requires only the knowledge necessary for the mere operation of a machine. Almost any fool can "operate a machine," at least after a fashion.

Men Who Are Mere "Operators."

And in many projection rooms of many cities we have men who are mere "operators of a movie projector." They can start it running and shut it off. They also can thread a film into it and mend a broken splice. And when it comes right down to brass tacks that is about the extent of their knowledge and their skill.

Of the optics of the projector and the optics of projection (two separate problems in many ways) they know either next to nothing or nothing at all. In electrics they barely "get by," but ask them what is the most economical point (amperage) at which to work a carbon and they have not even the shadow of an idea. Ask them to figure the voltage drop of their projection room leads and they would froth at the mouth and ask: "Say, whad y' think I am? An encyclopedia er sumpin?"

Ask them to lay out on paper the necessary diameter of projection lens with a 4⅜ condenser opening and the condenser located with its front face 18.5 inches from the aperture, the working distance of the projection lens being 5⅝ inches, and they would think you were mad.

The managers are entirely right in so far as concerns that brand of "projectionist." They have very little skill of any kind, much less technical skill of extraordinary amount.

On the other hand, the real projectionist must and does possess technical skill of no mean order. He most emphatically is NOT the mere "operator of a movie projector." He understands the projector and all its several very intricate problems.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

THE LENS CHART.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

He understands motors and generators, transformers and resistance. He understands the problems applying to wires from the electrical viewpoint. He understands auditorium lighting as it applies to projection—in itself no small bit of technical knowledge. And so on through a reasonably long list.

Looks Mighty Big.

One dollar and sixty-five cents per hour doubtless looks mighty big to the reporter who wrote the "News" item," especially when it is received for six consecutive hours and for many consecutive days. However, when we come to consider the unquestioned fact that the projectionist may (and does) either place the thousand-dollar-a-week star on the screen as he or she originally enacted the scene, or as a dim, shadowy jumping jack, and that he can place the hundred thousand dollar photoplay on the screen as a brilliant, beautiful production, or as a dim, shaky, shadowy, fuzzy imitation of the original, perhaps after all a dollar and sixty-five cents an hour is not at all high.

Based on a six-day week it amounts to a bit less than sixty dollars a week, and before exhibitors have reached the limits of possibility in gain through added efficiency and skill in the projection of their programs we predict they will gladly pay very much more—say three dollars an hour.

What About High Grade Skill?

But, Mr. Projectionist, what about the high grade skill called for by real remuneration? Your wage has increased from twenty dollars or less a week to several times that amount. What effort have you put forth to equip yourself with technical skill? Aside from those comparatively few things which you would naturally learn with the passing of time, how much more do you know than you knew when you received the lesser wage?

Mar this one thing, gent'emen, knowledge and skill must keep pace with advancing remuneration, else men of real ability and willingness to equip themselves with the technical knowledge necessary to efficient, high class work will be attracted to the field of projection, who will displace and replace those who are too indolent, careless or shiftless to study, or who do not realize the necessity for study.

And let me tell you, as a union man, that all the unions this side of the New Jerusalem cannot stop the process, except, perhaps, temporarily.

Please clearly understand that the foregoing is NOT directed at the Providence men in particular. The Providence men will, as a whole, compare very favorably with the men of other cities. They are, in fact, distinctly, more progressive than the men of some cities whom we could name without a struggle.

We are not talking to all the men of any city, but to some of the men of ALL cities. Those who read and find the shoe fits may wear it.

Compensarc ? ? ? ?

M. Torrelli, Sykesville, Pa., asks:

Will you be good enough to send me a diagram of how compensarc is connected to a motion picture projector? Also please tell me how many single lenses there are in an objective, and how they are put back when they become mixed when disassembled.

As to connecting a compensarc, there is an A C to A C compensarc and an A C to D C and a D C to D C compensarc. Don't know which you mean. I would suggest that on pages 382 to 394 of the handbook you will find description of A C to D C and D C to D C compensarcs, together with full directions for their care and complete wiring diagrams and instructions for connecting them up. On page 354 you will find wiring diagram for connecting the A C to A C compensarc to the projector. On page 110 of the handbook you will find an illustration of sectional view of objective, which shows you what lenses there are and how they go into the mount.

But I think you have no handbook, though you should by all means have one. The handbook is a 700-page book (318 illustrations) dealing entirly with practical projection. The editor of this department is its author. Its price is four dollars and it may be had by forwarding that amount to the Moving Picture World. Better get one at once.

Connecting an A C to A C.

Since you probably have no handbook, I will give you the desired information as best I can in a limited space. To connect an A C to A C compensarc, connect the two lines coming from it marked "line" to the supply wires, through fuses and a double pole single throw fifty ampere knife switch. Then connect the two wires coming from the compensarc which are marked "lamp" to the projector table switch. It is best to connect these lines through fuses also, though it is not a necessity if you have fuses on the other wires. That is all there is to it.

In the front end (next the screen) of the objective is one thick lens, formed by cementing two lenses together with balsam. This lens goes in with its surface of heaviest curvature toward the screen. In the other end of the lens barrel are two lenses, usually separated by a metal spacing ring.

One of these will be more or less concave on one side, but convex on the other (convex means curving outward). This is the lens which goes in first, with its convex side toward the screen. Next comes the spacing ring and then the last lens, which is convex on both sides, but more so on one than the other. The side of heaviest convex goes toward the screen. In all there are four lenses, but two of them are, as we said, cemented together.

From Colorado

Charles A. Hudson, member local union 602, Trinidad, Colorado, a city in which the editor has enjoyed some mighty good times in days past and gone, says:

Have been reading the department, but have never seen a handbook. Have worked at the profession for several years, but am not so egotistical as to think I know it all. Learned what I do know from practical experience on nearly every make of projector on the market.

Have an excellent equipment to work with and am always on the watch for ways and means of improving my work.

Have a Westinghouse M-G set and two Simplex projectors. Generator is rated at 75 amperes at 72 volts and will stand 100 per cent. overload. Use both arcs on slides and changes.

The audience is unable to tell when the switch from one projector to the other is made. Have put in a great deal of time and study on projection work and have made the only absolutely flickerless shutter I have ever seen for slow running, but it cannot be used under certain conditions.

"Daddy" of the Local.

Would like to know the price of the handbook and subscription price to the World, or you may put my name in for them and send bill for World and book C. O. D.

There is a local here and I am proud to say I am the "daddy" of it, if it has one. We are still young—chartered February 2, this year. Have four houses in Trinidad, one of which, the West, where I am employed, playing both pictures and stage performances. It is the best house in this section and well equipped.

The editor has many pleasant memories of Trinidad. Glad you have such a good theatre and excellent equipment. As to learning things by practical experience, why, that is all right as far as it goes, but what would you yourself think of the man who started out to become an architect, proposing to learn entirely through practical experience? Or suppose you knew of a doctor who never consulted textbooks, but depended entirely on practical experience. Would you call him in if your child were seriously ill?

"Not the same thing," you say?

Precisely the Same Thing.

Oh, yes, it is precisely the same thing, except that the errors of the practical experience projectionist have not such probably serious consequences. He is not likely to kill anyone.

The wise man combines practical experience with the knowledge which has been secured, arranged in proper form and placed in books by others, because life is not long enough for any one man to learn all there is to know about any one thing in all this world, and when a man attempts to learn all there is to know about a profession such as projection, which involves electrics, optics, mechanics and other things, he is attempting the impossible.

The handbook is four dollars, postpaid, and the Moving Picture World is three dollars in the U. S.

Just to show you the need for books, let me ask you one very simple question, the answer to which I think you will admit you should know.

How far apart should the condenser lenses be spaced, and why, and what are the various effects of spacing them further apart?

This is just one of hundreds of simple questions which would require an immense amount of work on the part of the individual to dig out the answers for himself.

A Few Questions

A. Scott, Brooklyn, New York, asks:

Will you kindly, through the projection department, answer the following:

(a) What are the various causes of and remedies for an unsteady picture on the screen—jiggles sidewise and up and down?

(b) Why does a projector project a steady picture when using a certain film and an unsteady picture when running another film?

(c) How often should a Power intermittent be lubricated, and how much lubricant should it have?

(d) What kind of lubricant should be used in a Simplex intermittent, how often and how much?

(e) What is a good way to anchor Simplex projector to a concrete floor?

(f) To overcome travel ghost down, should the revolving shutter be moved forward or back?

(g) To move the revolving shutter forward on a Simplex should the adjusting knob be turned flatwise or counterflatwise?

Should Be Accurately Described.

(a) In order to correctly diagnose the cause for the movement of film on the screen it is necessary that the movement should be accurately described, which you have not done. You say it "jiggles sidewise and up and down." The "jiggle up and down" part is all right, but in all our experience we never either saw or heard of a picture "jiggling" sidewise.

The cause for side movement might vary with the make of projectors, but one sure thing to look for is side movement in the intermittent sprocket. As to the jiggling up and down, why, the trouble might be in the film itself, due to improper perforation or worn or strained sprocket holes. In so far as fault in the projector causing this trouble, it might be due to: (1) Weak tension; (2) undercut sprocket teeth; (3) hooked sprocket teeth; (4) badly worn intermittent sprocket; (5) dirt on the face of the intermittent sprocket; (6) worn intermittent sprocket shaft bushings; (7) worn intermittent movement; (8) intermittent sprocket loose on the intermittent sprocket shaft; (9) intermittent sprocket sprung out of true. A good deal might depend, friend Scott, on what you term a "jiggle."

Fault Lies in Film.

(b) If a projector projects a steady picture with one film, and an unsteady one with another film, the fault lies in the film itself. It may be due to buckled film, uneven thickness of film stock, worn or strained sprocket holes.

(c) I don't think any human being could answer the first part of that question, except to say "when it needs it."

As to how much lubricant, I haven't a Power before me at the moment and don't remember exactly where they are now placing the oil cup, but if it is below the level of the bottom of the intermittent shaft, then no harm can be done by filling the oil well until the level of the top of the cup is reached.

In no case, however, should the oil well be filled higher than the level of the bottom of the intermittent shaft, since if it is there is liability of oil leakage if the intermittent shaft bushing becomes a little worn.

(d) We know of nothing better than a fairly heavy grade of automobile cylinder oil for this service, since it is necessarily a high grade lubricant and of fairly heavy consistency. We would, however, not recommend the dark automobile cylinder oils. Personally we have found the Texaco cylinder oils to be very good lubricants, indeed, but get the heavy oil. Let us, however, qualify the foregoing by saying that any high grade oil of fairly heavy consistency is all right for this purpose. WARNING: Never, under any circumstances, use graphite in an intermittent oil well. As to how much, why the answer to (c) will apply.

A Number of Ways.

(e) This may be done in a number of ways. First find out where the anchor bolts should be—the spots immediately under the holes in the pedestal legs—then drill holes in the concrete to receive either the nut of a bolt, the threaded sleeve of a lag screw made for such purposes, or a wooden plug.

In the first two instances the article is cemented into the hole in the floor, either with lead, sulphur or cement, and the bolt passed through the hole in the pedestal leg and screwed into it.

In the second instance a perfectly dry wooden plug is driven tightly into the hole, and in this plug a hole is bored to receive a lag screw. The latter plan is not to be recommended for a permanent installation. There are other ways, but we cannot spare space to enumerate them in detail.

(f) Depends on which way the shutter runs and where it is located, with reference to the aereal image of the condenser.

(g) I do not remember. Look at a Simplex and find out, which is exactly what we would have to do ourselves, since we cannot carry all these minor details in one poor, lonesome brain.

Dreams of a Projectionist — BY— G. W. WALKER

The Burton Holmes Pictures are made with a UNIVERSAL

OUR *illustration* shows Burton Holmes operator making pictures in Alaska with a Universal. This is the camera that records the travels of the famous lecturer and globe trotter in every clime and corner of the world.

THE Universal Motion Picture Camera has a reputation all its own for making the best pictures under the hardest conditions. That is why it is the preferred camera of the explorer, traveler, newspaperman and the United States Army.

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Solar Replies

On page 648, July 31 issue, we published two diagrams, 1 and 2, illustrative of the practical effect of distance of shutter shaft from center of aperture or light ray.

Concerning the last diagram we remarked:

In diagram 2, in which the center of the light beam is 2 45-64 inches from the center of the shutter shaft, the edge of the shutter must travel 32 degrees and 12 minutes in order to cover the light ray, which is an inch and a half in diameter, and this distance must be covered at a relatively low speed as compared with the last drawing in diagram 2, in which the center of the shutter shaft is 3.75 inches from the center of the light beam, and as a consequence the edge of the shutter has only 22 degrees and 54 minutes to travel in order to cover the inch and a half diameter light ray, the edge of the shutter traveling, of course, at higher speed than in the first instance.

With relation to these diagrams we asked: What is the relation of the distance it is necessary for the shutter blade edge to travel, in the two examples, to speed?

John Solar answers this question as follows:

The Reply.

My Dear Richardson—Replying to your call page 648, July 31 issue, regarding shutter edge speed, taking the speed of the shutter as one revolution per second, in order to simplify the calculation, let us examine the first and second angles of diagram 2.

There are 360 degrees in a complete circle, and it will therefore take 32.2 ÷ 360, or .08944 of a second for the shutter to cover the light beam in the first case.

By proportion we then have the following, 32.2 : 22.0 : : .08944 : X and 22.9 multiplied by .08944, and that result divided by 32.2 equals .06345 of a second, which is the value for X. The completed equation therefore is 32.2 : 22.9 : : .08944 : .06345.

We thus see that the time required for the shutter to cover the light beam varies directly as the degrees in the angle. The space through which a point in the shutter will pass in a given time will vary directly as its distance from the center of the circle varies; for instance, given a circle 4 inches in diameter, 4 X 3.1416 = 12.5664 inches, which is the circumference of the circle, and 12.5664 ÷ 360 = .0349 inches, the distance through which a point in the circumference will pass in covering one degree.

An Eight-Inch Circle.

If we now take a circle 8 inches in diameter, which is just twice the diameter of the first circle, we then have 8 X 3.1416 = 25.1328 inches, which is the circumference of the 8-inch circle, and 25.1328 ÷ 360 = .0698 inches, which is exactly twice the distance we had in the first case.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

We are obliged to brother Solar for his help in this matter. Suppose we ought to have worked it out for ourselves, but, strange as it may seem, the editor has a number of things to work out and doesn't always find time to sit down and concentrate on a proposition of this kind.

We would recommend that projectionists cut out this bit of information and paste it in on the back cover of their handbook, since it is something that may come in very handy.

Biggest Yet

G. W. Bennewitz, projectionist, the Strand, Sioux Falls, South Dakota, member local union 556, arises to remark:

Dear Friend Richardson—Just received August 14 issue. Did not receive current issue, but lay it to a change of carriers. Regarding the article "A Really Big Thing," August 14 issue, it is, in my opinion, one of the biggest things which has been put in print for some time in the interest of better projection.

In the seventh paragraph of the article, last sentence, which reads: "When a point is reached at which the circle of light on the white paper is the same diameter as the projection lens, apply the following diagrams thus."

Allow me to say that you would not get a circle of light, but a rectangle, all corners of the rectangle to be inside the diameter of the projection lens. I would suggest that a circle be drawn on the paper, the same diameter as the working opening of the projection lens, and then, when all corners of the rectangle are inside the circle, proceed to apply the diagrams.

In the ninth paragraph, and the last sentence thereof: "We therefore add 2 to 8.5 and find we need for the front lens of the combination a 10.5 inch focal length plano convex lens, the whole combination being a 6.5 and 8.5 plano convex." This is a typographical error. It should read "a 6.5 and 10.5."

No Excuse to Offer

Mucha gracias, for calling our attention to the error in the 8.5, brother Bennewitz. It is one of those things which occur, without any reasonable excuse. We therefore do not attempt to offer one.

As to the circle-rectangle matter, we will leave that item to friend Griffiths, with the remark that your criticism seems to be correct. Rectangle it is.

Hold out your wrist, brother Griffith, and receive the correcting slap thereon. Outside of that we will make no remark, except to ask brother Griffiths what he meant by visiting his cellar just before looking at the spot of light on the paper. Positivelutely disgraceful behaviour—an' Griffiths a respectable married gink, too.

My best to all the men of 556.

No Lazy Man's Job

H. Carl Schmidt, New Ulm, Minn., who has just returned to the projection game after an absence of two years, says:

I am using two Simplex machines putting on a rock steady picture. The intermittents, however, become noisy occasionally, and since the trouble is intermittent, it must be from lack of oil. During the hot weather the oil leaks out of the intermittent, and I find I have to fill in a good amount every day. This leaking causes a lot of wiping. How can I remedy it.

Would Powers' heavy intermittent oil be good to use in the oil well? Could you tell me how to get into touch with the nearest union? I am going to stick to projection now, as it is becoming a real profession that requires skill and knowledge. Some years ago people had the notion that it was a lazy man's job.

God knows the profession of projection is no lazy man's job, if the work be done conscientiously.

As to the intermittent trouble, you have not told me where the oil leaks out—a very important item. I presume, however, the leakage is around the bearing, and if so either the shaft or the bearing must be pretty badly worn.

I would suggest the use of a heavier oil. See if you can get hold of some Texaco Heavy Motor Oil. This is not only an excellent lubricant, but is an oil which is very free from carbon. Try it out.

It can be had from any Texaco gasoline station. If heavier oil does not stop the trouble, then I would suggest the purchase of a new intermittent, completely assembled, from the Precision Machine Company, and the sending of the present intermittent to the factory for examination and repair.

You seem to be within the jurisdiction of Local Union 219, Minneapolis. Address Secretary C. O. Fehling, 2738 Stevens avenue, South, Minneapolis.

Thanks!

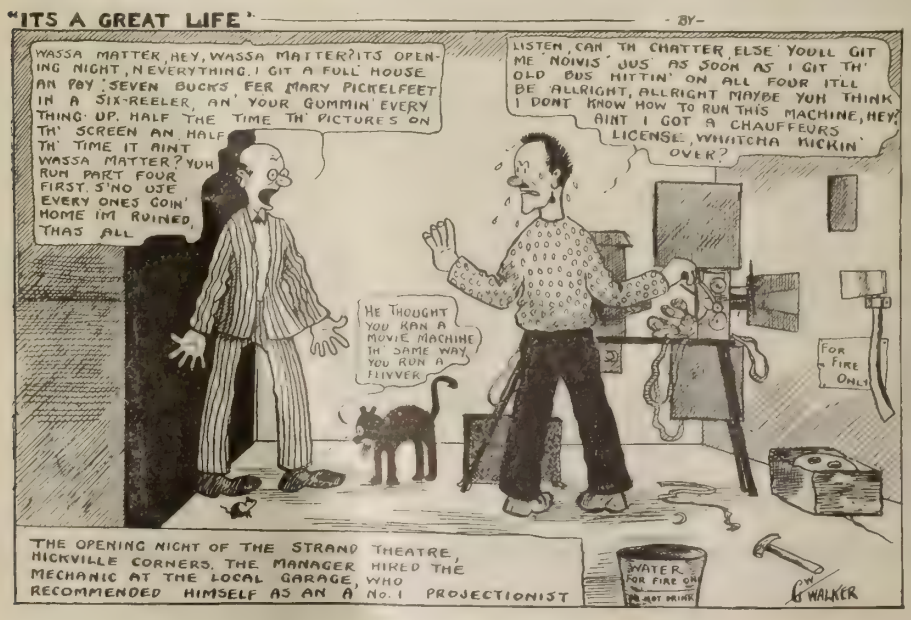
E. Carter, projectionist, Elk Theatre, Longview, Texas, makes his bow to the department thusly:

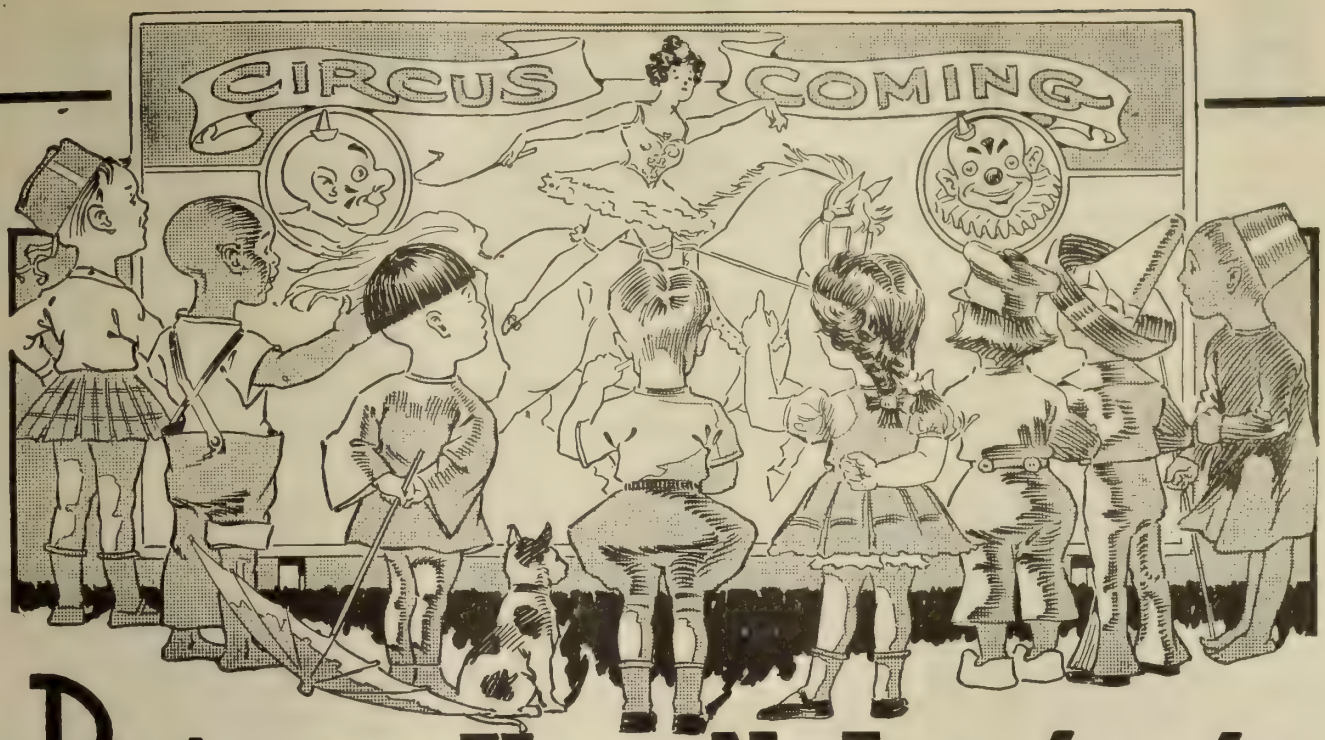
As this is my first attempt, I will only say thanks to you and to the Moving Picture World. Have been in the game only eight or nine years, but have been a constant reader of our department.

Yes, I am one of those who missed your lecture at Sherman. Am a member of old 468 (Sherman local), but at that time was in Deniton local 280 and about to transfer to Marshall 587.

Well, now I'll say what I started to write about, viz., send me the lens charts and question booklets, for which find enclosed the money.

Sorry I missed you, brother Carter. Better luck next time. If you've been reading our department all those years how come you haven't let us hear from you sooner? We pause for reply.





Pictures Have No Language

Yet They Tell the Story Better Than Words

Whatever the mother tongue may be, pictures are readily understood. However eloquent the orator, his words are strengthened by motion picture illustrations.

Children to whom text books are dull find quick interest in motion pictures that carry the same ideas.

THE AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine without an apology"

This perfected Portable Motion Picture Projector is designed especially for Schools, Colleges, Churches, Clubs, Lodges, etc., wherever there is need for an educational medium that tells the story better than words. Weighs only 25 lbs. and carries like a suitcase, always ready, no "setting up" to be done. Built for wear; error-proof—run it forward or backward, you can't hurt it. As easy to operate as a phonograph; any school boy or girl can do it. Uses standard size films; any section can be shown as a "still"—as a stereopticon view—where desired for technical study or discussion.

Attach it to any electric light socket or to the battery on your auto. Exceptional lighting device gives clear, bright pictures at 8 feet or 80 feet. Eliminates eyestrain and conserves mental energy.

A Combination of Simplicity and Efficiency

Write for our attractive little booklet on the use of Motion Pictures in Educational Work.

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(1292)

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How Joseph Hornstein Simplexized H. S. M. Battleship Alfonso XIII

AN incident of the recent visit of Spain's latest and most modern battleship Alfonso XIII to New York Harbor, was the installation of a complete Simplex Projector which was purchased from a fund of $20,000, donated by the people of San Juan, Porto Rico, with which to entertain the crew and officers.

Of the latest construction, with a displacement of 15,000 tons, and equipped with ten 12 inch and thirty-six 4 inch guns, the Alfonso XIII steamed into San Juan Harbor some weeks ago and found the city virtually smothered under holiday decorations.

A sum of $20,000 which had been appropriated for the providing of pleasure to the officers and crew of the ship was found to be in danger of serious shrinkage, so enthusiastically did the people of the Porto Rican city go into the spirit of pleasure seeking for the popular crew of the distinguished war ship from the land of Ferdinand and Isabella.

Simplex an Appropriate Gift

And when the time limit for the festivities had almost been reached, the question arose as to what appropriate gift might be made that would be a constant reminder of San Juan's friendship for the men of the Alfonso XIII, and be useful rather than decorative.

It was then, that Senor R. Colorado, a motion picture man of San Juan, and A. L. Pratchett, General Manager of the Caribbean Film Company of Cuba and Porto Rico, and manager of the Fausto Theatre of Havana, were called into conference, and it was decided that no more lasting a testimonial of good feeling could be selected than a Simplex projector.

Accordingly, Messrs. Colorado and Pratchett became busy and when it came time for the ship to leave San Juan for New York City, three reels of pictures had been made of the scenes attending the festivities ashore and in the harbor, while on the trip from Porto Rico to the Hudson River, another reel of pictures was made of interesting incidents.

It might be well to note that the visit of the Alfonso XIII signalized the first visit of any Spanish ship of war to an American port since 1898.

Hornstein Supervised Installation

Immediately upon their arrival Messrs. Colorado and Prachett communicated with Joseph Hornstein, general manager of the Howells Cine Equipment Company, 729 Seventh Avenue, New York City, with which company the Caribbean Film Company is affiliated. The Howells Company is today the largest Simplex exporter and comes well up toward the head of the list among "big sales" distributors for this projector.

Mr. Hornstein personally supervised the installation of the Simplex which was placed amidships and with a number of prominent people as guests, the first motion picture show with an American machine on a Spanish battleship was given with the four reels previously described playing an important part in the program.

Mr. Hornstein reports that he was the recipient of many congratulations from the chief officers who were greatly pleased with the performance, and one of the pleasant incidents that marked the stay of the Spanish crew in New York was the visit of a group of officers to the Simplex plant under the guidance of Messrs. Hornstein, Pratchett and Sawyer of the Howells' organization.

Renovating Lehigh Palace

The Lehigh Palace, under the direction of Carl Hess, is undergoing extensive improvements. In addition to the entire front being remodeled and a new box office installed, the interior is being handsomely redecorated and painted in a light cream color and French gray.

Silk velvet curtains will be hung over doors and openings by Kayser & Allman, of Fifteenth and Chestnut streets.

The stage has been set back, allowing an increase of eighty seats.

Calehuff of the U. T. E. Says That Business Is Booming. And Proves It.

CHARLES A. CALEHUFF, branch manager of the United Theatre Equipment Corp., of Philadelphia, states that the week of September 13 was the best week that the concern has yet experienced.

Among the sales made were thirty-five Power's 6B motor driven machines, several of which were equipped with the latest improved Type E Lamp House. Five Gold Fibre Screens, two Hallberg Motor Generator Sets, two cash register ticket selling machines, four ticket choppers; also booths and exit boxes.

Mr. Calehuff reports the following picture theatre activities:

The New Amber Theatre, which recently opened with a packed house, was equipped with Power's Type E, motor-driven machines, Hallberg Generator and a Gold Fibre Screen, all of which were purchased through the U. T. E. Corp., of Philadelphia.

Jack Rosenthall, manager of the Model Theatre on South street, has purchased two Power's Type E Motor Driven Machines. Jack says "No equipment is too good for my patrons."

The Russian Young Folks of Wilmington, Del., have a hall on Apple street which they have converted into a Motion Picture Theatre. They have purchased Power's No. 6B Machines and a Gold Fibre Screen, and will open their new house, Friday, October 1.

Harrowgate Will Soon Open

The Harrowgate Theatre, Kensington avenue and Tioga street, will open about October 15. The United Theatre Equipment Corp., has equipped this theatre with the latest type Power's Machine, Hallberg's Generator and Gold Fibre Screen.

James Newton, proprietor of the Newton Theatre at Nesquehoning, Pa., in company with his wife spent a day in Philadelphia recently and while there purchased a Power's No. 6B Motor Driven Cameragraph.

The U. T. E. Corp. of Philadelphia, reports the sale of two Power's No. 6B Motor Driven Machines and a Gold Fibre Screen to Oscar Gens for the New Theatre at Wilmington, Del., now in the course of construction.

Rev. S. C. Mucures, of the Catholic Parish Church of New Philadelphia, Pa., called at the office of the United Theatre Equipment Corp., of Philadelphia and placed his order for a No. 6B Cameragraph to be used in his church.

A. S. Candor, of Lock Haven, Pa., who is president of the Lyric Amusement Co. of Lock Haven, states that the company has purchased a site on the main thoroughfare in the heart of the business district, and intends to erect a modern theatre, sixty by one hundred and sixty feet.

Plans and specifications are being drawn up and contracts will be let, but work on the new building will not start until early spring.

It is reported that the Parkway Co., of Baltimore, Md., has secured an option on a site in Wilmington, Del., on which it intends to erect a large modern theatre.

JOSEPH HORNSTEIN
Who armed the Spanish battleship with a Simplex.

THE THREE BIG REASONS FOR THE POPULARITY OF

NEWMAN METAL FRAMES

IN NON-POLISH FINISHES

1. BEAUTY:—Our frames harmonize with the very finest furnishings. Elaborate period styles can be had, but the less ornate numbers are preferred by most houses. We are making a specialty of artificially weathered finishes, which **do not** require polishing.

2. UTILITY:—They can be used to display posters, photos, cards, etc., in the lobby or on the sidewalk. We build our frames in units to occupy every bit of wall space, or furnish them rounded to fit corners. Racks and easels can also be secured.

3. PERMANENCE:—Atmospheric changes have positively no effect on our metal frames. Exposure to rain signs the death-warrant of a wooden frame; a can of bronze paint won't bring it back to life. BUT Newman frames are instantly rejuvenated with the aid of a soft cloth.

THEY JUST CAN'T WARP, CRACK, BLISTER OR PEEL.

WE GUARANTEE THEM TO OUTLIVE YOUR LOBBY!

JUST A FEW USERS OF OUR PRODUCTS:

Ascher Brothers
Howard Wells Amusement Co.
A. H. Blank
Keith's · Loew's
Bijou Theatrical Enterprises
Gus Sun Amusement Co.
Thompson Amusement Enterprises
Lynch Theatrical Enterprises
Central Amusement Co.
G. A. Bleich Amusement Enterprises
Rembusch Enterprises
Brentlinger Circuit
And Over 10,000 Others

No. 69—BRASS PHOTO FRAME
Displays 10 photos 14x11 inches and 2 photos 28x22 inches. This style is made of 3¼" moulding, with 1½" division bars. Each compartment has a separate glass and rear door. Equipped with two tilting easel legs.

No. 701—BRASS PHOTO-POSTER FRAME
Used to display 8 photos 14x11 inches and 1 one-sheet poster. Name of theatre in gold leaf on glass at top, or this space can be used for cards. Made of 1¾" moulding, with 3 hinged glass doors. Size 69½ by 51½ inches.

These frames are made to hold any number of photos.

The Frames Illustrated Can Be Furnished in These Non-Polish Finishes:—Lacquered Brass, Statuary Bronze, Brass Oxidized, Old Brass, Gun Metal, Brushed (Dull) Brass, Nickel, German Silver, Verdi-Green.

No. 140-A—HINGED WALL FRAME
Has a brass door with glass; holds a one-sheet poster. (Note the special corner-braces to insure rigidity.)

No. 180—BRASS RACK AND FRAME
Rack is made of 1-inch tubing with casted joints and heavy casted feet. May be furnished with either single- or double-faced frame.

No. 563-C—BRASS POSTER FRAME
One-sheet size. Can be hung on wall or stood on easel. Has changeable tile sign at top. (Or can be made with glass or etched brass sign.)

No. 665—BRASS FRAME AND EASEL
A combination of a No. 563 series frame and a No. 102 brass easel.

Ask for a copy of our complete Catalog of Frames and Railings, also Samples of "Perpetually Bright" Finishes.

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For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
For 5 or 10 W. and 25 or 40 W. Lamps
Hoods Slip Over the Bulb
Way Ahead of Dip and Less Costly
Reynolds Electric Co.
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SLIDES
Political Slides
QUICKLY MADE
AT LOWEST PRICES
ASK FOR OUR QUOTATIONS
SLIDES
209 W. 48th ST., N.Y. City

"NEWMANLITES"
The Flare Light That Made Night Photography Possible
USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE.
Manufactured by
I. C. NEWMAN CO., INC.
Manufacturers of
MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total 22,170; by States, $5.00 Per M
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00
Further Particulars:
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Foamite Firefoam Company
FIRE FIGHTING APPLIANCES FOR THEATRES
Fire · Protection · Engineers
200 Fifth Avenue New York City

Here's the Man Who Makes Our Back Cover Such Good Reading

For a long time past we have wanted to decorate this department with the picture of the man who writes the Nicholas Power advertising.

But getting the energetic P. A. McGuire to sit still long enough to have his portrait snapped proved to be some task.

With a shrinking modesty not generally associated with publicity men Mac demurred at any attempt on our part to show what a good looking fellow he is and evaded the official still taker of the Power's organization.

P. A. MAGUIRE.
The man whose advertising copy is full of Power.

We finally made a desperate effort and chased him to the roof of the Power skyscraper where, with his back to the ventilator, he made his last stand and we got him.

The chase was so strenuous that the last vestige of a crease was eliminated from his trousers in his futile efforts to escape and, yielding to his pleading, we have omitted that portion of the landscape but hasten to explain that although the view was taken just before pay-day Mac is not as short as he appears to be.

The U. T. E. Pittsburgh Branch Keeps Right on Closing Deals

The Pittsburgh branch of the U. T. E. has just closed the following equipment deals:

For full U. T. E. equipment, including two Powers 6B machines with the Richlieu Theatre, Bedford, Pa. This beautiful house opened on September 27. It is owned by Chas. Richlieu.

For full U. T. E. equipment, consisting of Powers 6B machines, to a new house at Ford City, Pa., to be called the Ford Theatre.

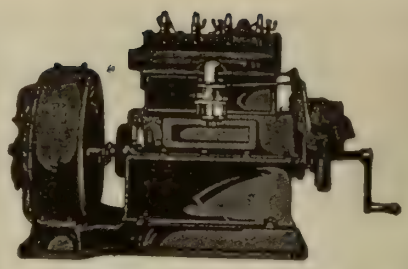
For full U. T. E. equipment, including 6B Powers machines, with the new Savoy Theatre, owned by Barney & Gorris, McKeesport, Pa., seating capacity, 1,500.

For full U. T. E. equipment, including Powers 6B machines, with the Main Theatre, Sharpsburg, Pa. This is a new house to be opened November 15.

Business Is Good with the Exhibitors' Supply Company

The Exhibitors' Supply Company, St. Louis branch, reports the following recent sales and installations:

Englebert School, St. Louis, Mo., Simplex Mazda equipment; United Theatre Operating Corporation., Edwardsville, Ill., two


4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 30
UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

RADIO SLIDE
-when they have to "listen" with their eyes "talk" with Radio Slide-
50-Radios-$2.00
For Sale by all Leading Dealers

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

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Official Organ of the Italian Cinematograph Union
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Foreign Subscription: $7.00 or 36 Francs Per Annum
Editorial and Business Offices:
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Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
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Music Supremacy

For the exhibitor who is able to analyze his musical investment - its economy, artistry and value of good will

The latest creation Style 41

FOTOPLAYER

will find immediate recognition
Every vital musical necessity is featured in the preferred Style 41 -
The instrument de luxe of the Fotoplayer Family

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CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
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SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
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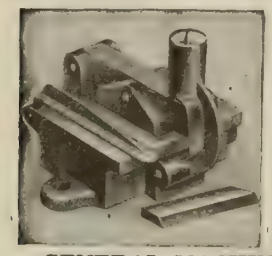
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE ONLY **Fool-Proof Splicing Machine**



Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, is it exclusively used in the largest Laboratories.

All parts are interchangeable.

Price, $7.50 Post-paid

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National Electric Ticket Register Co.

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NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
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Simplex machines; Lyric Theatre, Farina, Ill., Type "S" Simplex machine; E. S. Lawbaugh, St. Mary's, Mo., Simplex Mazda equipment; Triangle Theatre, Hoxie, Ark., Simplex equipment; Wesley Brothers' Theatre, Benld, Ill., Type "S" Simplex; Star Theatre, East St. Louis, Ill., Simplex machine; Gem Theatre, Alicia, Ark., Simplex machine.

Equipping the new theatre at Vincennes, Ind., with Type "S" Simplex machines and Hertner transverter.

Remodeled Gordon Theatre Becomes Loew's Star Theatre

Rochester's newest picture theatre is said to have the most brilliant electric sign in the city. It displays the name "Loew's Star" in Clinton avenue north. Energy necessary to light this sign is equal to eight horse power. It contains 1,400 lamps.

Loew's Star Theatre recently opened after being closed all summer, during which time it was remodeled. It was formerly known as the Gordon Theatre.

The Gordon was built by the Gordon brothers, of Rochester and Washington, who own a string of theatres in various cities. At that time the future of the picture theatres was just beginning to be realized.

Other houses followed, among them being the Regent. The latter was built and operated by a syndicate headed by George E. Simpson, who also acquired the Piccadilly and Gordon under operating leases a few years ago. Last spring the company purchased a site in Clinton avenue south at a cost of about $250,000 on which it was planned to build a new house costing about $800,000.

Marcus Loew, however, bought Mr. Simpson's interests in all three houses, this summer took over the site for the new one and made Mr. Simpson general manager in Rochester. Under the Loew ownership the policy of the Regent and Piccadilly remains the same, but at the Gordon pictures are to be shown in long runs.

Robert D. Whitson has succeeded John J. O'Neil, who was manager of the Gordon for several years. The latter is now assistant at the Regent. Mr. Whitson came to Rochester from New York, where he had been connected with Loew's Victoria and other houses. Arthur Oliver Newberry, formerly concert master at the Regent is conducting an eighteen piece orchestra at the Star.

How Would You Like to Make This Cut in Your Own Case?

We have before us a very interesting statement from an exhibitor, showing a method adopted by him by which a great saving has been effected in his advertising expenditure.

Before adopting his present method his annual advertising expense for paper totaled $1,267.20. Today his expenditure for the same quantity of advertising matter totals $576, making a cash saving of $691.20, in addition to which he claims a saving in time and trouble to the value of over $300 per annum.

The details of the method employed, together with a copy of the above statement, will be sent free to interested parties applying for some to the Exhibitors' Supply & Sign Exchange, 1000 Forbes street, Pittsburgh, Pa.

Motion Picture Cameras

All makes: Pathe, De Brie, Prevost, Universal, De Franne, Ernemann; Spectro Lights; Stineman Tanks.

SATISFACTION GUARANTEED

FREE LIST. Write to Charles Bass, Motion Picture Specialist.

Eastman Negative Film

BASS CAMERA COMPANY
109 NO. DEARBORN CHICAGO

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

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SPECIALISTS IN THEATRICAL WORK
No Charge for Preliminary Services

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Right Photographically.
Maximum Service in the Projector.

Made by

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is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

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Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

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MINUSA Gold Fibre Screens

The outstanding success in the motion picture field today—the largest selling screen in the world.

Distributors Everywhere

Samples and literature upon request.

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Minusa Ciné Screen Company

St. Louis, U. S. A.

SCREENS BUILT BY BRAINS

Everything for the Theatre

ADVERTISE YOUR BUSINESS

By the quality of your Projection. Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.

We will take in your old machine on part payment on a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

OUR POLICY

Our policy is to serve and to satisfy our patrons. We deal in courtesy, service, and confidence as well as in merchandise. We endeavor to handle only goods of the highest quality and such goods as are made by responsible manufacturers.

AMUSEMENT SUPPLY COMPANY

We are the Oldest Supply House in the Motion Picture Trade.

2d Floor, Consumers Bldg.

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COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

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Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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Makes your theatre PAY - all summer

Send for Booklet 6

Philadelphia Office: 1325 Vine Street

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5/8x12	100	8.10
3/4x12	100	11.25
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1 Pint	$0.85	½ Gallon	$2.50
1 Quart	1.50	1 Gallon	4.00

Why use a heavy cement that takes twice as long to stick, and then makes a heavy, dirty patch?

ARCO BIOGRAPH CARBONS

Mirroroid Nitrogen Lamps

GUARANTEED. LAMPS TURNING WHITE REPLACED WITHOUT QUESTION.

Watts	Price	Watts	Price
60	$0.70	300	$3.15
75	.75	500	4.60
100	1.10	750	6.30
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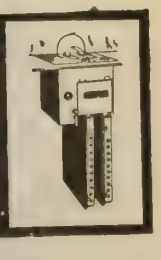

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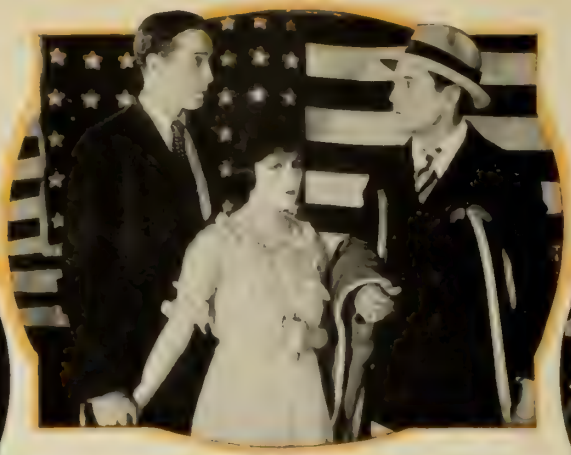

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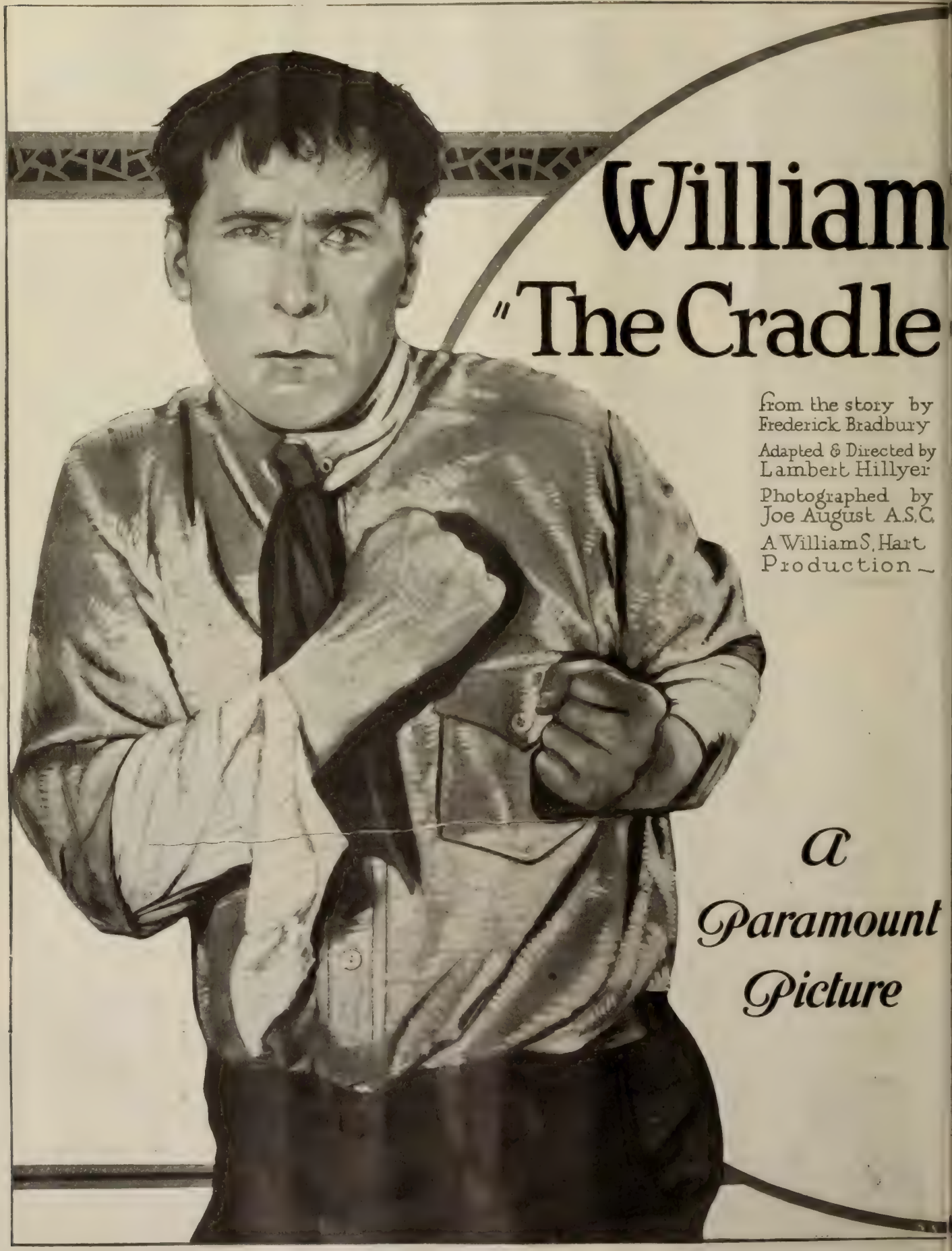
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From Eleanor H. Porter's Famous Novel "Pollyanna" Published by the Page Company, And the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

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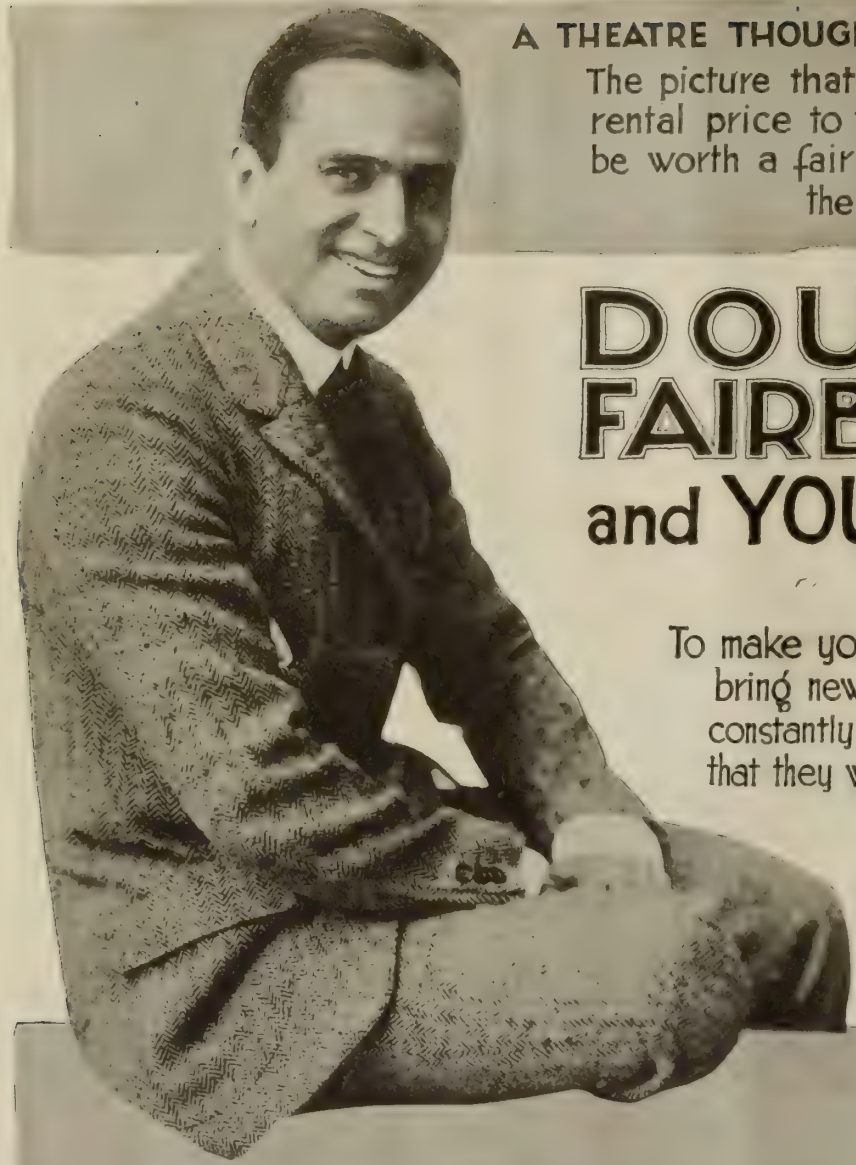

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'The BROADWAY BUBBLE'

VITAGRAPH

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Not so with Drina. New York itself, any part of it, was the Paradise she sought, even though to gain it she had to masquerade as her twin sister.

Fate forced her to masquerade ***as the wife of her twin sister's husband.***

The stage was set. Circumstances conspired with the modest little wren-like Drina to carry out her sister's wish without stepping over the line that she had drawn about her irreproachable morals. The husband was fooled. Adrienne and Drina themselves were fooled! But Destiny sat, grim and undeceived, and on the opening night of "The Broadway Bubble" set their false world crashing down about them.

The spectator is entirely oblivious of Corinne Griffith from the first flash to the final fade-out of this remarkable picture—one sees only magnificent Adrienne and modest Drina playing their game against Fate.

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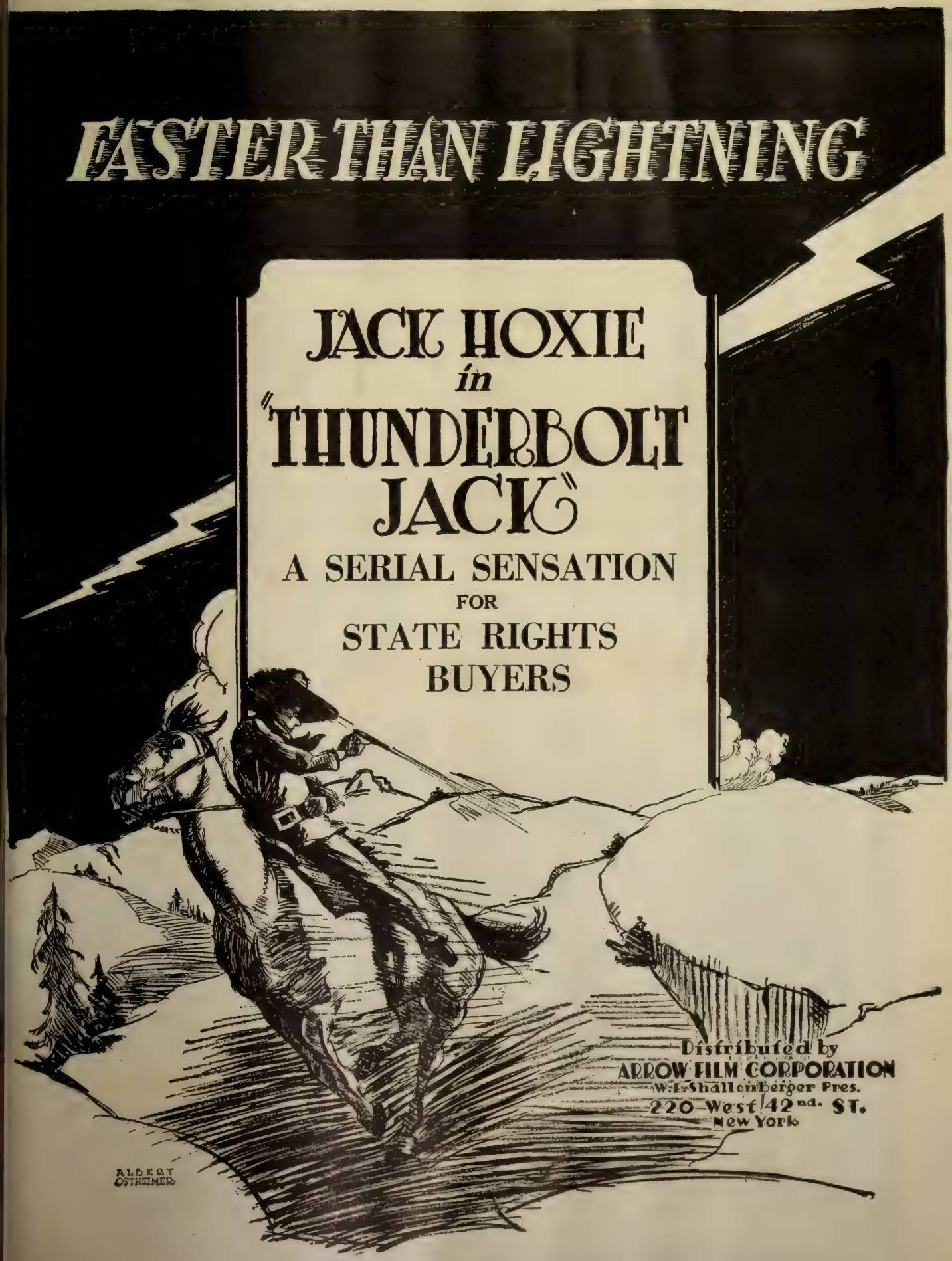
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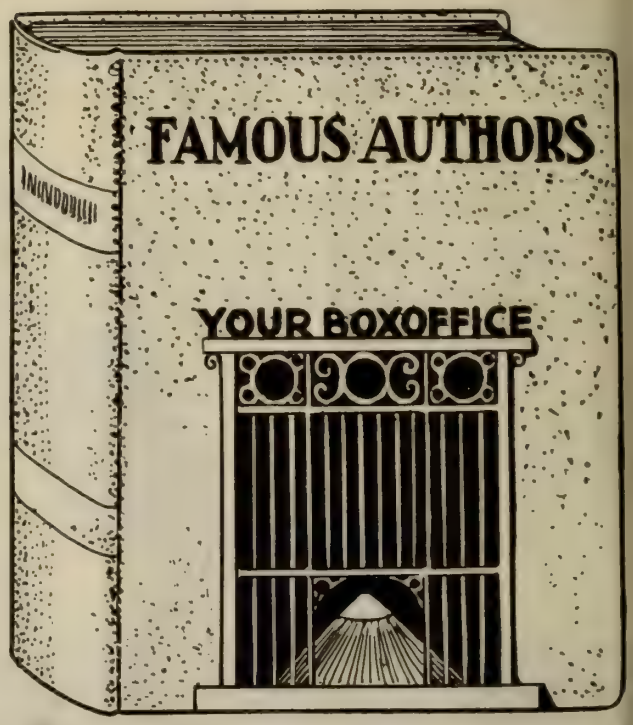

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Second—That the exhibitor shall exhibit each of these special feature productions in his theatre for.....days;

Third—That promptly after the completion of each day's exhibition the exhibitor shall pay as rental to the Realart Pictures Corporation the amount of money to which he considers the distributor to be honestly and fairly entitled.

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Fifth—The exhibitor will fully protect the prints and other property of the distributor while in his possession, returning or forwarding prints immediately after use in the same condition as when they were received, reasonable wear and tear due to the proper use thereof excepted.

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Seventh—It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

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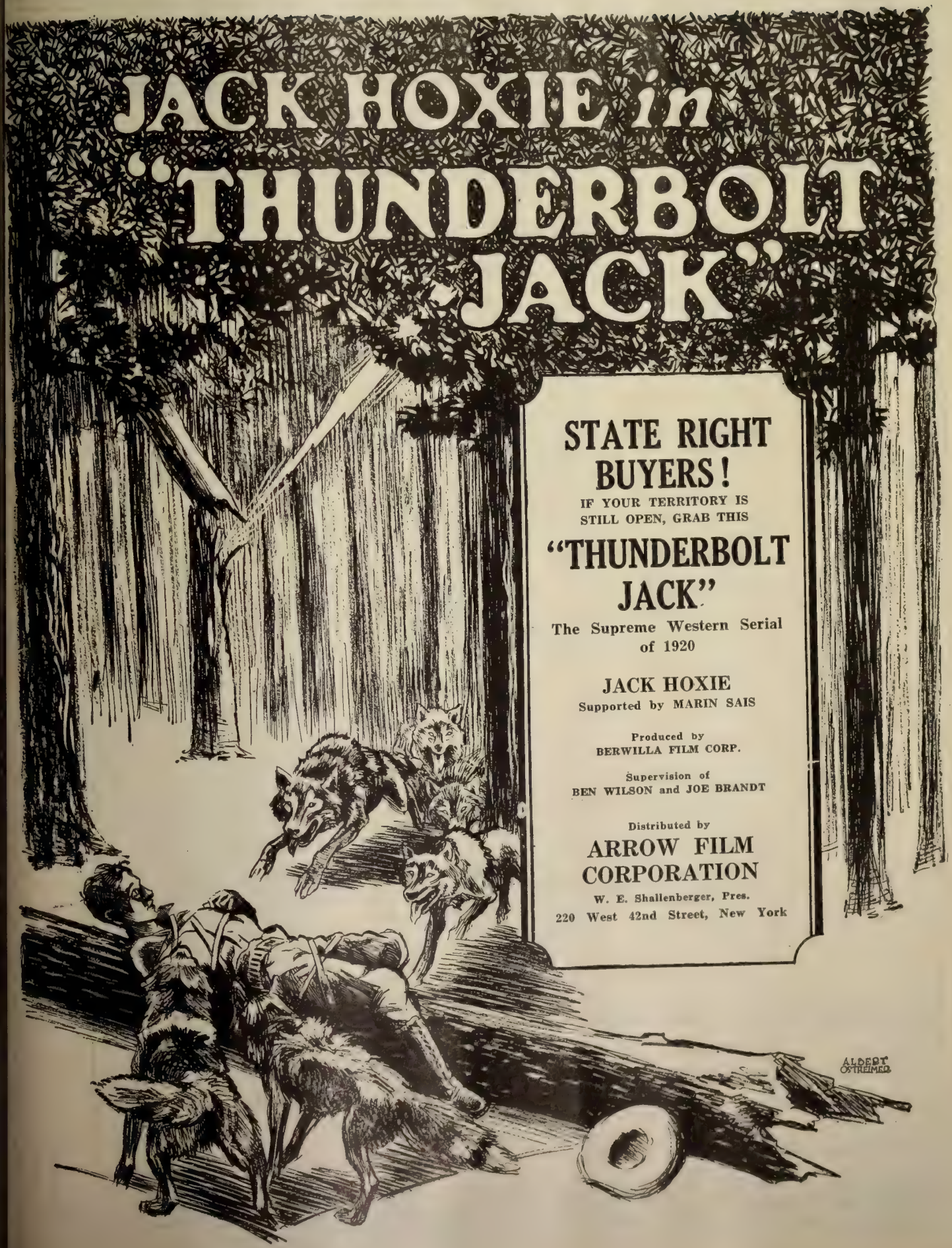
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INFORMATION

What Will Service Cost?

Singing and Musical Acts, Artists and Attractions

In the flood of inquiries received since we announced the opening of this Exchange, the above is the predominating question.

The answer is, for the average city and the average theatre, right around $250 per week, plus a fee of $10 per week for booking service.

The next question is, "What will I get?" It is a fair question, deserving a frank answer.

Holders of Manhattan Booking Exchange contracts will get a continuous booking of high class singers; singles, duos, trios and quartettes; of instrumental singles, duos, trios and quartettes; and of novelties, such as miniature jazz orchestra, etc. They will get this booking in full or split-week service, consistently and continuously, during the life of their contract.

And then the question: "How do I know you can furnish this service?"

Look us up; investigate us through this publication; through your film exchange, your bank, or any source you wish to use. You will find that we have the resources, the connections, the men of ability, and the knowledge essential to rendering this service. If we don't "deliver," we lose. Anyone can lose money—we expect to make it—for you as well as ourselves. That's our motive.

Exclusive franchises in each city—if you haven't filed your application may we suggest *immediate* action?

Do I Need This Service?

Do My Audiences Want Singing and Musical Acts, Artists, Attractions?

Maybe not—but there seems an overwhelming belief that you and they do. Let's see what it means:

This service means, under prevailing theatrical conditions, that the theatre with this service will be the musical center of the town; that it will be here that the "hit" songs will be heard first. Here will the concert artists sing; here will there be novelty.

Manhattan service is the best in the world of its kind—it has contracts already with the talent needed in this particular field; it is operated by experts in this type of work; men qualified to "deliver." No "opposition" can possibly compete with you in the standard of entertainment offered. A broad statement, but a true one. Time will prove it.

Are your audiences any different from others? The world loves music—rallies to song. Here in New York city, the outstanding successes in the motion picture world are the Rialto, Rivoli, Strand, and Capitol. Take a cue from them.

Perhaps you are playing to capacity now. Fine. But does it mean nothing to be the leader; to be the first to introduce the new thing? "Good will" is a fickle thing. Better keep it if you can. Let it always be said that your house is the leader.

Remember this—we don't want to serve you unless it means profit for you. Our contract is, we think, the fairest ever devised for theatrical bookings.

If you haven't applied for this service—a telegram is what the wise showman would send.

Is My House Properly Equipped?

How Much Stage Room, Lighting Equipment, Dressing Rooms, Etc., Needed?

Stage Room: Four feet into clear in front of screen is sufficient. If there are no "entrances" from the sides of stage to this space, our representative will show you how to arrange showings.

Lighting: You need a spotlight, usual house lights, and if possible a first border light and footlights should be arranged. You need the various colored mediums for the spot, and variously tinted lamps for border and foots. Again, our representative will give the necessary assistance and advice with respect to these items.

Dressing Rooms: You should have two; they should be clean, pleasant and tidy. Your artists will appreciate and work the better for pleasant surroundings. In fact, we do not care to book where we are not assured of such surroundings for them, and courteous, considerate treatment throughout engagements.

Orchestra: A piano alone, an organ alone, or up to any sized orchestra. But no matter how many or how few musicians, let them be *real* musicians. They will have real singers to play for, and just anybody that can play won't do. Whether you take this service or not—too much importance cannot be laid upon the necessity of having whatever music you offer, played right—not just pounded out.

On all questions of presentation you will find our representatives informed, ready to help, anxious to advise. They are qualified experts—that is why we have employed them. They are not anxious about the "next train out" until they have thoroughly done their job with you.

There has never been as complete a service scheme devised in this particular line—the live showman will recognize that—and will get his application for the service in to this office QUICK!

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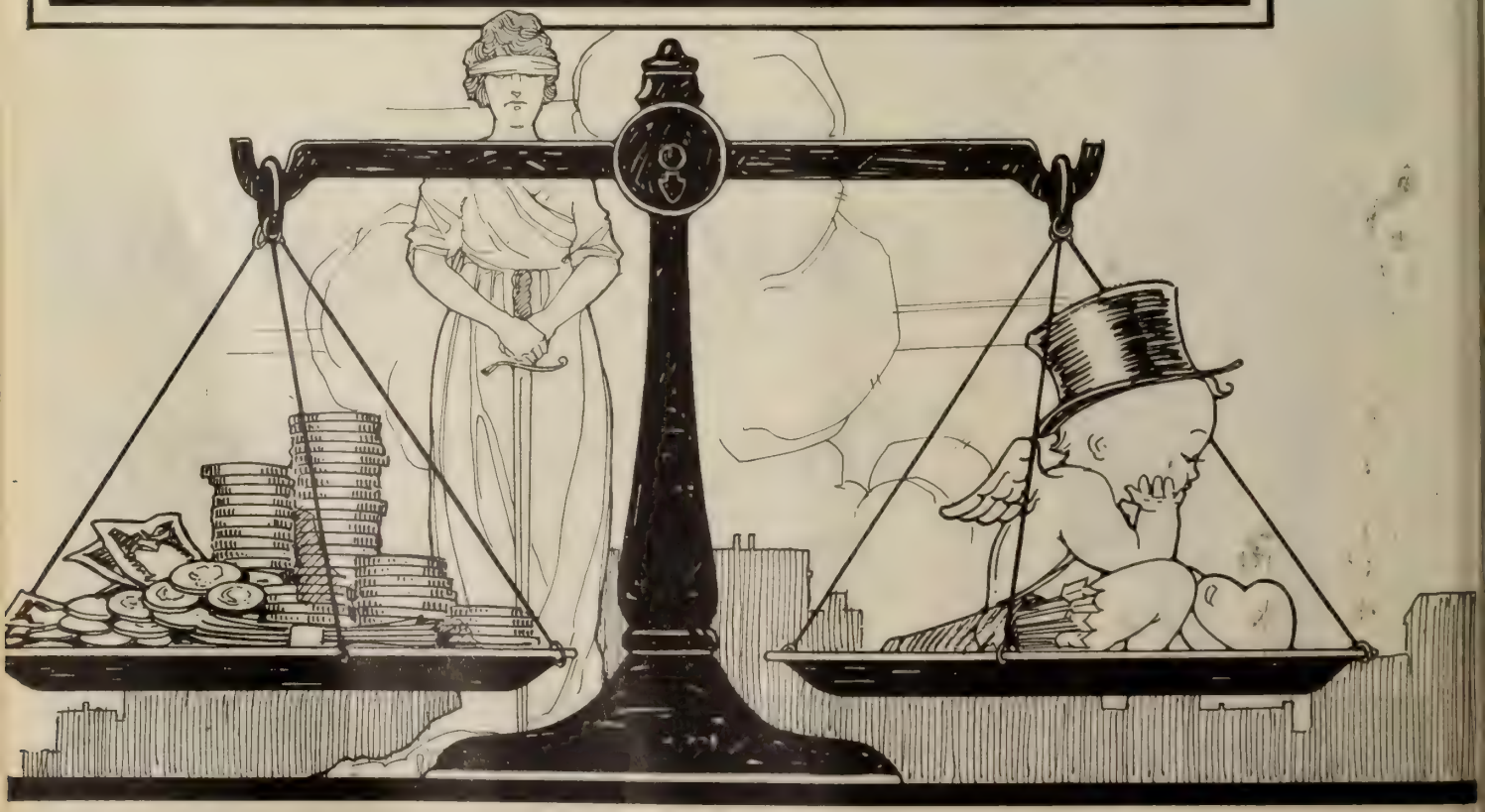

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"A FLIVVER WEDDING"

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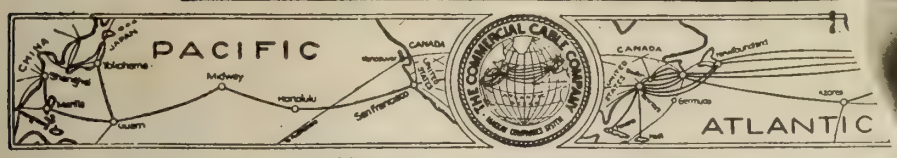

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CINEMA EDITOR LA NOCHE

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George Walsh

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A powerful and intensely human story of two men and two women, in which love and passion wage a desperate fight for the possession of an imprisoned soul.
In acting, in direction, in photography and in production, "Earthbound" stands out as the most remarkable achievement since the birth of the celluloid drama.
BASIL KING'S
'EARTHBOUND'
Directed by
T. HAYES HUNTER
PRODUCED BY
GOLDWYN PICTURES
CORPORATION

Newspapers, trade papers, pr

THE MORNING TELEGRAPH, WEDNESD

"EARTHBOUND" RUN IS EXTENDED BY GOLDWYN

Public Interest in Basil King Drama Causes Longer New York and Chicago Engagements.

SO great has been the sucess and public appreciation of "Earthbound," the screen version of Basil King's drama now running at the Astor and at the Playhouse, Chicago, that the engagement of the picture has been extended in both cities. "Earthbound" opened at the Astor on August 10 for what was originally scheduled to be a run of three weeks, but so wide has been the appeal of the picture the public has shown increasing interest during its metropolitan stay.

"Earthbound" is one of the finest contributions to the screen, and Samuel Goldwyn deserves not only the congratulations, but the support of the motion picture public for his foresight and courage in producing a picture so far out of the beaten track carrying as it does so true and fine a message. Whether one agrees with Mr King's theory or not it is beautiful and uplifting, and those who have the interests of the screen at heart feel that the subject is one that is befitting its dignity.

Not [illegible] is the theme of "Earthbound

CINCINNATI BILLBOARD AUG. 21. 1920

"EARTHBOUND"

Story by Basil King, directed by T. Hayes Hunter, Goldwyn picture. Shown at the Astor Theater August 10.

Reviewed by MARION RUSSELL

Story of Spiritualism poetically and reverently handled. "Earthbound" became the sensation of Broadway over night. Made a profound impression—causing people to think. Is daring, and will have tremendous effect on the future of picture building.

THE STORY IN SKELETON FORM

Three college chums write their own creed, which claims there is no sin, no God, no eternity, and every man for himself. During manhood's estate the two pals live their lives despite marriage obligations. But the third, Harvey Breck, achieves a more wholesome philosophy, and escapes the earthbound theories, believing more in the spiritual forces of right thinking and clean living. He cannot, however, convince his friends. Daisy, the voluptuous loving wife of Jim, makes violent love to the unwilling Dick, whose wife and child suffer mentally from neglect. Dick prepares to elope with his pal's wife, and Jim kills him on the stairs of their clubhouse. But Dick's spirit cannot rest—it is earthbound until his sins are forgiven. His spiritual presence is felt by every one concerned—even the dog [illegible] master's proximity—and not until [illegible] fesses in court her wanton-es[illegible] does the unhappy spirit—re[illegible] wife's forgiveness—take [illegible] earthly sphere and [illegible]

JOURNAL OF COMMERCE AUG. 12. 1920

EA[illegible]THBOUND" A NOVEL FILM

Picturization of Basil King's Story Shown at Astor Theatre.

"Earthbound," a photo-play by Basil King, produced by the Goldwyn Picture Corporation, is very likely to have an extended run at the Astor Theatre, where it has scored a substantial success.

Mr King's story deals with life beyond the grave. It is presented with dignity and intelligence. An outraged husband shoots down his best friend who has betrayed him. The ghost of the slain man starts to walk and appears in nearly every scene throughout the remaining five reels. The handling of this phase of the story is interesting, and some remarkable effects are produced by the cleverest sort of trick photography.

The dead man is made the hero by [illegible] author and [illegible]

N.Y. EVE. WORLD AUG. 12. 1920

"EARTHBOUND" GIVES MARVELS IN MOTION PHOTOGRAPHY ART.

In "Earthbound," Basil King's photo-drama of the unseen world, presented for the first time last night at the Astor Theatre, perfection in photography to date is seen. "Earthbound" is a story of progress—of the impulse inherited at birth and which never ceases to force one to go forward, no matter how hard one tries to linger, presented in a most picturesque manner by Samuel Goldwyn and Rex Beach. The photo-play was directed by T. Hayes Hunter and gives unusual opportunities for technique in motion pictures.

The drama is an absorbing one in which some excellent acting is seen. The creed of two Harvard men "No God, No Love No Future Life" serves to show that their ideas were faulty and that love is the predominating factor in life, for as one of the lines reads, "Love misused puts all creation wrong."

The return, in image, of "Dick" Desborough, played by Wyndham Standing, to guide his wife, child and friends, even the college chum who shot him, in the paths of love, is one of the inspiring parts of the picture. [illegible] Childers as "Dick's" wife, is [illegible] at her best, and Mahlon Hamilton as "Jim" Rittenshaw, and Flora [illegible] as his wife contribute large[illegible] [illegible] of the play. Law[illegible] [illegible] leading roles

Earthbound will h

ducers, exhibitors, the public

"EARTHBOUND" OPENS AT ASTOR

Basil King's New Photoplay Deals with Mundane Affair, Then Runs Into the Spiritual with Many Thrilling Scenes

"EARTHBOUND," a photoplay by Basil King, was presented at the Astor Theatre last evening, where it will remain the attraction for an extended run. Samuel Goldwyn and Rex Beach sponsor its production, and T. Hayes Hunter, in association with the author, is responsible for the direction. The picture is distinctly one of the big achievements of the year in films, ranking with "The Miracle Man" for its dignified treatment of the spiritual, with "Behind the Door" for its dramatic tensity, with "Broken Blossoms" for its [illegible] appeal, and with "Humoresque" for its story, atmosphere and the skill of its players.

Simply, "Earthbound" is the tale of two [illegible] and two husbands, a [illegible]

N. Y. AMERICAN
AUG. 12, 1920

"EARTHBOUND" IS SEEN AT ASTOR

Nine times out of ten, when a viewer has had the excellence of a production dinned in his ears, he goes to the theatre doomed to disappointment. An entertainment seldom measures up to the standard its enthusiastic advocates have asserted it has attained. "Earthbound," which opened at the Astor Tuesday night, is one of the exceptions and one of the few pictures that lives up to the reputation bestowed upon it from its birth.

Basically, "Earthbound" had a reason for its being. Basil King, its author, built it around one of the oldest thoughts in the world, an idea that had its origin in the time of Aristotle, during the early Greek period—namely, that a soul could not move onward unless it was freed from all earthly chains. Mr. King's story carried with it a tremendous theme, and because he stood entirely on his rights and insisted his novel should not be shorn of its heritage, it reaches the screen as virile as the fiction version.

Probably "Earthbound" would have been just an ordinary motion picture if it had been put into the simplified screen edition which many directors feel it incumbent upon [illegible] to produce

MORNING TELEGRAPH
AUG. 12, 1920

Screen

Astor

"Earthbound"

As was due to happen sooner or later, the movie has at last come to grips with the spirit world, or vice versa, as the case may be. At the Astor Theatre one may now see the contretemps in "Earthbound," a filming by Goldwyn of Basil King's convictions that travellers do return from that unknown bourne, and that it is not so unknown as the poet would have us believe. It is a dignified treatment of a timely subject. Its timeliness has, one is convinced, been recognized by its sponsors of the screen, and is emphasized by Sir Arthur Conan Doyle's announcement, hardly forty-eight hours old, that he saw and communicated with many of his dead relatives.

"Earthbound" is essentially and avowedly a play built round an idea, with two or three allied ideas tagging along which tend to make Mr King's psychology slightly turgid. In the first place, there is the basic thesis that until a spirit has atoned, through love properly directed, for his wrongs on earth, he, or it, cannot pass on to eternity. If we are to believe Mr King this world is a purgatory filled with wraiths expiating their sins.

In order to project the foundation theme, Mr. King's ghost must communicate with the living, and not only communicate with them, but influence them for good, get an unsullied love [illegible]

N. Y. EVE. POST
AUG. 21, 1920.

Replete With Thrills and With Ghost, 'Earthbound' Is Started on Run at the Astor.

Replete with thrills, and with a disembodied spirit stalking through at least half of it, "Earthbound," the Goldwyn Picture Corporation's production of Basil King's story dealing with life beyond the grave, received its first presentation last night at the Astor Theatre.

No pains were spared to make the production entirely satisfying to the most exacting researcher into matters psychical, a well designed musical programme and sepulchral hangings, through which dim lights gleamed wanly, effective stage lighting and fine acting combining in an atmosphere that was at times slightly hair-raising.

The programme, which couples the name of Rex Beach with that of Samuel Goldwyn in the production, says that "Earthbound" is "a tale of progress—of the impulse you inherited at your birth and which never ceases to force you to go forward, no matter how hard you try to linger where you are." This general text is elaborated upon throughout the picture by a plentiful sprinkling of very moral maxims, quotations from the daily remarks of a very moral, deep thinking young man in the story, Harvey Breck, for which role Lawson Butt is most appropriately cast. With his benign, [illegible]

N. Y. SUN
AUG. 12, 1920

d you Spellbound

The New York American says:

"Earthbound" is one of the big achievements of the year in films, ranking with "The Miracle Man" for its dignified treatment of the spiritual, with "Behind the Door" for its dramatic tensity, with "Broken Blossoms" for its heart appeal, and with "Humoresque" for its story, atmosphere and the skill of its players

—*Issue of August 12th*

Earthbound will hold you **Spellbound**

No better character acting than that of Will Rogers as "Honest Hutch" has been seen since Joseph Jefferson's "Rip Van Winkle."

Intensely human, irresistibly humorous—he has a part that reveals to the fullest extent his remarkable ability to make a character of fiction live upon the screen.

Discerning critics who saw the picture at the Capitol declare it to be the best Will Rogers has done.

"I don't know about the foreign heathen, but this ought to make the natives around here sit up and take notice."

Goldwyn

presents

WILL ROGERS

in

Honest Hutch

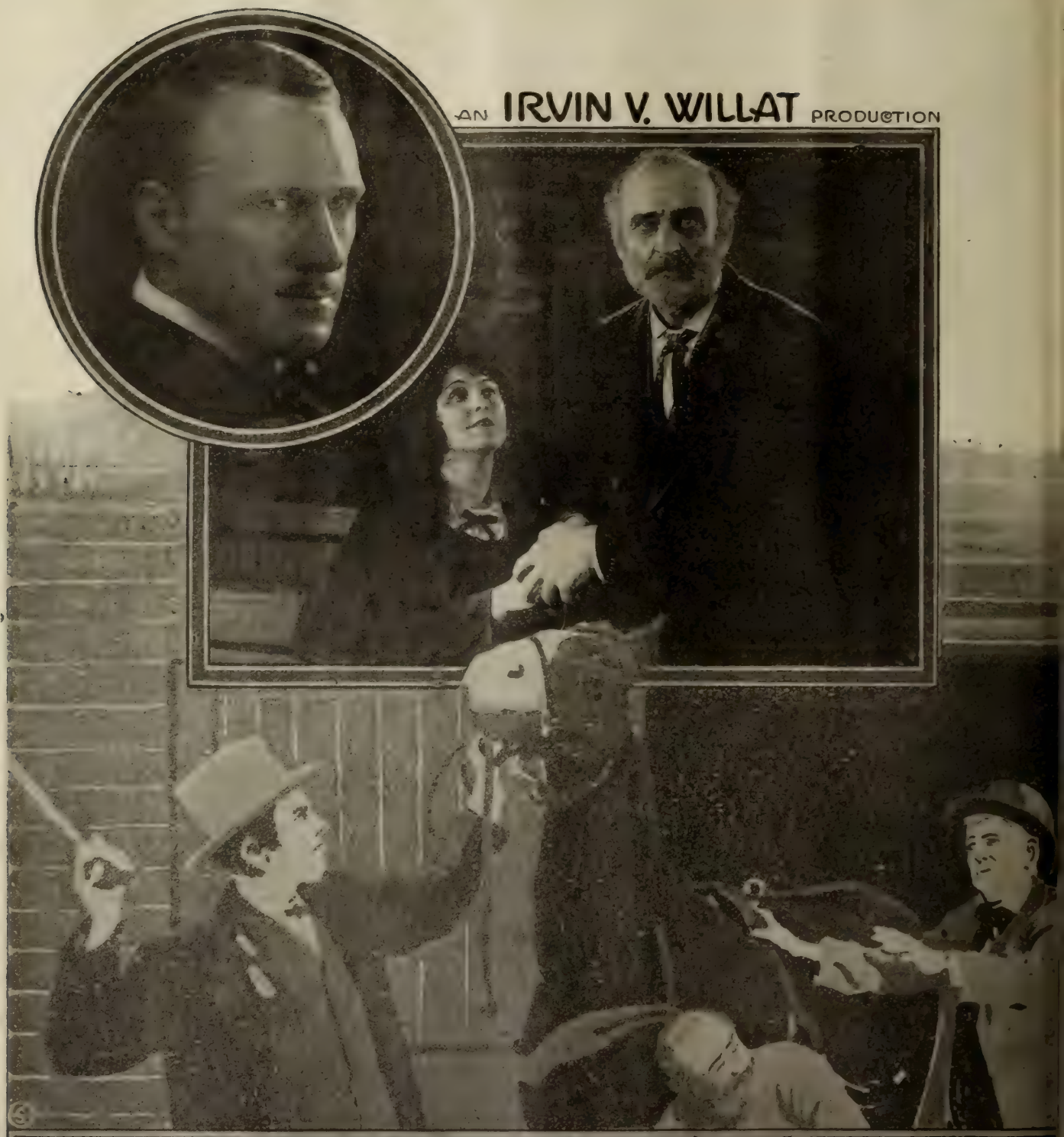
Adapted from the story "Old Hutch Lives Up To It"

by

Garret Smith

Directed by

Clarence Badger



The tear is never far removed from the smile in the strong, simple drama which is builded about the lives of "folks you know". Produced with all the superb artistry of Irving V. Willat—the man who gave the screen "Behind The Door" and "Below The Surface"—"Down Home" will be acclaimed by your audiences as foremost among the worth-while productions of this or any other season.

"DOWN HOME"

FROM THE WELL KNOWN BOOK "DABNEY TODD" by F·N·WESTCOTT.

WILLAT PRODUCTIONS INC.
C·A·WILLAT, PRES.

Inlaid in this picture like a choice bit of mosaic is a revival scene which will stir the fountains of pity in every heart, and there is achieved the most moving of all spectacles—the breaking of light in a human soul too long shrouded in darkness.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ROBERT BRUNTON PRESENTS

J. WARREN KERRIGAN

AND HIS OWN COMPANY

in "The HOUSE of WHISPERS"

BY WILLIAM JOHNSTON

Directed by

ERNEST C. WARDE

A popular star in a powerful picture, splendidly produced.

"The House of Whispers" furnishes Kerrigan with the best vehicle he has ever had.

William P. Sheridan, a world-famous detective, who was for twenty-three years in charge of the Bureau of Identification of the New York Police Department, says:

"Experienced detective though I am, accustomed to unraveling complicated plots, I must say that "The House of Whispers" had me baffled right up to the very last few feet of film. It is without a doubt the greatest picture of its kind I have ever seen."

Your patrons will agree with Mr. Sheridan.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchange, Incorporated

Now Ready

Announcement of Releasing arrangement will be made in an early issue of this publication

The FANARK Corporation presents

The Crimson Cross

Story and Scenario by
N. BREWSTER MORSE.
Directed by GEORGE EVERETT

A powerful human drama of mystery, thrills and romance.

A Picture for every man, woman and child in America with an all star cast including:
EDWARD LANGFORD, MARIAN SWAYNE, VAN DYKE BROOKS, EULALIA JENSEN, WILLIAM E. HALLMAN, AUGUSTUS PHILLIPS *and* ARCHIE CLARK.

The Fanark Corporation

D. J. H. LEVETT, *President*
40 West 32nd Street,
New York.

Watterson R. Rothacker,
Rothacker Film Mfg. Company.
1339 Diversey Parkway,
Chicago, Ill.

Dear Mr. Rothacker:

This exchange and the exhibitors with whom we do business are well satisfied with the quality of your prints. Perhaps the nicest thing we can say is—"we have no complaints."

We have always received excellent service and the fullest co-operation.

With kindest personal regards,

Yours very truly,

FIRST NATIONAL FILM EXCHANGE of Michigan
(Signed) HARRY SCOTT, Manager.

ROTHACKER FILM MFG. COMPANY,
1339-51 Diversey Parkway,
Chicago, Ill.

Gentlemen:

May I take the liberty of expressing my appreciation of the wonderful service you have been rendering Associated First National franchise owners in the matter of prints, not only as to delivery but as to quality. I have never seen better photography in the history of the motion picture business, nor have I ever had service equal to that supplied to my exchange by your company.

I assure you that it is greatly appreciated and sincerely hope that your business will continue to be a huge success.

Yours very truly,

(Signed) J. H. Kunsky.

JOHN H. KUNSKY
President and Managing Director

John H. Kunsky, Incorporated
The Madison Theatre Company
The Adams Theatre Company
The Columbia Theatre, Inc.
The Liberty Theatre, Inc.
The Alhambra Theatre, Inc.
The Strand Theatre, Inc.
The Garden Theatre, Inc.
The Madison Realty Company
The Madison Film Exchange
The First National Exhibitors Circuit, Inc.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Established 1910

J. A. Dundas, Mgr., The Strand,
Sioux Falls, So. Dakota.

"I feel more and more satisfied and pleased with the fact that I am a First National Franchise holder, and am convinced that we have the only selling plan that is fair to all."
And That's a Reason Why

There'll be a Franchise gwhere

Should a Woman Tell Her Husband Her Past?

This one didn't, and then he found out. What do you think happened?

That's one of the tremendous problems of every-day life that makes this picture of exceptional interest to women. It throbs with the realities of the present day.

And you will find that the majority of your patrons are already interested through reading the story in the Pictorial Review.

Louis B. Mayer presents

Anita Stewart

in

"Harriet and the Piper"

By Kathleen Norris

Screen Version by Monte M. Katterjohn

Directed by Bertram Bracken

FIRST NATIONAL PICTURES

A First National Attraction

Rothacker Prints

G. I. Wright, Dunfield's Star Theatre, Colusa, Calif.—

"The franchise is, in my estimation, the best thing for the exhibitor, producer and star. The franchise means success."
That's Another Reason Why

There'll be a Franchise everywhere

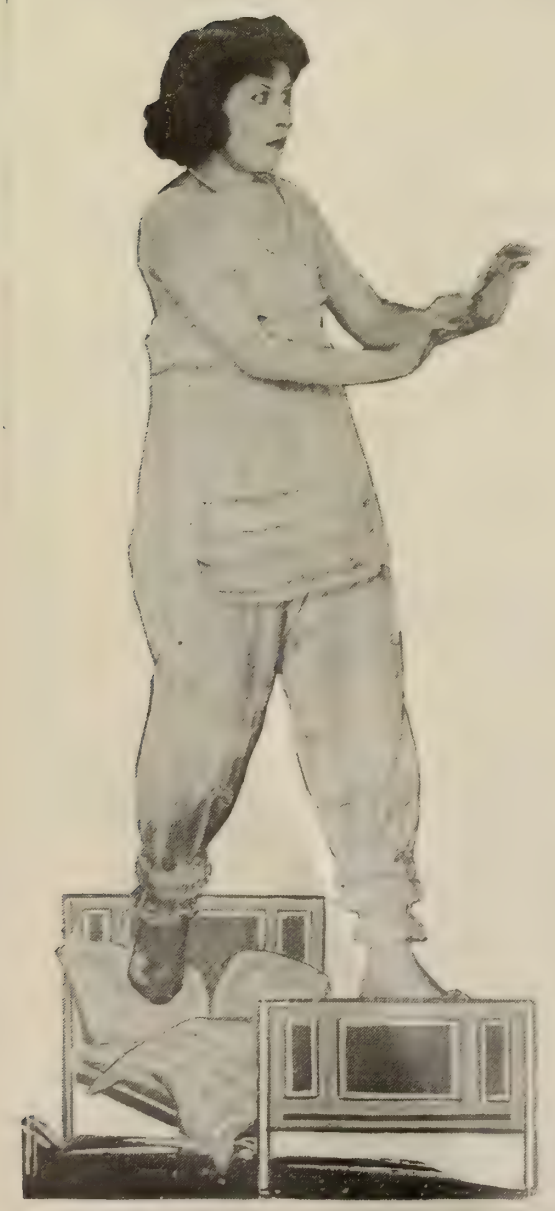
Even the Springs

Carter DeHaven Productions Pres

Mr. and Mrs.

Carter

in "Twin



The De Havens' First
Independent Production
For First National

From the play by
Margaret Mayo and Salisbury Field

Directed by
Lloyd Ingraham

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue New York City

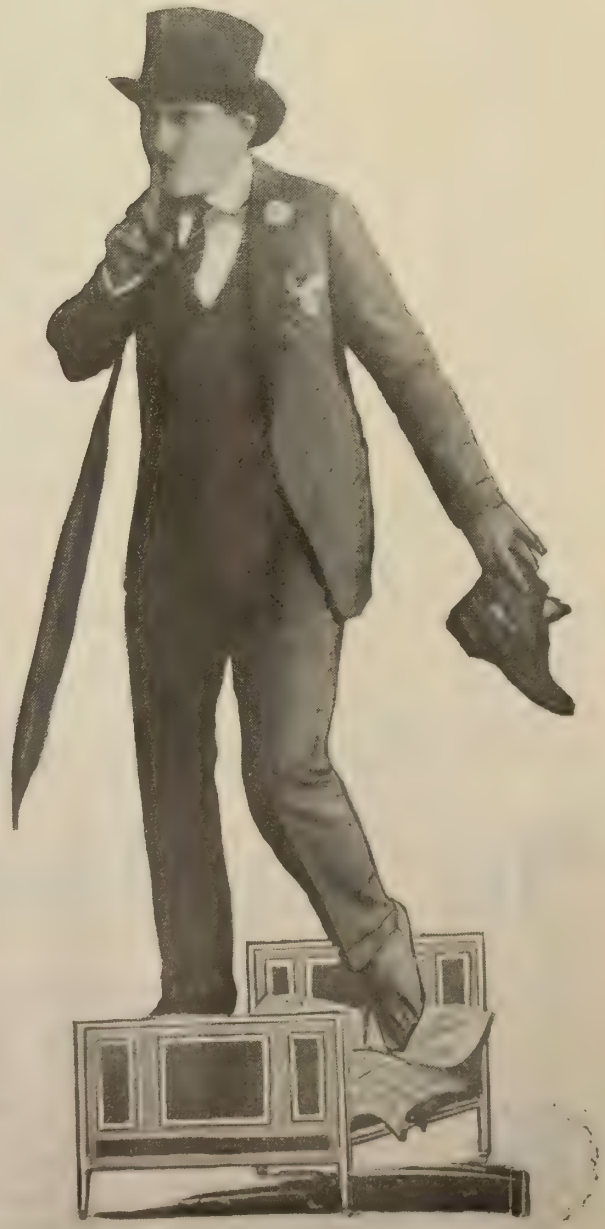
G. D. Cooley, Strand Amusement Co., Tampa, Fla.—

"I consider a First National Franchise a great asset to my heatre. It assures me first-class productions at a fair price, nd I know of no better insurance to the independent xhibitor." That's Another Reason Why

There'll be a Franchise everywhere

queak with Laughter

DeHaven "Beds"



Oh, But It's Peppy And Full of Spice!

There's a mix-up in Beds and Boudoirs that'll make their ears tingle.

But so naive, so delicate, it will tickle the most fastidious.

And what a bunch of laughs. Never have there been so many laughs, nor such hearty ones crammed into one picture.

They'll laugh from the word Go! They'll laugh till their sides ache and the tears come! And they'll keep on chuckling all the way out!

We've Heard 'Em!

E. S. Walker, Orpheum Theatre,
Sault Ste. Marie, Ont.—

"I have been playing First National ever since the service came to Canada, and have been much pleased. I feel that the franchise protects me against competition. I recommend this franchise to every exhibitor." That's Another Reason Why.

There'll be a Franchise everywhere

"Intense Drama With a Punch!"

Detroit Free Press

STRONG APPEAL FROM START TO FINISH

"Allan Dwan's production of William Allen White's epic of life, 'In the Heart of a Fool,' is the chief attraction at the Madison the current week. It is a melodramatic sort of story, with a punch and an appeal from start to finish.

"In the telling, William Allen White has presented an intensely dramatic story, which, in its adaptation to the screen, has been worked out with an intelligent understanding of the requirements of a screen play. In the cast are several players of distinction, among them James Kirkwood, Anna Q. Nilsson, Mary Thurman, Philo McCullough, Tom Van Dorn and John Burton."—*Detroit Free Press.*

INTERESTING, LOGICAL, CONVINCING

"A tangled skein—the threads of the lives of many folks curiously tangled and then patiently unraveled by fate—'In the Heart of a Fool' is a well-done dramatization of William Allen White's fine novel. Dominating the double theme of love and ambition is the character of Tom Van Dorn, to whom women are the wine of life and whose sole thrill is 'the chase.' The story revolves around him, the havoc he creates—he and 'the woman,' played by Anna Q. Nilsson, who makes a temptress bewilderingly real. The reflex of their mischief on the lives of the real lovers is the basic theme, and it is handled with great skill. As a play, 'In the Heart of a Fool' is very good. It is interesting, logical and convincing. It retains the human touch of the novel to a high degree."—*Detroit Journal.*

Speaking of

Mayflower Photoplay Corporation's

presentation of

An Allan Dwan Production

"In the Heart of a Fool"

A stirring special from the Epic drama of American life by William Allen White

Directed by Allan Dwan

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue New York City

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

OCTOBER 16
1 9 2 0

By Word of Mouth

GREAT as is the motion picture industry it will not take its proper place in the world unless it can command the respect of the public. The finances of this industry have grown stable with its advancement because with enormous investment comes responsibility. But the personal side of pictures, in so far as the general public is concerned, calls for an immediate and a wide-spread movement among all those interested in its welfare to the end that players and officials, directors and employes, scenario writers, advertising and publicity men, and all those who have to do with the activities of motion pictures should be spoken fair before the world.

The speaking drama in its early days came into disrepute because of wide-spread gossip and the retailing of scandal concerning its personnel. Motion pictures have similarly suffered despite the fact that man for man, woman for woman, it is as clean and as fine as any great business on earth.

The petty retailing of so-called spicy stories of the private lives, particularly of the stars, have become so common that they are encountered in the drawing room, over the tea table and wherever persons are socially gathered together.

A very large percentage of this scandalous gossip is without the least foundation in truth. Men eminent in our business have been credited with immoralities of which they never dreamed. Distinguished artists who appear upon the screen are made the subject of unprintable conversation, which in very large measure is wholly false and thoroughly despicable.

I, therefore, invite the co-operation of every element of the motion picture industry to begin upon the silencing of scandalmongers. Wherever those of our business are referred to improperly let our voices be raised in reproof. Let each of us make a compact with himself and with each other to stem the tide which is doing wide-spread and incalculable harm to the thing which we have closest at heart.

It is with no idea of delivering a sermon that these words are set down. Rather is it the intention to save ourselves from harmful attack and continual pursuit of the profesisonal reformers who seize upon all things that will help to substantiate their claim that moving pictures and all who have to do with them are born of the devil and flourishing in sin.

The resopnsibility for setting in motion a first-class, two-fisted, downright warfare upon all who speak us ill rests with every man and with every woman who is even remotely associated with the screen.

By moving pictures we live and thrive. By the reputation of those engaged in the business we are respected or discounted.

Our business is a mingling of art, power, influence and money and in its best light no finer profession exists in the world today.

Therefore, let us make our business respected. Let us insist that the public cease to scorn us and our people, and let the practical warfare begin today.

Arthur James

Illinois Exhibitors Alliance Smites Rembusch and Wants a Gagged Press

Denouncement Committee in Full Swing

SITTING in solemn session with its sense of humor stored away in the ice box, the Illinois Exhibitors' Alliance stepped back into the dark ages on September 29 and came out for censorship of the press. Because Moving Picture World after giving years of support to exhibitors and exhibitors' organizations, had the audacity to print the news of the Frank Rembusch wordy wallop at Sydney Cohen, the Exhibitors' Alliance without the suggestion of a smile denounced an open forum in the following sad words:

"WHEREAS, an attack has been made on the integrity of our national President, Sydney S. Cohen, by one Frank Rembusch, in which false and libelous charges are made against the National President, and

"WHEREAS, the Motion Picture News and the Moving Picture World printed these false and malicious statements in full,

"NOW THEREFORE BE IT RESOLVED, that the exhibitors of the State of Illinois, in convention assembled at Springfield, on this, the twenty-eighth day of September, 1920, do hereby denounce the action of the said Rembusch as disloyal and slanderous.

"RESOLVED, that this convention denounce also the two publications, i. e., the Moving Picture World and the Motion Picture News which have opened their columns to these defamatory and lying statements.

"FURTHER RESOLVED, that the Secretary of this convention be, and he hereby is, instructed to send a certified copy of this preamble and resolutions to our National President, Sydney S. Cohen, and to notify the "Moving Picture World" and the "Motion Picture News" of the action of this convention."

Moving Picture World has devoted miles of space to Mr. Cohen and think well of him and his works. His activities and usefulness have been fully set forth and Moving Picture World believes Mr. Cohen will bear witness to this fact.

Mr. Rembusch, who is always interesting and sometimes amusing, waded into Mr. Cohen and his associates and even though Moving Picture World gave a humorous treatment to the said Rembusch wallops, it nevertheless printed the news.

This habit of printing the news has so firm a hold on the editorial mind of this publication that denouncement or no denouncement the open forum will be continued. When our art-industry-business falls into that pitiable plight where it cannot give and take, the era is worthy of attention.

Mr. Cohen has refrained from so much as mentioning the subject to Moving Picture World because, we doubt not, he is too good a sportsman to mind the buffets of the fray.

We do not believe Mr. Cohen believes in a gagged press and regret that his friends, and we think also our friends, should take an attitude so untenable in fairness and open mindedness.

Come, come, gentlemen, think it over and then never do it again!

Woman Defends Canada's Stand on Films

St. Johns, N. B., October 1.

Editor Moving Picture World:

HAVING just read an article by E. O'Grady Bruen in your recent issue, there are a few things which may be said from a Canadian point of view, and because of the fairness of the American people, your readers will want to hear both sides of the question.

It is true that there is a strong movement on foot against moving pictures made in America, and when it is remembered that the motion picture screen is one of the greatest educators of the people, can it be wondered that patriotic Canadians do not want entirely American ideals taught to British people. Remember, please, the recent movement in the United States to Americanize the people, and ask yourselves if the position were reversed would your audience stand for the Canadian flag waved before their eyes constantly and Canadians made the heroes of every story?

Even when the scenes are laid in England, Scotland or Ireland, your producers do not take the trouble to follow the customs of the country, and we have titled persons addressed wrongly in a way that is ridiculous to British eyes. Of late years soldiers in the American pictures have recovered from the habit they had of saluting with their hats on, which appeared simply ludicrous to British eyes. It is not according to army regulations, as the smallest boy in the audience knew from his Boy Scout training.

The same is true of a number of films picturized from British authors where details are not carefully looked after and the men held their cups of tea as if they expected them to bite.

The weeklies have been severely criticised in Canada for the number of strictly American views which have been shown, and at the time of the war, before America took her share in the world struggle, feeling ran high and many scenes had to be omitted, as the audiences would not stand for them. Today we have a number of purely Canadian weeklies, and to their credit several American producers are putting out Canadian editions of their news pictures which are meeting with approbation. Pathe and Fox have excellent pictorial newspapers for Canadian consumption and there are others, I understand.

As Mr. Bruen has mentioned several pictures by name, I may be pardoned if I criticise an American one, Cecil DeMille's "Why Change Your Wife?" That is the style of picture Canadians are fighting against—a series of dressing room scenes, with half-clothed women, an intimate bedroom scene, divorce made easy, a fight between two women and an ending in which there was no moral except the degredation of the wife. If that is a typical American picture, it is easy to understand why the Imperial Order Daughters of the Empire, the National Council of Women of Canada and hundreds of patriotic and welfare organizations are working for better films and for Canadian ones to instigate Canadian ideals.

As to the contention that suitable pictures cannot be procured, this is not entirely true, as this year the Anglo-Canadian Motor Picture Company was formed with head offices in Montreal. A number of excellent films can be bought from them with more to come if sufficient encouragement is given the venture. Canadian companies are being formed, as well.

There is no prejudice against American pictures as such, but even your own press deplores the uncleanness of many of the products of the studios, and it is time for people of both countries to take a stand against the inculcation of wrong ideals by means of the screen, whose value as an educator cannot be overestimated.

Mr. Bruen's remark regarding the small amount of advertising given in the newspapers of Canada is true in the main, but it also is true that even advertising, while it will put over many a film and should be most widely circulated, cannot bring a return if the goods are not delivered according to the promise.

Give us clean American pictures and patronize our Canadian ones, remembering that our national feelings must not be offended, and we Canadians will never discriminate against American film.

Yours truly,

Alice L. Fairweather.

Illinois Exhibitors Are Fast Workers; Convention Accomplishes Much Business

ON Wednesday morning, September 29, a session of the executive committee of the Illinois Exhibitors' Alliance was held in the Hotel St. Nicholas, Springfield, Ill., to draw up a plan of procedure for the business of the convention. The session lasted throughout the forenoon. The members of the committee were Joseph Hopp, chairman; Charles Lamb, Dee Robinson, W. D. Burford, Fred W. Hartman, William Cadoret, Henry Von Meeteren, Charles W. Law and Harry Koffman.

The convention opened at 1 p. m., President Joseph Hopp presiding. W. D. Burford, the national executive committee member for the Illinois zone, who had attended the Indianapolis convention held on September 27, was on hand to participate in his home state convention.

Chairman Hopp named the following committee:

Registration and credentials: Chairman, Fred Hartman, Chicago; W. W. Watts, Springfield; J. J. Rubens, Aurora; Hy Von Meeteren, Chicago; Ben Uran, Mattoon; Lewis Landau, Granite City; W. M. McConnell, Quincy; A. W. Barth, Carbondale, and Harry Koofman, Chicago.

Committee on resolutions: Chairman, Charles Lamb, Rockford; W. D. Burford, Aurora; Dee Robinson, Peoria; William Cadoret, Kankakee; M. M. Rubens, Joliet; Charles J. Law, Pana; H. E. Nelson, Quincy; J. F. Dittman, Freeport; A. Warmbold, LaSalle, and Joseph Hopp, Chicago.

Confidence in President

Chairman Hopp asked Mr. Burford, chairman of the resolutions committee, to make a report, and he read in order the resolutions which follow, each being recommended by the resolutions committee and discussed and passed by the convention after its reading, or referred back to the committee for amendment.

Whereas, The Illinois exhibitors, in convention at Springfield, have been informed of the events at Cleveland which have led to the formation of a national body of exhibitors, now known as the Motion Picture Theatre Owners of America, and

Whereas, This convention approves of the plans and purposes of the Motion Picture Theatre Owners of America as expressed in the acts and resolutions of the said Cleveland convention, and

Whereas, We have full confidence in the ability and integrity of the officials elected at said convention; therefore be it resolved that the Illinois exhibitors declare their allegiance to the said Motion Picture Theatre Owners of America. Carried unanimously.

Resolution No. 2 is printed on the opposite page.

Mr. Von Meeteren of Chicago moved the adoption of the resolution. The motion was seconded, the question was put by Chairman Hopp and the resolution was unanimously adopted.

Discuss Stars and Contracts

Resolution No. 3 urged the drafting of equitable contracts and their acceptance by producers and distributors. The form would be uniform.

Resolution No. 4 protested against the activities of F. I. L. M. clubs.

Resolution No. 5 expressed unalterable opposition to censorship.

Resolution No. 6 opposed advance payments.

Resolution No. 7 discountenances the practice of inducing stars to break existing contracts.

A. Siegfried of Decatur asked information regarding this resolution.

Mr. Burford replied as follows: "I had a long talk with Adolph Zukor. I put the proposition up to him because I have seen in the last few years every time a star breaks a contract, the price goes up. You all know what happened when Anita Stewart left Vitagraph. I am not speaking of a star completing his or her contract and going with another company, as it would be a mighty poor policy to throttle the ambition of any star in this way. This aims at the practice of taking away a star or inducing a star to jump a contract by offering a higher salary.

Mr. Zukor Favored It

"Mr. Zukor said that this is the most constructive proposition that ever emanated from any exhibitors' association. He got the financial angle at once. He said if the exhibitors get behind a proposition of that kind it would make the stars respect their contracts. Now when a promoter sees a star coming up who is signed for five or more pictures, he will go to that star and say: 'If you will break your contract and go over with me, I will make you a million dollars a year.' Now if the exhibitors would discountenance such a practice—and you all know how we can discountenance that practice—it would make that fellow think twice before he tried to get a star to break a contract."

The resolution was adopted unanimously, like those preceding it.

Resolution No. 8 condemned producers and distributors who may be acquiring theatres in competition with exhibitors.

A. W. Barth of Carbondale said he would like to have the opinion of the president on this resolution. President Hopp referred the matter to Mr. Burford, who spoke as follows:

The Talk With Mr. Zukor

"I was called to New York on August 8 or 9 on a committee of nine. We met with Mr. Zukor every day for four or five days, and fought some pretty hot battles. It was during the hot weather, too. We found Mr. Zukor a very broad-minded man and he impressed the committee very favorably.

"We told Mr. Zukor what Mr. Black was doing in the New England States, also about Mr. Lynch in the Southern States. Mr. Zukor told us that many abuses were perpetrated in the name of the Famous Players-Lasky organization of which he was utterly ignorant. He also told us that what we told him had opened his eyes. Many times he could hardly believe his ears, but we had our stories backed up with sworn statements and affidavits—unimpeachable evidence.

"Mr. Zukor has entered into an agreement with us that he will not build a theatre or go into competition with an individual theatre in any place in the United States where he is able to get 'adequate' representation—he wanted to put it that way, but we wouldn't stand for the use of the word 'adequate,' so the agreement reads 'just and proportionate representation.'

Illustrates the Arrangement

"Our arrangement with him is this: Take a town that is called a closed town. I might illustrate by my home city of Aurora. Suppose Mr. Zukor can't get representation there and would start activities toward the construction of a theatre. The exhibitor files a complaint with the president of the National Theatre Owners' organization, Mr. Cohen. Upon receiving such report or complaint, Mr. Cohen will take the matter up with Mr. Zukor, who has appointed a committee of three to act for him. This committee is composed of his son, Mr. Salisbury and a third gentleman, whose name I do not recall, but who is not a moving picture man. He came from the National Cash Register Company and is a very high class man.

"These three men will meet with our committee and try to get the exhibitor and Mr. Zukor together. If the Zukor committee finds that the exhibitor is deliberately keeping out Mr. Zukor, and we find that he is not shooting

straight, then the organization would not feel that the construction of a theatre was a violation of the agreement with us."

After further discussion, on the motion of Sam Katz resolution No. 8 was referred back to the resolutions committee for further conference.

Hopp Talks on Censorship

At this juncture, Chairman Hopp happily varied the business of the convention by referring to the censorship resolution which had been passed. He referred to the fight that had been made against the state censorship bill last year introduced at Springfield, and named several of the legislators who had strongly supported exhibitors against the censorship bill.

State Senator Walter I. Manny, of Mt. Sterling was one of the strong supporters of the exhibitors on that occasion, and Senator Dietrich, his opponent, now contending for re-election to the state senate from the same district, vigorously championed the state censorship bill. Senator Manny is now running again for senator of his district against former Representative Dietrich, who fought strongly for the censorship bill last year in the lower house, and Mr. Hopp announced to the convention that Senator Manny was in the hall and he introduced him to the convention.

Senator Manny made a happy speech and was roundly applauded.

Should Not Help Politician

In the course of this speech he said. "There isn't any reason on earth why we should build up a system that will enable the political parasite to feed off the motion picture industry. (Applause.) We already have a national board of censorship, wholly voluntary, but it gives us all the protection necessary and all that the people of the state of Illinois needs.

"To assist your legislative committee and officers, some gentlemen came on from New York last year to give the legislature information which they had been acquiring for some time past. This happened in the lower house, not in the senate, I am glad to say. These gentlemen were not allowed to be heard, for just as soon as they started any argument the members turned loose on them and started to heckle them. It was a dirty and infamous purpose, but suffice it to say that that purpose was defeated and the bill was lost."

Used Exhibitor Money Only

Chairman Hopp next introduced Sam I. Berman, who had come on as the business representative of President Cohen to address the convention. In the course of a most interesting and much applauded speech he dwelt for some time on the subject of organization and what had been accomplished in this direction by exhibitors in the last ten years.

"In our many fights in New York state, at no time did we ask the manufacturer or the distributor for one penny. Every fight that we conducted in New York State was with exhibitors' money. Not one penny from the other end of the game.

"Mr. Fox came to us with $10,000 to help in the Sunday opening fight. Not one penny did we take. Mr. Freund said: 'Boys, I carry the dough bag, come and see me.' But we thanked him and said: 'We don't need your money.'

"I have just come on from the Indianapolis convention and I don't know when I have been happier then when I heard that the Benedict Arnold of our organization was buried on his own dung hill. I am talking about Frank Rembusch. I asked him to tell one thing that he had ever done in ten years for the exhibitors, outside of selling screens. I thought he was strong in Indiana, but I couldn't find an exhibitor in the state of Indiana that was for him. I think that is enough for Frank Rembusch."

Fight to Remove Rental Tax

Mr. Berman next referred to the five per cent. rental tax. "How are we going to get it off?" he asked. "If the individual organizations in the forty-eight states get together, we can get this five per cent. tax off, and I feel confident that it can be removed. Stop and think what this five per cent. tax costs. If exhibitors would only give one-half of that amount to our organization, I guarantee that we can get it off.

"Let each of you see your congressman. Talk to him. My congressman in my district and the congressman for each of you in your districts will listen to what we say, because each of us is a voter in our congressman's district.

All Should Secure Leases

"After taking up with your congressman the fair rental tax, take up another question, the music tax. I don't know whether you are bothered in Illinois, but take up the question of amending the copyright law. Take the three music publishers—Remick, Stern and Berlin. A large number of exhibitors don't play their music in their theatres or permit it to be played in their homes. If you men in Illinois will take that position, you will get results without revision of the copyright law.

"I have another thing to which I want to call your attention. I have a telegram from Mr. Cohen, requesting all exhibitors who have purchased any stock or given deposits to the Unity Picture Company, 1482 Broadway, or given deposits to the Hallmark Company, to notify Mr. Cohen, as the national organization is taking this subject up with an attorney and intends to see if he can't get your money for you."

Mr. Berman next drew attention to the fact that he had found quite a number of exhibitors in small towns who have no leases. These exhibitors know the men who own the various buildings, and haven't thought a lease is necessary, but some other man will come along and offer the landlord $25 or $50 more. Because these poor devils haven't got brains enough to get leases on their theatres, they must get out. Of course, in the cities and in larger towns the exhibitor always has a lease. It is the fellows in the small towns that suffer from this practice. I say to you now, if you haven't got leases, get them.

Consideration of Resolutions Resumed

"The most essential thing that I can think of now is the collection of money to carry on this fight. The quota for Illinois is $8,250. We asked for $100,000 from the forty-eight states, and the quota of each state is based upon the rental basis, which, in Illinois, is 8¼ per cent."

The subscribing of funds was then in order and Sam Katz lead the way by subscribing $1,000. In all, $4,527 was subscribed at the Springfield convention, and the balance will be subscribed at the Peoria convention, to be held at the Hotel Jefferson, Thursday, November 18.

At this juncture the consideration of the report of resolutions was resumed. Resolution No. 9, which expressed "sincere appreciation" of the stand of the Exhibitors' Herald in championing the rights of exhibitors, was passed unanimously.

Resolution No. 10 condemned the music tax.

Resolution No. 11 declared against percentage booking.

Resolution No. 12 dealt with the use of the screen for publicity or advertising purposes from which the exhibitor receives no revenue.

After the reading of this resolution Mr. Burford said: "Bill Brady has gotten into a habit of pledging our screens. He hasn't got a right to pledge them. Let us put a stop to other people pledging our screens for us. That covers patriotic matters, too. You all probably know what happened during the war, and we didn't get any credit for it at all. A lot of fellows down in New York got all the credit. Hereafter when our screens are pledged, let us do our own pledging."

The resolution was carried unanimously and the convention was recessed until 8.15 p. m.

Wednesday Evening Session

The Wednesday evening session was devoted to complaints of exhibitors and suggestion of remedies for the evils enumerated. The complaint that

(*Continued on page* 911.)

American Pictures Against the Field; What We Must Do to Maintain Prestige

Industrial Duel Between Local and Foreign Producers Promises Many Thrills in the Future—"The Hidden Heart" Meets Chilly Reception on Tour and "Cut the Kisses," Is Standing Order on Cable from New York

By BARON HROLF DEWITZ

A comprehensive survey of the development of the motion picture industry in practically every country of the world is contained in a series of articles by Baron Hrolf Dewitz of Denmark which begins in this issue of Moving Picture World. It is largely based on the personal experiences of a widely-traveled man and is of unusual interest and importance to the industry at this time.

The chief message is to the American producer. He is seen in a dilemma. The cost of production is now so high, says the author, that only "sure-fire" vehicles are exploited, which means that only the routine brands of melodrama and drama and comedy are screened and not a dollar is risked on new developments. Therefore, the making of motion pictures is still a trade and not a craft and therein lies the European's opportunity. The author gives his views on how these conditions may be remedied by an improved system of production, making low-cost pictures economically profitable and artistically successful.

In this first installment you will read about the tearful tour of "The Hidden Heart," a fictitious film that shrinks in footage as the censors of each country demand deletions. In succeeding installments you will be told the producing activities in many countries, and the preferences and prejudices of peoples of every race and color.

Do you know that the American cinema kiss is usually ruled out of order when shown on a foreign screen? That the Japs "pinched" 2,350 kisses to prevent their youth from becoming too interested in osculation? Do you know that a "no show me, no pay you" policy prevails in Chinese picture houses? That audiences insist on seeing several hundred feet of film before paying? That wet towels are supplied perspiring patrons gratis by attendants quick on the dodge?

Those are a few of the lighter touches which make the articles so interesting as well as technically informative. Moving Picture World takes exceptional pleasure in presenting this series of articles by Baron Dewitz, author and war correspondent.—Editor.

INTERNATIONALLY speaking, the motion picture melting pot is on the fire. It has taken several years of effort to get the fire started under the big pot and it will take some little time before the right ingredients are found for the big broil that will melt the mind of mankind to the boiling point of a universal understanding.

The ominous bubbling of the present, discernible only, perhaps, to the pioneer chefs who are planning the great feast, is the left-over stew from the war when any kind of fare was acceptable rather than none at all. European production had been beaten to a standstill in the war. American production floated into the vacant gap filling the screens of the world.

What had seemed an almost hopeless task before the war, when American pictures were still below the European standard, became an easy matter as the war wore on and left European enterprise on its beams-ends. It so happened that the increased demand abroad and the lack of production there came at the very opportune moment when the American motion picture had not only reached a standard of merit second to none but the facilities of the producers here were equal to the task of shipping in volume sufficient to cover the screens of the world.

Did Our Films Win on Merit?

The general belief that American pictures conquered the foreign markets entirely because of their superior merit is here seen in its proper perspective. The few foreign pictures shown here during the war were generally injudiciously selected, not adapted to the American point of view, and they have only tended, so far, to strengthen the impression that the American picture, being the better made, will easily hold the advantage gained abroad.

It is going to be a very interesting duel. On one side we have the American producer, flushed with the success of easy money easily made abroad when competition was paralyzed, and patriotically acclaiming his pictures the best ever made. Facing him is the European producer scrambling to his feet out of the war tangle, remembering his great, artistic successes at a time when American production meant only slapstick and chases and thrillers of the acrobatic school. Determined not only to regain the prestige lost through no fault of his own, the Eureopean producer means to eclipse his rival in the making of intimately artistic pictures of a kind difficult for the American to imitate.

The Industrial Battle Opens

The first stage of the big fight is on. Already the weapons are being selected. American producers are casting about for studio bases in Europe to make pictures there with American actors in foreign settings and locale under American direction. To offset this move, European producers are beginning to send companies of European actors to "shoot" locations and interiors in this country in order to secure for themselves productions that will be equally successful here and abroad.

Again, other European producers, preferring to fight from the home base, are actually importing American principals to be cast in European productions filmed abroad, believing that pictures so made will put into the shade, in this country, the faked European locations and atmosphere of the American producer. A fourth alternative is discerned in the preference of one of the largest American producers for establishing abroad an all-American studio for training not only European actors but European directors and technical men in the "American way of doing things," and leave it to the Europeans thus trained to "make good" with productions thus organized featuring American as well as European principals.

May Be a "Universal Crucible"

These are the main lines on which the big duel will be fought, allowing for variants from time to time. A duel that will make the movie melting pot simmer with the very stuff that is going to fuse the minds of men from the four corners of the world into channels of sympathetic interest, of friendly appreciation, of intelligent universal comradeship.

What all the wars of the world could never accomplish and what no League of Nations could hope to achieve in the present tumult of international prejudice and misunderstanding and jealousy, may gradually be brought about by the melting pot influence of the motion picture once it is thoroughly organized on an international producing basis and has become a universal crucible.

Certainly this is a big job, the kind of a big job that is not hunting its big man because it will require a thousand big men backed by thousands of millions in money to see this thing through to its final shape of accredited influence and established power. There will doubtless be scores of failures, but in the end the internationalization of the motion picture

is the very thing that is going to save the industry from dry rot. At the same time it will put the industry on an enduring foundation as the greatest and most powerful medium for entertaining and educating the masses as well as the classes that the world has ever seen.

Forecasts Era of Specialization

Incidentally, in certain technical aspects, the changes and improvements that should and will be undertaken before internationalization can be said to be a fact in the professional specialities involved, the day may not be so very far off when we shall have highly specialized pictures, here and abroad, that will cease to be produced on the factory plan as an article of commerce, although, of course, the great bulk of picture volume will always be a mercantile proposition.

This process of specialization, initiated in Europe just as the war interfered, will be resumed with new vigor, at least in a few European studios known to me and out of the chrysalis of intimate and non-commercialized specialization will eventually arise the great moving picture of the not far distant future, an artistic enterprise comparable in merit to the established fine arts, and not a business proposition.

The Tour of "Hidden Heart"

Before we analyze the contents of the movie melting pot and probe its depths, it might not be amiss to explore the "trouble" department of the American picture producer. Let us fancy ourselves in his shoes, for the moment, and look at the job of providing entertainment for a myriad-minded preference girding the globe, a chaos of different tases and habits and morals to suit, in every latitude; the job just as he sees it and just as he feels it.

He is pretty certain that "The Hidden Heart" is the finest thing he has ever hatched. Judging by his books, which credit him with $125,000 profit on an expenditure of $55,000, the man is right, boxofficially speaking. The "Heart" meets with a chilly reception in Europe, however, where inferior things under his trade-mark sold like hot cakes during the war. His export agent reports that the scenes purporting to hail from foreign locales, and the social and official "business" revealed in those scenes, are being held up to ridicule over there. "Cut 'em out," the producer wires.

"Cut 'Em Out"

The agent now finds himself with a crippled production on his hands destined to modest runs in some of the small buffer states of Europe where for five years they haven't seen a movie that wasn't propaganda or worse. From England comes the criticism that no one in the whole United Kingdom can make out the American slang with which the sub-titling is unfortunately over-decorated. "Cut 'em out" is the standing order on the cable from New York. It is brief, inexpensive and requires no mental effort.

By the time the "Heart" sails on to the screen east of Suez, where "there h'aint no ten commandments," the producer is appraised by cable that while a man may also raise a thirst there with certainty of slackening it in something better than nostroms, the unwritten commandments of ethical conduct are the real rulers of those smiling realms of plenty.

The "Heart" is branded as a gross and vulgar thing in China and Japan mainly on account of those fifteen foot kisses on which the "Heart" won its initial fluttering vogue among perfectly respectable audiences in well-behaved United States, audiences that never batted an eyelash before those interminable feats of osculation condemned as obscene by the Celestial censors! Once more the cable tingles with the brief, three-word order of the great man in New York. The mistakes in social etiquette and official "business," which soured Europe on the "Heart," would probably have passed the Celestials, who know as little about the national divergencies involved as the picture sleuths in America.

India finds the picture very touching and indeed, but "something seems to be lacking," according to the importing distributor in Calcutta, while his confrere in Bangkok, Siam, insists that the film reached him in a "rather mangled" condition and suggests burglar insurance in the future! Both gentlemen found themselves under the "absolutely imperative" necessity of entirely deleting the studio scenes, so much enjoyed in puritanical United States, where a fashionable New York hostess gives a fancy ball for her friends and thrills them a bit by appearing as a hula-hula dancer but not in repose—of course not!

"The status of the white woman in India would be ruined overnight," reads the gracious epistle from the city of the Ganges, "were this scene to be retained on the screen. Our servants would cease to respect us." While the proper conduct of women, anxious to be considered ladies, is undoubtedly in ratio with the degree of respect they may, and may not, command from their servants, even in America, this particular scene would have made a hit in Praetoria and Johannesburg as something in the line of daring "American snap and pep," is the verdict of the South African importer in Capetown, who is still mourning the loss.

MAKE US ONE, TOO.

George Walsh whittling an Indian club so that he can keep in trim for his battles in Fox's "From Now On."

Dwindles to Three Reels

What was originally more than six reels of average, good movie stuff according to the American taste has dwindled down to about three reels stuffed with sub-titling in a futile and stupid effort to adapt a production for the international market by the cheese-paring method of the blunderer. About the only thing left of the picture as an attraction to unsuspecting movie fans in foreign lands is the name of the star. If it happens to be a popular star, a picture thus man-handled and massacred, may actually totter across the entire screen circuit girding the globe like a drunken man belonging nowhere yet butting in everywhere.

The great man in New York can now truthfully say in his advertising—and was such a chance ever missed?—that "The Hidden Heart" has "played around the world," and less truthfully, though more opportune for illustrative purposes, that it "left a trail of glory vaster in the extent than the British Empire on which the sun never sets!"

Our Temporary Advantages

The present example is based on actual occurrence. It reveals some of the shortcomings of the American picture producer that are going to make it increasingly hard for him to retain his footing abroad when once the European producer of quality reenters the field with productions carefully gauged to satisfy the prevailing demand of the different countries. Against these defects of production the American studios still have the advantage of better photography, better lighting, better direction and more gorgeous settings than the Europeans have been able to muster since the war. This advantage is not a permancy, however.

Europe has in the past supplied this country with no end of technical experts, including all departments of the craft, from laboratory and cameramen to scenic artists and directors, and more than a dozen stars, advertised as American today, are in fact of European birth. This brings out the not uninteresting fact that while the professional foreigners of both sexes have had a great deal to do with the development of motion pictures in the last half dozen years, the professional American has had no hand in aiding the European producer toward attaining the high standards of the European superpicture up to 1915.

It is just within the last few months that American talent has begun to go across the water, but so far no all-American production has been completed on European ground, though several mixed companies are in progress.

(To be continued next week)

German Ministry of Economics Sets 1921 Film Imports at 591,000 Feet; French May Remove Present Embargo

(Special to Moving Picture World)
Berlin, Germany, September 4.

AN important decision relative to the import of foreign negatives was reached at a sitting of the Federal Ministry of Economics held on August 31 at Berlin. The subject under consideration was a memorial presented by the Export Association in which the various reasons in favor of an opening of the frontiers and abolishing of import restrictions were elaborately dealt with.

After a long discussion it was agreed to fix the quantity of negatives for which import permits were to be granted during 1921 at 15 per cent. of the total annual German production of negatives. As the latter is estimated at 3,940,000 feet, the quantity thus released for import amounts to 591,000 feet. A committee composed of representatives of the interested parties will supervise the distribution among the various unions.

This decision will hardly come as a surprise to anyone who has been making a close study of the German film market during the past months. For some time strong efforts have been made with a view to having the embargo on foreign film negatives lifted.

Can Print Films More Cheaply?

Big plans are on foot to make Germany the central point for the film distribution in Europe, and in an interview your correspondent had with one of the leading personalities in the German film world it was possible to gather some detailed information on this subject.

In the course of the conversation it was stated that Germany is able to print films more economically than any other country in view of the fact that the country is now practically independent of other countries for the supply of her raw films. As to the quality of her dyes and other chemicals required in photographic processes, it was claimed that the reputation of the German chemical industry stands unrivalled as yet. Accordingly, the conditions for securing the printing of practically the entire supply of the world's market are held as favorable as can be.

Special attention will be given to the American field. There is a worldwide demand for American motion pictures and the European film exporter, it is held, would save considerable money by having his prints made from the American negatives at a German laboratory, because the German raw film is much cheaper. Besides, the actual cost of printing is less than in any other country and the money saved in insurance and freight forms another item of importance.

How Germany Would Benefit.

From the educational viewpoint the proposed scheme offers Germany many advantages. Though German film art has made progress during the war and since, it is freely admitted that the German industry has still a lot to learn from its foreign competitors, particularly America. By having the foreign negatives in her possession and being compelled to carefully follow up the work of printing in order to detect possible defects, the German manufacturer would thus be in a unique position to become familiar with and to profit by the latest improvements of American film art.

Asked whether Great Britain or France were the most formidable rivals in the fight for the leading position in the European film market, interested circles are inclined to believe that little is to be feared of Great Britain making a serious bid for the capture of the European market.

It is instructive to see how the situation is looked upon through German eyes. Prior to the war, Great Britain imposed no duty on either film negatives or positives printed from negatives for exhibition in theatres. As a natural result many American manufacturers and distributing agents—having secured sufficient prints for the home market—sent their negatives to England, where prints were made not only for England, but for a large part of the world, especially the Continent as well.

When, however, the British government exacted an import duty of fivepence on foreign negatives during the war and continued to hamper the progress of the industry by restrictive measures, the reaction was not long in coming. Many firms well known in the international film market, which formerly did their buying in England, looked to the American market for supplies, the result of the British policy being an enormous strengthening of the American industry.

France May Encourage Imports.

German interested circles are rather doubtful whether Great Britain will succeed in regaining her hegemony in the distribution of motion pictures on the Continent unless the present restrictions are largely modified and adapted to the new situation.

France, on the other hand, is treating the problem in a manner already causing some uneasiness in Germany. According to reports on hand, it is contemplated to grant import permits for one copy of any motion picture of foreign origin, encouraging at the same time, however, the import of negatives. This may properly be regarded as the beginning of the building up of a new industry, and indications are pointing to a readiness on the part of the French government to facilitate and actively support the promotion of a scheme through the realization of which Paris bids fair to become the distributing center for the European film market.

In conclusion, it may be stated that negotiations are pending between the "Association of German Film Manufacturers" and the famous "Agfa" concern, with a view of reducing the prices of raw film. Attention was drawn to reports from abroad advising of reduction of prices, but it would appear that the "Agfa" concern is not inclined to act upon the suggestion of the association, it being declared that the high cost of materials as well as the rising tendency in the labor market renders a reduction impossible for the time being.

POSING!
That's what Mary Hay (Mrs. Richard Barthelmess) is doing here. She appears in Griffith's "Way Down East."

Big Moving Picture Business in Siam; American Products Are Very Well Liked

THERE is a big moving picture business in Siam, according to reports to the Bureau of Foreign and Domestic Commerce. All films shown, together with projectors, etc., are imported; American products are well liked and a big field exists for American films of all classes.

The theatre interests are controlled by two companies only, the Siam Cinematograph Company and the Nakorn Khasem Company, the latter company having recently purchased the entire business of the Nakorn Khasem Cinematograph Company. The paid-in capital of the new company is given at 500,000 ticals ($185,000), and it has in operation four motion picture halls, with a seating capacity of about 9,000, while the average daily admissions number 7,000, more or less, at a charge ranging from 0.15 to 3 ticals.

New Company Active

The new company intends in the near future to erect another hall at a cost of about 300,000 ticals, and at the same time its activities will be extended to all the principal provincial towns in the Kingdom. This company deals in and rents films on its own account, as well as in all sorts of motion-picture accessories, and it is understood will specialize in American films.

Film Imports

The Siam Cinematograph Company operates nine halls in Bangkok, with a seating capacity of about 12,000, and also has branches in the leading cities in Siam. The company also supplies and deals in films and all kinds of accessories.

There are no motion-picture magazines published in Siam, but the daily and weekly newspapers devote space for this purpose, and among these are the Bangkok Daily Mail, Bangkok Times, and Siam Observer.

Statistics for the import of films are only available for the fiscal year ended March 31, 1919, showing a total import of 6,037 kilos, valued at 303,967 ticals, for that period. Of these films, 5,091 kilos, valued at 267,940 ticals, were shipped from Singapore; 773 kilos, valued at 24,891 ticals, from the United Kingdom; 18 kilos, valued at 1,850 ticals, from the United States; 91 kilos, valued at 3,575 ticals, from Japan; 37 kilos, valued at 5,029 ticals, from France; and 27 kilos, valued at 682 ticals, from Penang. The customs reports further show that of the total imports of 303,967 ticals' worth of films in the year under review, 268,509 ticals' worth of films were re-exported, against a re-export of 372,641 ticals' worth in previous fiscal twelvemonth.

There does not seem to be any special choice as to the type of picture most favored, but in general the "comic," the serial with beautiful scenes, and the powerful dramatic plays draw a full house.

The import duty on films and all classes of cinema apparatus is 3 per cent. ad valorem, and there is no censorship on these goods in this country.

British Trading Interests and Public in Throes of Fight Over German Films

A CAMPAIGN in favor of the restoration of the German film to British screens has been started but at present hangs fire owing to the refusal of British renters to handle German pictures, according to a recent article in the London Daily Mail. Trading interests, however, are clamoring for these pictures because there is big money to be made out of them. The low value of the mark is too great a temptation to be resisted.

The plans for restoring German films to favor have been carefully laid, it is declared. On the one hand, certain British interests have acquired German kinemas the better to secure an exchange of films, and on the other, United States interests have affiliated with those of Germany, and the whole has been formed into one interchangeable organization.

"The British kinema patron holds the key to the film industry," the report points out. "All the money paid to producers, artists, manufacturers and exploiters comes eventually from the box office till. The film industry as represented by some of its spokesmen is ready to force German pictures on British screens if the people say nothing. It is 'boosting' their value as entertainment and pointing out that if we do not buy German films America will do so and eventually keep British films out of Germany.

"But that will not trouble the people outside the film trade, which will have to learn that the public is not disposed to become the sport of international financiers who are interested only in the film business because of the money they can make out of it.

"The German, United States and Italian film 'combines' are getting the British industry in their grip and apparently have a good deal of its money. Meetings between British and German financiers have taken place in Copenhagen and in Berlin, where British kinema patronage has been sold.

"The whole of Germany's film industry was built upon propaganda. If we allow German films on the screens and the people tolerate them, British pictures will go off. Money which now goes in support of our own industry will go to Berlin; we shall have established the greatest German propaganda conceivable today, and we shall be paying for it, too, with hard-earned British money."

State Department Lifts Restrictions on Trade with Germany and Associates

THE restrictions heretofore laid upon our trade with Germany, her associates in the late war and persons in other countries declared alien enemies, have just been lifted by the State Department. An announcement from the War Trade Board Section of that department states that the General Enemy Trade License issued July 8, last, has been so amended as to now authorize all persons in the United States to trade and communicate with all persons with whom trade and communication has heretofore been prohibited under the provisions of the Trading with the Enemy Act.

There are some slight limitations and exceptions to this general opening of the channels of trade and communication.

> Moving pictures are too fine an institution to harbor a bellyache. When you find the man who is always bellyaching when things don't go 100 per cent. his way give him a wide birth or tell him where he gets off.

This general license does not affect existing import and export regulations of the War Trade Board Section or regulations which may be promulgated in the future. It does not authorize any trade with respect to any property which heretofore, pursuant to the provisions of the Trading with the Enemy Act, has or should have been reported to the Alien Property Custodian, or property which has been seized or has been required to be conveyed, transferred, assigned, delivered or paid over to him.

This last limitation will not prohibit communications which constitute merely inquiries or information concerning the property described above, or prohibit trade with respect to any property which the Alien Property Custodian has stated in writing he would not seize.

Northern California Exhibitors Demand Expulsion of Rembusch from Committee

San Francisco, October 5.

(*By Wire to Moving Picture World*)

THE first annual convention of the Northern California Division, Motion Picture Theatre Owners of America, opened here today at the San Francisco Exposition auditorium with a good attendance. The sessions will last three days. Among the enthusiastic exhibitors attending was a party of seventeen from Southern California headed by Glenn Harper.

A. N. Jackson, chairman of the convention committee, introduced the officers and the meeting was turned over to President D. S. Markowitz. C. C. Griffin, national vice-president, was chosen permanent chairman, N. K. Herzog, convention secretary; J. H. Hart, assistant secretary; H. Gobish, sergeant-at-arms; Morris Klein, convention treasurer, and Aaron Goldberg, vice-chairman.

It was decided to admit none except registered delegates and the press except at certain open meetings. The afternoon meeting opened with a roll call. About fifty delegates responded and heard the reading of telegrams from W. W. Hodkinson, pledging meritorious productions for independent exhibitors, and national President Sydney S. Cohen and Howard Hickman.

The appointment of committees followed. The chairmen of the various committees are: credentials, Morris Klein; arrangements, A. N. Jackson; organization, A. E. King; business relations, Sam Gordon; resolutions, H. Blair.

A. N. Jackson related the story of the Cleveland convention and referred to what he termed slanderous attacks made since on President Cohen by Frank J. Rembusch, whose appointment as a member of the executive committee at the time of the convention was thought to have bridged over the differences between the two men. Following the reading of an open letter from Mr. Rembusch to President Cohen, a resolution was adopted requesting the national executive committee to remove Mr. Rembusch from the board.

Another resolution passed was as follows: "This convention regrets the use of the news columns of Moving Picture World and Motion Picture News for the venting of personal spite, as a grave wrong."

Resolutions supporting President Cohen were adopted.

Wednesday's Session.

AS the Wednesday morning session (October 6) opened, Chairman Griffin introduced Paul Clagstone, western division representative of the United States Chamber of Commerce. He spoke in a general way on the organization of business and the work of the chamber in recent years, stating that some branches of the moving picture industry are already represented but not the exhibitors. He told the delegates they must have a group association and a general one to reach Congress effectively.

Supervisor Charles Nelson welcomed the delegates on behalf of Mayor Rolph. W. O. Edmonds spoke for the Hodkinson organization; W. A. Crank for Associated Producers, Sam Y. Edwards for First National, H. G. Goldberg for Selznick, W. W. Kofeldt for Pathe, Louis Hyman for All Star and H. C. Schmidt on behalf of the old time exhibitors.

Chairman Griffin made a splendid talk on organization, declaring that the national body has not been formed for combatting any branch of the industry. The exhibitors have been the only branch of the industry that has been unorganized, though it is only proper for them to get together, he said. The question of film prices has never entered into any discussions of the body, this being left to the law of supply and demand, he continued, and he told how exhibitors must have protection in the form of an organization and how he hopes the present organization will soon be able to smooth out the rough spots.

There are abuses affecting both exhibitors and producers, he said, but he hoped to eliminate them through mutual better understanding. On a recent trip east he found producers ready to co-operate and considering many vital questions.

Glenn Harper of Los Angeles, national committeeman, discussed the practices of exchanges in selling a number of pictures and then cancelling after one or two prove successful, and demanding more money. He invited Northern California exhibitors to the Los Angeles convention on December 7.

H. J. Siler, president of the Los Angeles association, spoke on the tendency of exhibitors to bid against each other to secure films. He was followed by Dan S. Markowitz who spoke on the tax question. The latter urged co-operation with such a body as the United States Chamber of Commerce.

Resolutions were adopted opposing all forms of censorship, offering the free use of the screen to the government for the promotion of the welfare of the public, opposing the 5 per cent. tax on films and urging steps toward its repeal, favoring the importation of foreign-made films because domestic producers are entering the exhibiting field, disapproving forced bookings where the exhibitor is compelled to take the full output to secure the states he desires, opposing collective booking on a national or local scale, suggesting that members refrain from entering franchise contracts until the national body investigates the franchises, pledging support to the national body and its president, and changing the name of the California body from the California Exhibitors' Protective League to the Moving Picture Theatre Owners, American Northern California Division.

SCENE FROM "THE WHITE BOTTLE," A HARRY LEVEY PRODUCTION
"You must be good children now," says Lillian Bonnie to the Carr Kiddies.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

HOW long is a Feature?" is a question which was propounded in the pages of Moving Picture World a while back, and it is a question which the good showman finds himself answering day after day.

The development of the short subject, the novelty picture, the two-reel comedy has been unquestionably one of the most important events in the industry during the last year and a half. We somehow like to divide the history of civilization into the "Age" of this or the "Age" of that, but if we wanted to give the present day movement of the picture industry a classification we would not be far wrong if we were to call it "The Age of the Short Subject."

Time and time again these pages carry the story of how a showman featured his two-reeler over the five-reel subject, or played up the short subject alone—and filled his house.

"There Is No Such Thing as a Filler" is a slogan which the real showman never forgets. And his patrons never forget his house because of it. Whether it is the comedy, the animated cartoon, the sport reel, the news reel, the travel picture, the educational subject, the slow motion picture or the many other novelties, they entertain, instruct, please millions.

In many cases the short subject is the life of the program, "saving the show" when the five-reeler fails to live up to expectations. Ask many a patron coming out of your house how he liked the show, and you will find him more enthusiastic over your "short stuff" than over your feature picture.

It is with the above facts in mind that Moving Picture World presents this week its new feature, "Short Subjects of Importance." We are pleased to note that this page is the first of its kind in any of the trade papers. The purpose of "Short Subjects of Importance" will be to place the emphasis on the short feature that it deserves, to serve both the producer and the exhibitor.

"Short Subjects of Importance" will follow the release of short features of every class, give the producer the co-operation which certainly belongs to him, and give the showman the opportunity of selecting the very best short stuff possible for his program.

Congratulations are in order for Mr. Paul Brunet on his selection of Randolph Lewis to collaborate with Rudyard Kipling in the making of three big productions from Kipling's stories. Mr. Lewis is one of the best equipped men in moving pictures for this particular work because of his distinguished service in editorial capacities on the New York World, New York American and New York Herald. Mr. Lewis introduced Jack London, Maurice Hewlett, George Barr McCutcheon, Joseph Conrad, H. Rider Haggard and other noted authors into the Sunday newspaper field, thereby popularizing their works. He succeeded Jeannette Gilder as literary editor of the Evening Telegram, and from their beginning has been in touch with moving pictures on their literary side.

Mr. Lewis sails on the Imperator for England, and will join Mr. Kipling in London. He carries with him the best wishes of many friends who are confident that Pathe is very much in luck over his selection for this important work.

To Harry A. Sherman belongs the credit for a brand new idea in the marketing of moving pictures. Mr. Sherman, a very active independent, has a plan whereby he finances his own pictures as well as all accessories for marketing, including lithographs and lobby displays, so that the exchange makes no payment until the actual delivery of the positive print. The plan has much in its favor and with the energy and showmanship for which Mr. Sherman is well known it should prove a distinct success.

Trail blazers, pacemakers and pioneers usually fail of recognition until after the floral tributes have been delivered and the echoes of solemn music have died away. In moving pictures, which move with seven league strides, fame overtakes a leader before too many years have fled. Therefore today W. W. Hodkinson, the most conspicuously modest man in our industry, is receiving the recognition that is his due and these words are recording that fact. A man of ideas, of vision and constructive ability, much that has marked the progress of moving pictures first crystallized in his fine brain.

Recently Mr. Hodkinson's organization decided to set apart the month of November to a celebration to be known as Hodkinson month. This fitting and practical thing will be observed throughout the land to the advantage of the celebrants and to the further prestige of Hodkinson and all that he represents.

When all the history of moving pictures is written the name of W. W. Hodkinson will be carved high in the list of those who have served, of those who have builded, of those who have set up standards which have been followed to the vast betterment and uplift of the great business which is close to all of our hearts.

A real pilgrim in the early days, he adventured into leadership and today the things he forecast are accomplished facts.

It is well for the industry to pay him a practical tribute by observing Hodkinson month and though it be good business. It is by good business that we all survive.

We have seen Metro's coming offering with Alice Lake in the production, "Body and Soul." It is worthy the fine reputation for good pictures earned by that organization and marks Miss Lake as a star personality of the highest rating. We are moved to congratulate Richard A. Rowland on this newest production achievement.

More readers see a single copy of Moving Picture World than see any other moving picture publication. It is read and passed on to others who read and in turn pass it on.

Moving Picture World stands as a machine gun among rifles in effectiveness.

For it is
First in CHARACTER
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Florida's Location System Prepares to Take Laurels from West Coast

FLORIDA is preparing to enter the business of picture production with a system and an efficiency which threaten to revolutionize present methods of picture making. H. A. Kelly, veteran cameraman, arrived in New York last week as the representative of the Florida West Coast Association, which comprises the boards of trade of ten West Coast cities, and brought with him the "makings" of a life-sized bomb for production circles.

The system which Mr. Kelly has perfected is designed to save time and money for the eastern producer who goes to any of these Florida localities for the whole or a part of his picture. Instead of sending a location man ahead of his company, or arriving in Florida without a location singled out, the producer can now go to Tampa, for instance, go to the Tampa Board of Trade and find there 3,500 beautiful stills showing all types of locations. Beaches, jungles, turpentine camps, cypress swamps, gardens, shacks, water fronts, jails, beautiful homes, all kinds of outdoor props imaginable are there.

Tells You How and When

Each still is numbered and the number refers the producer or director to an indexed card. This card tells how the scene may be reached, at what time of day the light is best for it, at what time this particular still was taken, and the name and telephone number of the party to be seen in case permission is necessary to enter private property.

In this manner, the director and his assistant can select the locations best fitted for his picture, arrange a chronological and geographical schedule for his scenes, and be out shooting the picture inside of an hour. This eliminates haphazard hunting, costly delay, and therefore saves time and money.

Big List of Extras

Included in this service, which does not cost the producer a penny, is a list of all kinds of props: boats that may be bought to be blown up, and their cost, burros, diving suits, second hand lumber, everything that a director could use in the way of outdoor props.

Besides, there is a list of 5,000 extra people, with their photographs and telephone numbers. Under the system, a director will not have to hire his extra people in Clearwater, for instance, and then transport them to Safety Harbor. He can go to Safety Harbor and pick out the extras he wants from the Safety Harbor local list, thus saving money on transportation.

If a director wants "northern stuff" without any palms, Mr. Kelly's stills will show it to him; if he wants cliffs, quarries, shacks, jungles, swamps for a serial, the stills will show them to him in abundance; if he wants beautiful homes, swimming pools, golf courses, hotels, churches, the stills will produce them. The number of stills will be increased all the time.

The extent to which these West Coast boards of trade have gone to give the eastern producer efficient service points to the fact that Florida is preparing for a permanent picture invasion. The cities represented by Mr. Kelly are Tampa, St. Petersburg, Clearwater, Safety Harbor, Tarpon Springs, Lakeland, Bartow, Winter Haven, Kissimie, Orlando and Brooksville.

More Sunlight

"Florida is only forty hours from New York," said Mr. Kelly. "The round trip fare to Tampa is $117.57, as compared to $268.18 for Los Angeles. Hotel accommodations are readily had by wire. Florida is within easy telephone communication of New York City. And probably most important of all is the fact that we have more hours of sunlight a day than Los Angeles, and more days in the year when pictures can be taken. Our rainy season is almost nil. I have shot good stuff down there as early as five o'clock in the morning and as late as seven o'clock in the evening."

Mr. Kelly has been cameraring through the industry ever since it was an industry, and has been a professional photographer since 1888. He was at one time star cameraman for the Rothacker Film Manufacturing Company, and just before we entered the war "shot" every official in Washington for the Rothacker Tribune weekly, doing the job in four days.

Mr. Kelly is making his headquarters at the Imperial Hotel.

Illinois Convention

(Continued from page 904.)

took up most of the evening, against which over one-half the exhibitors present voiced strong protests, was the sending out by exchanges to exhibitors of invoices for film service which did not arrive until after the pictures involved had been shown at their theatres.

This evil places such exhibitors in a position, where they must depend on memory in making remittances for the rentals and sometimes, in case of error, exhibitors have difficulty in straightening matters out. The discussion showed that nearly every exhibitor pays his bills as per invoices received, and if the invoice arrives late he is blamed for being tardy or for not remitting the proper amount.

The convention took a strong position for the remedying of this evil and instructed its executive committee to look after the matter. Any exhibitor with complaints regarding unsatisfactory service from his exchange, has been instructed to send in his complaints to the general office in the Century Building, Chicago, when the executive committee will get in touch with the offending exchanges.

Thursday Morning Session

The closing session was called to order Thursday morning, at 10 o'clock, and lasted until noon. Business was confined to a further discussion of grievances of exhibitors.

The practice of some exchanges in substituting some other film for the one booked by the exhibitor, without notifying him of the change, was discussed with considerable bitterness by several exhibitors. This evil, in every case, lost for the exhibitor concerned the advertising he had made in advance for the picture he had booked, but did not receive. It also caused him great mortification by disappointing his patrons.

President Hopp then addressed the convention on the importance of supporting all candidates for the legislature who, if elected, will defend the moving picture industry by their voices and votes against the enactment of unfair and unjust laws. While the organization was non-partisan, he believed such men should be supported by members. He advocated the use of the screen for this purpose and suggested that members should be guided in such matters by the recommendations of the executive committee of the organization.

After a general discussion the plan was adopted by the convention. Adjournment was then made sine die.

The following producing organizations were represented at the convention: Famous Players-Lasky, Robertson-Cole, Fox Film Corporation, First National, United Artists, Metro, Pathe, Select, Celebrated Players, Reelcraft and Empire.

100 Theatres Represented

About one hundred theatres were represented at the convention, as the names of the exhibitors which follow include quite a number who own as many as five or six houses. The following theatre owners were present:

Charles Lamb, Palm Theatre, Rockford; Joseph Hopp, Ideal Theatre, Chicago; I. M. Rubens, Princess Theatre,

First Messmore Kendall Production Is Booked at Capitol Week of October 10

THE first Robert W. Chambers-Messmore Kendall production, Vivian Martin in "The Song of the Soul," a John W. Noble production based upon William J. Locke's story, "An Old World Romance," has been booked for presentation at the Capitol Theatre next week, starting Sunday, October 10. The presentation will be made by S. L. Rothapfel, which means that it will be done in a manner to heighten the appeal of the picture.

"The Song of the Soul" is the first of the Chambers-Kendall pictures starring Miss Martin. It gives her a new type of part—a dramatic and emotional role in which her sponsors believe that Miss Martin will prove a sensation to her millions of admirers. An appealing love story forms the basis of the drama. Much of the action takes place in the wilder sections of Florida, furnishing a picturesque background which gave Director Noble opportunities to obtain many beautiful scenes.

Fritz Leiber, the young Shakespeare actor who has been seen in support of Robert Mantell for many seasons and who, this year, is to be brought forward as a star in a repertoire of Shakespeare's plays, has the principal role in support of the star and he is said to give a powerful, dramatic rendition of his role. Charles E. Graham and Ricca Allen are cast for important parts.

Virginia Lee Finishes Cayuga Picture

Word has just come from the office of Cayuga Pictures Corporation, headed by Messrs. Naulty and Hunting, formerly with Famous Players, that they have completed the filming of their first production entitled "Three Women Loved Him," in which the principle role has been created by Virginia Lee. Miss Lee will be remembered not only for her previous film work but also as the model for the memorable series of war posters painted by Howard Chandler Christy, by whom she was called "the ideal Christy girl."

$20 a Seat for Opening of Newest Lesser-Gore Theatre

Gore Brothers and Sol Lesser announce they have secured the direction of the magnificent theatre in the New Ambassador Hotel, Los Angeles, as the world's premiere place for forthcoming First National attractions. This wonderfully intimate playhouse, incorporated in Southern California's famous tourist hotel, will become this country's finest theatre of its kind is promised.

The theatre is to be very luxurious. The celebrated scenic artist, Joseph Urban, will paint the curtain and lay plans for scenic equipment. The orchestra, which is to be a chamber musical organization with a predominence of stringed instruments, will be under the direction of one of America's foremost composers.

The opening is to be a big social event. Tickets will be $20.00 for each seat. After the opening night the prices of seats will range to $1.50 up, with every seat reserved.

Every chair is to be patterned after the Kinema loges. The seating capacity of the house is 750 and the building is rapidly nearing completion.

Basil King's "Earthbound" Praised by Herbert Brenon

Herbert Brenon has added his name to that of other producers who have written Goldwyn praising Basil King's "Earthbound," directed by T. Hayes Hunter. George Loane Tucker, who did "The Miracle Man," and Maurice Tourneur, producer of "The Blue Bird" by Maeterlinck, also wrote words of praise for the picture after seeing it at a private showing at the Goldwyn studios.

Mr. Brenon was one of the earliest motion picture producers. He is the man responsible for such pictures as "Neptune's Daughter," "A Daughter of the Gods," "The Lone Wolf" and "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson in the role he created on the stage. Goldwyn's production of "Earthbound" is announced as the picture he wanted to see first of all upon his return from Europe. He says that "I think that it's the biggest directorial step forward since the camera first began to blaze its industrial and artistic trail. It's beautifully simple, wonderful entertaining."

Begin Work on $175,000 Picture Theatre in Leominster, Mass.

Work has begun on the foundation for the new Gem Theatre in Leominster, Mass. The new moving picture theatre is to cost $175,000. It is to have a foundation base of 158 by 66 feet. The seating capacity is to be 1,400 persons.

The building is to be put up by Thomas E. McEvoy and his wife, who have been conducting a moving picture theatre in Leominster for some time.

A feature of the furnishings of the new theatre will be an electric organ to cost $15,000.

You Are the Judges, Readers: How Many Tickets Will These Stills Sell?

MARSHALL NEILAN HAS THE RIGHT IDEA; HE'S ON THE JOB

Last week, before the ink on our story on the question of better stills had time to dry, the Marshall Neilan organization sent in these stills on "Dinty," made, it was stated, "in an effort to overcome the vituperation generally accorded the producer on account of his stills." The above are three of a series of 11x14 negatives which required a whole day to take. Have YOU any you think can beat them? Have you any criticism to offer concerning these? If you have send them over. If it's possible to get "Fewer and Better" stills let's get them. Kick in, Mr. Showman! Your box-office is the final test, and the still forum is wide open.

Wellenbrink Succeeds Crandall as President of Associated Exhibitors; Brunet Heads Executive Committee

H. H. WELLENBRINK, of Newark, one of the foremost exhibitors in the East, was elected president of the Associated Exhibitors, Inc., at a meeting held Wednesday, October 6, and which was attended by many of the most representative motion picture showmen in the United States. Mr. Wellenbrink was selected to succeed Harry M. Crandall, of Washington, who, owing to the pressure of business in his theatrical interests, was obliged to resign. The Washington exhibitor was given a warm vote of thanks for his energy in furthering the interests of the organization.

Paul Brunet was chosen chairman of the Executive Committee, immediately following the convening of that body, which also includes Sam Harding, E. Stern, H. B. Franklin, J. H. Cooper and President Wellenbrink.

Other officers of the organzation are first vice-president, Paul Gusdanovic, Cleveland; second vice-president, Ellis Bostick, Milwaukee; third vice-president, Charles Olsen, Indianapolis; secretary, Sam Harding, Kansas City; treasurar, H. B. Franklin, Buffalo.

The board of directors is composed of H. H. Wellenbrink, Newark; J. H. Cooper, Wichita, Kans.; H. B. Franklin, Buffalo; H. M. Crandall, Washington, D. C.; D. C. Stern, Minneapolis; Dennis Harris, Pittsburgh; Isaac Libson, Cincinnati; Sam Harding, Kansas City; H. C. Lembach, Spokane, Wash.; F. H. Dowler, Chattanooga, and Paul Brunet.

Plan Action

The meeting was most harmonious, and was productive of large plans of future activity. Virtually at the completion of the first year of its existence, the Associated Exhibitors, Inc., at this meeting found itself on the eve of the release of its first big production, "The Riddle: Woman," starring Geraldine Farrar. The utmost enthusiasm was expressed over the future success of this picture, which, even before the date set for its release, was "over the top" for a new high booking record. Mr. Brunet, on behalf of Pathe through which the picture is being distributed, reported that the Farrar special is certain of being acclaimed one of the biggest box office attractions in motion picture annals.

While sincerely gratified with the prospects for "The Riddle: Woman," the company's chiefs were also pleased with the progress being made by Edward Jose in his special productions, which he is now making from a story by Charles Logue. Another big step forward will be taken, the exhibitors feel, when "The Devil," starring the famous "legitimate" actor, George Arliss, is released. James Young is now directing this production, which incidentally, it is said, was the only vehicle that could have won Arliss from his avowed intention never to appear in pictures.

Pleased with Lloyd

The almost phenomenal rise of Harold Lloyd to fame as premier American screen comedian, was another source of gratification. He will soon begin his first production for the company, under a contract which assures him of $250,000 for each two-reel negative he produces. He is now working on "Wrong Number." Figures were introduced by Mr. Brunet to show that his second series of two-reel comedy specials were being played by a greater number of theatres than his first collection which began with "Bumping into Broadway" and ended with "An Eastern Westerner."

Following the meeting general satisfaction was expressed by every member at the prospects for the future.

Mayflower Files Answer

The Mayflower Photoplay Corporation of New York has filed answer to the suit brought in the Supreme Court against it by Charles Miller, to recover $6,000 alleged to be due on a breach of contract.

Mayflower makes a general denial of Miller's allegations except that they admit they have not paid the amount of money sued for. They contend they have canceled and satisfied every claim that Miller may have had against them. They also deny that they wrongfully discharged him, or that they refused to permit him to carry out the agreement that existed between them.

Safron-Zanderer

Jerome Safron, manager of the New York branch of the Robertson-Cole Distributing Corporation, was married Sunday, September 26, to Miss Sally Zanderer, of New York, the daughter of Mr. and Mrs. George Zanderer.

The couple spent their moneymoon at Philadelphia and Atlantic City. Mr. Safron has again resumed his duties at the Robertson-Cole exchange.

Fellowes Adds Realism

In Hugo Ballin's first independent production, "An Honourable Gentleman," to be released through Hodkinson, Rockcliffe Fellowes appears as a physician who restores the eyesight to a girl. In order to perform this eye operation convincingly Mr. Fellowes visited New York's Ear, Nose and Eye Hospital and through the influence of a friend was present at several operations.

Detroit Likes Selig Serial

"The Lost City" serial, which opened eight Detroit theatres at one time, has been a great hit. Several of the largest theatres had such crowds that two ticket windows were used and all seats for both evening performances sold by 8 o'clock. There has never been a serial released in Michigan where the exhibitors went to such extremes in the way of exploitation as in "The Lost City." Most of the theatres have converted their lobbies and stages into jungles to give the serial the proper atmosphere. Frank Hard, publicity manager for Standard, spent some time in Detroit helping Detroit theatres on exploitation.

Rogers Makes Counter Claim

Answer has been filed by the Rogers Film Corporation of New York to the suit brought against it by Tefft Johnson in the Supreme Court, to recover damages for alleged breach of contract.

The answer of the Rogers Film Corporation not only sets up a general denial but presents a counter claim. It is alleged that Johnson was engaged as a director at $400 a week, but that he was so unskillful that the picture was unsuitable, and that they were put to an expense of $700 to make the picture fit. This sum is presented as a counter claim.

"SENORITA! WHY DO YOU TURN AWAY? YOU LOVE ME NOT? HUH?
Douglas Fairbanks seen here with Marguerite de la Motte in his latest United Artist's production, which is based on the story, "The Curse of Capistrano."

Cleo Madison in Metro's "White Ashes"

Cleo Madison, the golden-haired player who for several years has been an idol of the film world, again is to grace the screen after an almost continuous absence of more than a year.

Miss Madison soon will be seen with an all-star cast in Metro's forthcoming production of "White Ashes," Luther Reed's villainless drama. In this new picture it is predicted that she will return to the fans in a role that should delight their hearts—that of a brilliant stage star who figures in a three-cornered love affair that lacks the usual bad man of the "eternal triangle."

More than a year ago Miss Madison was the victim of a nervous collapse due to overwork.

Wallace Beery to Play Heavy Role in "The Four Horsemen"

Wallace Beery is the most recent important addition to the all-star cast in Metro's picturization of "The Four Horsemen of the Apocalypse." Mr. Beery has been engaged to enact the part of Lieut. Colonel von Richthofen, the villainous German commander, in Vicente Blasco Ibanez's popular novel, which is now being filmed at Metro's West Coast studios in Hollywood under the direction of Rex Ingram.

The role of von Richthofen is similar to the parts Mr. Beery has played within the past several months in "Behind the Door," "The Mollycoddle," "The Virgin of Stamboul" and other successful screen productions.

The cast for "The Four Horsemen of the Apocalypse" now is practically completed. In the all-star cast are included Rudolph Valentino, Alice Terry, Pomeroy Cannon, Edward Connelly, Joseph Swickert, Alan Hale, Brinsley Shaw, Bridgetta Clark, Mabel Van Buren, Brodwitch Turner, Nigel de Brullier, John Sainpolis, Mark Fenton, Virginia Warwick, Derrick Ghent, Stuart Holmes, Jean Hersholt, Beatrice Burnham, Jacques d'Auray, Curt Rehfeld, Isabel Keith, Jacques Lanoe, Harry S. Northrup, Wallace Beery and Minnehaha, an Indian.

Victory Bateman with Metro

Victory Bateman, dashing American stage beauty whose triumphs of a score of years ago still are fresh in the minds of theatregoers of that period, has become a character actress in motion pictures.

The actress has been given a prominent part in "Cinderella's Twin," the Metro special production of the Luther Reed story in which Viola Dana is being starred.

Miss Bateman's appearance with Miss Dana in "Cinderella's Twin," is not her screen debut, but it is one of her first and most important appearances.

Brunton Visits New York and Confers with Brunet Over Coming Productions

Announces Completion of Monster Stage at His Hollywood Studio and Discusses Future Improvement in the Art of Making Motion Pictures

PLANS for big productions to be initiated during the forthcoming year were discussed by Robert Brunton and Paul Brunet, of Pathe, on the occasion of Mr. Brunton's recent visit to New York, when he made his first trip to the East in more than two years to discuss the releasing arrangements for his latest special, "The Devil to Pay," and a number of other high-class features and serials. At the Brunton studio in Hollywood there is now being produced for Pathe distributon a new Ruth Roland serial, "The Avengng Arrow."

In outlining his plans to Mr. Brunet, it was indicated by Mr. Brunton that he will attempt more pretentious productions than ever before. He is enthusiastic over what the future has in store. "We have just completed the building of the biggest stage in the world," said Mr. Brunton. "It is 300 feet long by 125 feet wide, and will permit of the making of any kind of motion pictures. Our plant in Hollywood now covers 42 1/3 acres, while in the foothills we have 350 acres for 'outdoor stuff.'

"Technically, I believe we have reached the limit in picture making. There may be some improvements in camera work—slight improvements. But the next big thing of importance will be the filming of dramas in natural color. However, that will not be for some time.

"There is plenty of room for improvement in story writing, though. What the industry needs more than anything else at this time is an aggregation of writers trained for screen work. We need specialists, as they have in the field of legitimate drama. They must be men familiar with every minute detail of the studio, for the day is here when we must have what we call 'director proof' scenarios. When we are ready to begin 'shooting' on a picture, the continuity must be so mapped out that the director can go right ahead and know virtually exactly how much footage he will have when he has finished his picture, and with the knowledge that every detail but the actual directing has been cared for in his working scenario. We bring this about by continued conferences between our writers, continuity men, directors and myself.

"I only wish the public was as strong for mystery pictures as I am myself. There is nothing I enjoy making so much as a drama that is full of suspense, and one which will make your audience think hard before they are able to penetrate the veil of mystery drawn about the story. I love a good detective romance or any good mystery yarn, and there is a good percentage of the American theatre-going public aligned with me in that respect."

Mr. Brunton has been so busily engaged directing his big Hollywood plant, in which twelve companies are now producing on six stages, that for weeks at a time he never steps outside the gates of his studio. He has built a bungalow inside the plant and spends practically all his time in it when not looking at films.

Owing to the injuries sustained by Charles Hutchinson while working in a Pathe serial produced by Brunton, W. S. Van Dyke was immediately pressed into service in the direction of the new Ruth Roland serial, "The Avenging Arrow."

In "The Devil to Pay," which Pathe will release, Mr. Brunton asserted he had one of the biggest pictures he ever produced. And it is a mystery play of the type which he delights to make.

"Soul and Body" Is Nearing Last Stages of Completion

Eugene O'Brien's forthcoming Selznick picture, "Soul and Body," the star's first starring vehicle since his recent vacation from production activities at the Selznick Fort Lee studios, is nearing the final stages of completion, according to Myron Selznick, president of Selznick Pictures Corporation.

Exterior scenes for the production were taken on the Massachusetts coast, near Gloucester, and these included a number of shots on a yacht and on the beach. In one of the sets erected on the beach the entire Gloucester fire department participated, and other scenes will show about sixty natives of the quaint old fishing town dressed in their proverbial sou- westers and rubber hip boots.

The cast supporting O'Brien is composed of Elinor Fair, who plays the leading feminine role, Warren Cook, Frank Losee and Ellen Cassidy. The story was written by John Lynch and Alan Crosland is directing the production.

HARRIET AND A HUBBY—HARRIET AND A BOOK—HARRIET AND FRIENDS. BUT WHERE IS "HARRIET AND THE PIPER?"
Anita Stewart seen here in three views from her latest First National picture.

Pathe Will Produce Kipling's Works Author to Make His Own Adaptations

Randolph Lewis Goes to London to Assist Regarding Screen Technique

AN arrangement has just been completed by Paul Brunet by which Pathe not only secures the right to the picturization of certain of Rudyard Kipling's novels and poems, but this noted author will personally adapt certain of his published works for Pathe presentation.

Mr. Brunet now makes public the fact that the winning of this well-known novelist to the field of picture writing was one of the main objects of the three-months' visit to Europe, from which he has recently returned. In the course of several conferences, Kipling's well-known objections were overcome, details agreed upon and the arrangement consummated.

"Rudyard Kipling in literature is the voice of the century," says Mr. Brunet. "For more than a quarter of a century he has been read everywhere, in all languages. He knows no fear and makes no apology. More effectively than any other in modern letters has done, he combines the powers of the inspired prophet and the born story-teller. Governments are influenced by the clarity of his insight and the force of his warnings, while the people, delighted with the entertainment he gives them, are guided —unconsciously, perhaps—by the constructive truths which underlie his writings. He never is obscure; all can understand him. And it is this combination of qualities that have given him so lofty a place in literature.

"But there is another reason why Rudyard Kipling is needed as a writer for the picture screen. In his capacity, both as a poet and a story-teller, Kipling powerfully visualizes, and he contributes that power to his readers. In their mind's eye they see his character in action. Thus his creations are naturally and easily translated into terms of a motion picture. This scarcely could have been more evident had he adopted the picture medium in the first instance. But he chose the printed word, and to that he has adhered until finally convinced that both his art and his public would benefit from an excursion into the world of pictures.

"Up to the present the works of Rudyard Kipling are represented in motion pictures by two examples only. These were Pathe productions, the novel 'The Light That Failed' and the poem 'Naulahka.' Kipling took no personal part in their picturization. But the adaptations were faithfully made, and public reception of the result more than equalled anticipation. In the three years that have elapsed since the making of these productions, many improvements, both mechanical and in the technique of picturization, have been made. A definite technique applied to writing for the screen now has been established, and many distinguished novelists have become masters of it.

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RUDYARD KIPLING

Whose stories will be adapted to the screen for Pathe release

"Although Kipling is not ignorant of the art of original composition for picture production, he welcomes expert suggestions. He is especially interested in the vastly enlarged resources of the motion picture camera during recent years, and the screen's ability to avail itself of the art advantages of control of all degrees of light and natural atmospheric effects. In his original writing, and adapting from his published works for motion pictures. he will have the assistance of Randolph Lewis, who is considered one of the most capable continuity writers in this country. He is well known as a pioneer of picture writing in this country, and his services as scenario editor have gained especial value from his intimate knowledge of details, mechanical and otherwise, which enter into picture productions.

"Kipling is under contract to write several picture features. His technical assistant sails this week to join him in England. The first Kipling script is expected to arrive in November. These productions will be supervised by Robert Brunton, who is a lifelong admirer of Kipling and an authority on his writings."

Mr. Brunet is frank in his enthusiasm over results to be anticipated from bringing Rudyard Kipling into the motion picture field.

Engineers' Report Out

A printed report of the meeting of the Society of Motion Picture Engineers at Montreal on May 9, 10 and 11 has been circulated and proves to be as full of informative matter as a nut is of meat. The articles are by H. A. MacNary, R. E. Lee, B. E. Norrish, W. F. Little, G. A. Blair, O. K. Dyer, F. H. Richardson, W. B. Cook, W. T. Braun, L. A. Jones, C. F. Jenkins and W. E. Story, Jr. They deal with a variety of subjects interesting to motion picture engineers.

A Hodkinson Release

Various trade publications have carried an announcement to the effect that the J. L. Frothingham production, "The Living Child," in which Bessie Barriscale is starred, will be released by Robertson-Cole.

The W. W. Hodkinson Corporation, which is to release this production at a date early in 1921, ask that this item be retracted. The picture is not a Robertson-Cole, but a Hodkinson release.

IT IS TOO BAD THAT THEY HAVE MADE THE VALLEY A FORBIDDEN PLACE WITH SUCH A PRETTY HEROINE AROUND.

Bits from this new Pathe feature, "Forbidden Valley," which was written by Randolph Lewis. There's trouble brewing in this little valley, as may be evidenced in the scenes on each side; while in the center our heroine tells secrets to old boy "Donk."

The plain and pleasant truth

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September 28, 1920.

Moving Picture World,
516 - 5th Avenue,
New York, N. Y.

Gentlemen:-

Having been connected with the moving picture industry for some time, my interest in moving picture trade papers has been more than cursory, and since I have been producing the Muriel Ostriche Comedies for the Arrow Film Corporation it has been a matter of careful study with me. As a result of this study I have been forced to the conclusion that the Moving Picture World is far and away the best publication in the field and I felt it only right that I should write and tell you so.

Wherever I have traveled I have found that the Moving Picture World is the exhibitors bible. They may read the others but they rely on your publication because it has been builded on reliability, which is even more important than the fact that you have the largest circulation.

Moving Picture World is the oldest and the newest in the field, and I congratulate you upon the continuation of the high standards which have brought you the first place in the industry.

Very truly yours,

MURIEL OSTRICHE PRODUCTIONS

Garnette Satin

JCD:HB

Many Exhibitors Join First National After Convention Held in Kansas City

Omaha Goes 100 Per Cent. Is Report

A FEATURE related to last week's convention at Kansas City is the reported landslide of exhibitors enrolling as holders of Associated First National Pictures, Inc., the roster including not only many from the ranks of Kansas and Missouri theatre men, but a large number from neighboring states.

R. L. Pramer, recently elected president of the Nebraska State Exhibitors' League, reported that Omaha and suburbs, for example, had gone 100 per cent. Associated First National by the absorption of the whole quota of franchise allotted to that division. Similar figures were reported, it is said, by other prominent exhibitors attending the convention, a social feature of which was furnished by the banquet given by Associated First National at the Hotel Baltimore on the Tuesday of convention week.

Many Speeches

Stanley Chambers, of the Palace Theatre, Wichita, Kan., as chairman and toastmaster, introduced R. G. Liggett, president of the Kansas State Exhibitors' Association and Associated First National franchise holder for the Gene Gautier Theatre in Kansas City, Kan., who commended the franchise and First National pictures, which he characterized as well worth the price paid for them.

Frank L. Newman, president of the Newman Theatres Company of Kansas City, was the next speaker. He was followed by Jack Truitt, Sedalia, Mo.; Charles T. Sears, president of the Motion Picture Theatre Owners of Missouri; M. B. Shanberg, managing director of the Midland Circuit; M. Van Praag, secretary of the Kansas Exhibitors' Association and of the national association.

Commend E. C. Rhoden

Kansas franchise holders commended E. C. Rhoden, manager of the A. H. Blank Enterprises, citing his fair treatment as an example for others to follow. R. L. Pramer cited Omaha's 100 per cent. First Naionalism as the most convincing argument for First National and its sub-franchise. Included in the list of additions to Omaha theatres now holding franchises he mentioned the Alhambra, Grand, Rolph, Boulevard, Benalto and Maryland, as following the lead of Associated First National's first run theatres in the Rialto and Strand in that city.

Other speakers were C. R. Wilson, of Liberty, Mo., and C. H. Barron, the latter owning the only two theatres in Augusta, Kan. Mr. Barron said that he secured a franchise not because he feared competition, because he has no opposition, but because he considered the franchise a sound investment.

Williams Reviews Purposes

J. D. Williams, manager of Associated First National, in an informal address, said in part: "The men who originated and founded First National did so because they were dissatisfied with the methods and lack of method employed by certain film companies. They formed an organization which is based on mutual interest and principles. The franchises held by big exhibitors are identical with those held by the smaller exhibitor. It is only a question of proportion. Where A. H. Blank and Spyros Skouras, for example, pay a certain sum for a picture, the smaller exhibitor pays only a fraction of that—his proportionate share.

"If you are an Associated First National franchise holder, that organization belongs in part to you. Its board of directors is elective, and itself in turn selects an executive committee, and this in turn appoints a manager. You have a voice in all this. All these men can be removed on short notice. In short, Associated First National is a co-operative proposition in which you have a personal interest and share.

Source of Pictures Is Secure

"Our source of picture supply is absolutely secure. Our pictures are bought in the open market, and no matter how hard rivals may try, they never can close the market so long as brains exist. Independent stars and independent producers make pictures for Associated First National. It is our aim to encourage more stars and more producers to be their own masters."

Mr. Williams urged and encouraged exhibitor organization, saying that if exhibitors will stand together and will tell any monopoly that builds or threatens to build opposition theatres in their state, that they will not buy pictures from that producer. "And he won't build," added the speaker.

Fred Herrington, national organizer of the Motion Picture Theatre Owners of America, was a speaker, and Mr. Skouras and Mr. Blank followed with short talks.

Questions were invited by Mr. Blank and discussions and answers to these questions followed. These included informative facts regarding the Associated First National franchise, its value as stock, how exhibition value is placed upon pictures, Charlie Chaplin and his pictures and contract with First National and others dealing with other First National stars and their standards, all of which were answered by Mr. Williams and by Mr. Blank or Mr. Skouras.

Edmonton Mayor Advocates Abolishing Tax on Tickets

Mayor Joseph A. Clarke of Edmonton, Alberta, has come out as a strong advocate of the abolishment of the Government tax on amusement tickets, which was originally classed as a war tax. He has expressed the view that the collection of this tax, though it means only a few cents on each ticket, is helping to maintain dissatisfaction among various peoples. It is his belief that the Governments should look upon theatres as a National institution and should lend encouragement for the best in theatricals.

"I do not think that the possibilities of improving citizenship and good government by the proper use of the theatre can be over-estimated."

Mayor Clarke declares that he would not feel that he had done his duty without entering a protest against the selling of tax tickets or the paying of two prices, one of which is the tax, for any amusement or necessity.

"In my opinion," he concludes, "a better orchestra, pure aid and increased efficiency in the entertainments are much more important and much more beneficial than the collection of a few hundred dollars in taxes."

CHARLES RAY SEEN HERE IN SCENES FROM FIRST NATIONAL'S "FORTY-FIVE MINUTES FROM BROADWAY"
Looks as if they had brought Broadway out to where Charlie was in the first scene. The picture is an adaptation of the well-known stage drama.

Consensus of Trade Paper Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Good References
(Constance Talmadge—First National—5 reels)

M. P. W.—Constance Talmadge as breezy as ever in amusing five reel farce.

T. R.—It makes a favorable appeal and affords pleasing entertainment.

W.—Good in spots but lacks the pep of past performances.

Once a Plumber
(Eddie Lyons and Lee Moran—Universal—5 reels)

M. P. W.—The picture as a whole is developed along pleasing comedy lines and will add to the two stars' growing reputation.

N.—Average comedy which should interest.

W.—Lyons and Moran slip in their third feature comedy.

The Prey
(Alice Joyce—Vitagraph—5 Reels)

M. P. W.—Belongs in the class of very good photoplays.

E. H.—Is an exceptionally well presented melodrama.

N.—It's a highly involved story which Alice Joyce has in "The Prey"—a story which provides her ample acting opportunities which she takes care of with her customary vitality and charm.

The Valley of Doubt
(Thurston Hall and Arline Pretty—Selznick—5 reels)

M. P. W.—The icy atmosphere of northern woods has been convincingly and artistically created in "The Valley of Doubt," which is a drama of the vigorous out-of-door type.

E. H.—Should be well received as hot weather refreshment.

T. R.—A bully melodrama, skillfully filmed, alive with thrills, cleverly constructed and warranted to keep an audience on the breathless edge of expectation.

Held by the Enemy
(Featured Cast—Paramount—5 reels)

M. P. W.—To the fine acting of these leaders, to careful attention to atmosphere on the part of Donald Crisp must be attributed the exceptionally good entertainment provided by "Held by the Enemy."

E. H.—One of the most colorful and atmospherically artistic features of the season.

N.—Civil War romance looks good as a picture.

T. R.—This is an excellent version of the old Gillette Civil War melodrama which has proved a successful stage attraction through three generations.

W.—Civil War picture loaded with action and possessing many distinct climaxes—action a bit choppy.

Trumpet Island
(Marguerite De La Motte—Vitagraph—7 reels)

M. P. W.—Those who enjoy thrills and fast action will like this picture.

E. H.—Picture is unusual in many ways.

T. R.—Is a fine production.

Madame X
(Pauline Frederick—Goldwyn)

M. P. W.—So nearly does the Goldwyn screen version of "Madame X" in its emotional intensity approach human experience that the spectator forgets art, forgets drama, in the face of absolute realism. Insistently it plays for sympathy and it gets sympathy to a degree of which few pictures are capable.

E. H.—A heavy picture, but one certain to be long talked about.

N.—Tremendous drama faultlessly acted and skillfully produced.

T. R.—This melodrama is a particularly appealing one, having for many seasons attracted millions of theatregoers throughout the country. As a picturization of the power of mother love, this feature ranks among the best.

W.—Fine production of famous old drama.

Over the Hill
(Featured Cast—Fox—11 reels)

M. P. W.—This is a picture that can confidently take its place among the very best that the screen has yet given us.

E. H.—A picture that cannot be too highly praised.

N.—A real masterpiece of direction, acting and casting.

W.—Beautiful and touching picture elaborating a mother-love theme to the sob point.

Nomads of the North
(Featured Cast—First National—6 reels)

M. P. W.—Emphasis on beauty in the North Woods, a capable cast and generally intelligent direction, cause "Nomads of the North," as shown at the Strand Theatre, to be valued as good entertainment.

N.—This is a great audience picture.

T. R.—Exhibitors should find this picture a good drawing card.

W.—Splendidly produced and has wonderful climax.

Uncle Sam of Freedom Ridge
(Featured Cast—Harry Levey—7 reels)

M. P. W.—The action of the piece is not always smooth, but its drama and frequent humor are true to life and it is presented with a sincerity that lifts it well above the ordinary.

N.—"Uncle Sam of Freedom Ridge" will appeal to the League of Nations devotees and will catch popular favor to some degree by its flag-waving and strong patriotic flavor, but it is not a strong audience picture.

T. R.—It is the sort of picture that unmakes Bolsheviks; it teaches a lesson that no American, regardless of political affiliation, cannot afford to learn.

W.—Generally very appealing drama concluding with big effort to show why League of Nations should be adopted.

The Jailbird
(Douglas MacLean and Doris May—Paramount—5 reels)

M. P. W.—The release may be set down for its billboard value plus fairly good intrinsic merit.

E. H.—Disappoints when compared with "23½ Hours' Leave" and other earlier productions starring Douglas MacLean and Doris May.

N.—Rather obvious, but fairly diverting.

T. R.—"The Jailbird" can be listed as offering very acceptable entertainment.

W.—Splendid comedy at start of this puts it over big.

The Cradle of Courage
(Wm. S. Hart—Paramount—5 reels)

M. P. W.—Is clean in motive and provides good entertainment.

N.—Has plenty of action and should please.

T. R.—Registers as straight melodrama with many exciting situations, abundant thrills and undeniable heart interest.

W.—New type of picture for Hart who creates strong characterization.

FRANK REMBUSCH AND HIS MANAGERS

Standing, left to right: Charles Curson, American, Columbus, Ind.; Walter Bradford, Lyric and Indiana, Marion, O.; Robert Eichilsdoerfer, publicity director, Ohio; Art Blacker, Manhattan and Gem, Indianapolis. Sitting, left to right: Otto Baunchback, Alabama, Shelbyville, Ind.; Frank J. Rembusch, managing director of F. J. Rembusch enterprises, and Harry H. Koch, Ohio, Indianapolis.

Schnitzer, President of Equity, Says "Bunk" in Advertising Hurts Business

IN opening his sales messages, I would like to say in the beginning that there is one outstanding feature in the selling methods of producers and distributors alike in the motion picture industry which does untold harm to the trade and which is working havoc with the business prospects of the future. I mean the use of superlatives in praising an altogether unmeritorious or mediocre picture," said Joseph I. Schnitzer, president of Equity Pictures Corporation. "I know of no business that is characterized by as much superlative, exaggeration, 'razzle-dazzle' and 'hifalutin' phraseology as our own.

"In the days when the industry was in its infancy, such things as standardized and sound selling media were unheard of and, to an extent, uncalled for. Moving pictures were novelties and the public swallowed them hook, line and sinker, and asked for more. The demand was greater than the supply. Now that the market has acquired a certain stability, the habit of helter-skelter, hit-or-miss selling practices that threaten to swamp the capable and the inefficient distributor alike, are too threatening to be ignored.

Too Much "Bunk"

"When one distributor, handling a mediocre picture, describes it in the same glowing colors as those used by the distributor who offers a really worthy product, the buyer and exhibitor cannot tell which is good and if he is 'stung' with the poor picture the result is that he refuses both kinds in the future.

"With independent distributors cropping up overnight, and each trying to beat the other in the generous splash of adjectives describing their product, the effect on the buyer is something like the bewildered mule who couldn't decide which haystack was best and ended by dying of starvation.

"An investigation of any other industry would convince the most hind-sighted that before selling a product one should first learn its demand. Before a manufacturer buys a plant, he first makes sure that he can sell the product that his plant will turn out, otherwise his purchase is so much deadwood.

Product Over Praised

"Before I sell an article I must first know its market value, I must know what price to ask, otherwise I will be asking either too much or too little. If I am blind to this primary principle of business and buy an article—a motion picture for example—without any idea as to its desirability, I will be forced to sell it at a sacrifice or scrap it entirely.

"Not being willing to lose on my purchase of an unsalable picture, I will naturally do my best to exaggerate its value, so as to get my investment back. I will use every device to 'pad' the picture and 'water' its description. I will dig deep into the dictionary for new adjectives and extravagant terms to over-rate my product.

Poor Pictures Lauded

"As some one said, the cheaper the product the more praise does it require, for I must get rid of my purchase under any circumstances, even at the cost of the truth. Rather than get 'stung' myself, I will 'sting' some one else. That is why the cry of the press today, particularly regarding motion pictures is that waste-baskets are not made deep enough. It seems to me the dictionary must blush at the use, or misuse, of its adjectives by distributors of motion pictures.

"If distributors would not be in a hot hurry to gobble up every picture running loose, without a thought as to the demand for it among states rights men and exhibitors, we would not have the scene which is now so frequent, of certain companies in a panic because of lack of buyers.

"As matters stand, the misrepresentation of distributors in the past has prejudiced the buyer against all pictures, even those really worth while.

Exhibitors Overloaded

"It is now usually the case that when a genuine box-office attraction comes along, the distributor finds the state rights exchange and the exhibitor loaded to the gunwales with stacks of pictures beyond their natural needs, and which were foisted on them by smooth sounding publicity and advertising.

"To sum up the case: If the distributor would make an intelligent study of demand the evils described would disappear, the motion picture industry would be placed on a sound economic basis, there would be no gamble about production and distribution, and every individual would gain proportionately thereby."

Artist Tauszky Designs Unique Sets for Metro's "White Ashes"

With the completion of "White Ashes," the Luther Reed story now under production with an all-star cast at Metro's West Coast studios in Hollywood, picture patrons will be given a first glimpse of a series of elaborate settings of a variety probably never before attempted in a cinema production.

D. Anthony Tauszky, noted portrait painter, and a member of the Metro art staff, has provided a series of back grounds in accordance with a "camera color chart," for the picturization of "White Ashes." Every scene is painted with a view to the requirements of the camera, and although the picture will possess the richness of warm color tones, it actually has been produced without the use of any but the primary "camera colors" designated by Mr. Tauszky.

The story opens with an elaborate banquet scene. About the circular table passes an endless array of Grecian maids who, clad in the all but invisible costumes of other days, serve the guests.

It was a setting which, judged by all ordinary picture theories, would have called for a riot of color to indicate the wealth and lavish expenditures of the host. But Mr. Tauszky insisted that the "camera color" scheme be used in it, with the result that the set, as it stands on one of the enclosed stages on the company's Hollywood grounds, looks more like a photograph than reality. It reveals only the color tones that are to be seen on the screen. The mural decorations furniture and table ornaments run from rich pearl grays to black.

JOSEPH SCHNITZER

Schildkraut Says American Films Popular in Vienna

Rudolph Schildkraut, the actor recently arrived from Vienna, has a few interesting observations of moving picture conditions in Central Europe.

He says the people there will go to see any "movie" that says "American" over it.

"Anything that deals with cowboys always draws the largest crowds," he says. "It is as if the people of Vienna have been suffering so much from lack of food and general disorder that they want to forget their troubles in something that represents to them the essence of the land of peace and plenty.

"They have their own movies, of course. And they do not differ so very much from what you have here. The fair ingenue, the villain, the hero, the inevitable triangle—all these things we have there, but your movies are a much more perfect product than that which you'll find there.

"Extras, or supers, as they are called in Vienna, have their own union and have an equal wage for equal work and no work after four o'clock. If they work overtime they are paid time and a half. Their day stretches from nine to four and they receive 100 kronin, which is quite a sum when you think of it in the pre-war value sense.

"Many of the actors and actresses are flocking to the movies as a means of support," Mr. Schildkraut continued. "The legitimate stage is not the best paying proposition now and the players have to seek employment with the moving picture companies to keep themselves from starvation.

"There is one kind of film which Austria has and which is probably duplicated in many of the European countries, and that is the biographical film, showing the life of a great man or woman."

Harem Settings in Rolin Comedy

For the second Rolin "Vanity Fair Girls" Comedy, "Alias Aladdin," which Pathe will release October 17, Hal Roach has surrounded his pulchritudinous peaches with vivid Harem settings and dressed these West Coast beauties in the gorgeous but scanty attire of the Orient. Eddie Boland is the featured comedian, who suddenly finds himself in the role of Aladdin amid harem girls and the soft lights of an oriental swimming pool.

Keeping in Personal Touch

By SAM SPEDON

TOM MILLS, formerly with the Vitagraph Company as actor and director and recently with Goldwyn and Selznick in California for the past five years, returned to New York last week and expects to make a prolonged stay here.

* * *

Pete Milne, formerly with Wid's Daily, has been appointed assistant to Tom Geraghty at the Famous Players-Lasky Long Island studio, writing continuity and titles.

* * *

Walter Ackerman, formerly with the Vitagraph, will leave for Hollywood this month to act as an assistant director for "Doc" Willat. John Bunny, son of the late John Bunny, has had an offer from Mr. Willat to take part in a series of short comedies.

* * *

Leila Frost, who has an important role in the John S. Robertson production of "Sentimental Tommy" for Paramount, had the unusual experience of having made her start on the stage under the tutelege of this same director. That was when she was seven years old in "An Irish Gentleman," starring Andrew Mack, in which Mr. Robertson was stage manager.

* * *

Louis J. Selznick, president of the Selznick Enterprises, on October 1, was presented with an embossed testimonial on blue crushed calfskin, from his entire force of employes and represented 5,000 miles of Selznick loyalty containing the signatures of his employes all over the United States.

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Randy White, of the Selznick advertising department, has been appointed supervisor of advertising and publicity.

* * *

C. H. McGowan, in charge of the export department of the Universal "swingman" and general executive, resigned October 2 to assume an executive position with another concern, the name of which was not mentioned.

* * *

Charles Ohlson, Barter & Ohlson, Indianapolis, operating Lyric, Alhambra and Isis theatres there, was in New York the week of October 4. L. L. Hillyer, who controls seven houses in Indiana, was here at the same time, on his maiden trip to the metropolis. Mr. Hillyer anticipates the acquiring of several other theatres in Indiana.

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C. R. Seelye, formerly with United Picture Theatres and Selznick National, is out of film interests just now, putting over some financial deals for Wall Street interests.

* * *

H. A. Spanuth, of the Commonwealth Pictures Company, arrived in New York October 1, where he will remain until October 9. He has disposed of his second twenty-four releases of Vaudeville Movies to I. E. Chadwick, of the Merit Film Corporation. And he is negotiating for the disposal of Billy Whiskers Comedies, from Francis Montgomery's stories. Before returning to Chicago he will visit Boston and Ohio. Mr. Spanuth says he has two single reel pictures that are considered equal in novelty to Vaudeville Movies.

* * *

George L. Clarke has signed to assume the management and represent Eve Balfour, who is known as the perfect Venus in Europe. She has posed as such for the best known artists and sculptors.

* * *

Randy Lewis, director of publicity for Pathe, was tendered a surprise farewell dinner at the Cafe Pettegrino in New York on Tuesday evening October 5 by the home office staff. It was to celebrate his going to England to collaborate with Rudyard Kipling on a series of features for Pathe release. During Mr. Lewis' absence of six weeks or two months Joe Reddy will be in charge, so we were informed by Mr. Lewis.

JOHN P. HARRIS
General manager of the Million-Dollar Grand in Pittsburgh.

* * *

Carle Carlton, president of Crest Pictures, is on his way from London and expected in New York this week.

* * *

A. B. Dana, sales manager of the Arrow Film Corporation, has extended his sales trip from St. Louis to Dallas and will be away a week or two longer.

* * *

E. R. Champion, special representative of the Arrow Film Corporation, has returned from Utica, Syracuse and Buffalo with a report that there is a great deal of activity in the state rights market in all sections he has visited.

* * *

R. Flothow, of the Princess Theatre, West 39th street, New York, formerly of Famous Players-Lasky, is handling a foreign feature, that means a new company will be launched.

* * *

Herbert Crooker, of the Pathe publicity department, is completing the libretto of a musical comedy for which a number of producers are already angling.

* * *

Tom North, of the Tom Moore theatres of Washington, was in New York on October 4 on one of his jumps in and out again, arriving in the morning and back to Washington in the evening.

* * *

W. A. Landeau, of the Heights and Classic theatres, New York City, has returned from Weisbaden, Germany, where he has been on a seven weeks' trip visiting his mother and other relatives.

* * *

The Selznick publicity department is now located in its new quarters on the fourteenth floor of 729 Seventh avenue, New York.

* * *

MacElroy, of Fitzpatrick & MacElroy, of Chicago, representing the Ford Weekly, was in New York October 1.

* * *

W. S. Butterfield, owner of a large theatre circuit in Michigan, was in New York last week. Mr. Butterfield makes his headquarters in Detroit.

* * *

Fred Warren, general manager of the Associated Producers, left New York for the Coast this week.

* * *

Louis Gasnier, who was in New York last week for a few days left for the Coast on Saturday, October 2.

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Dallas Kelly, of Le Junior, Ky., has opened a new house there of 150 capacity.

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M. W. Rowley, formerly sales representative for Hallmark, is special representative for Vitagraph at Buffalo.

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M. J. Clein, proprietor of Starland Theatre, Aberdeen, Wash., is contemplating building a new theatre in Seattle.

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Harding H. Cluck, a prominent exchangeman of Dallas, Fort Worth and San Antonio, Texas, is now managing the Almento Theatre at Alamagordo, Mexico.

* * *

Sidney B. Lust, of Super Attractions, Washington, is handling "Kid Canfield," featuring a son of the gambler, so he states, exposing all the tricks of the gambling trade.

* * *

E. A. Anderson, formerly, of Portland, Oregon, is now managing the Ideal Theatre at Steel, No. Dakota.

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Sidney M. Nutt, president of the racing board also proprietor of four picture

(Continued on page 989.)

If you want to keep in touch with others, get in touch with the "Personal Touch" man. It may mean something to you.

"The Riddle: Woman" Lavishly Produced; Geraldine Farrar Seen as "Tiger Woman"

By SUMNER SMITH

SUMPTUOUS settings that fascinate the eyes, the acting of Geraldine Farrar and a well known supporting cast and melodrama in which three women and a male vampire figure, are the outstanding features of "The Riddle: Woman," the initial offering of Associated Exhibitors for release through Pathe. With the colorful Farrar for its star, it was to be expected that Director Edward Jose would give the picture a lavish production and he has done so.

The locations are all beautiful. There is a gambling salon that is rich in atmosphere and an exotic Egyptian skating rink where a girl dances cleverly on skates. The interiors are striking, and many of the exteriors, taken at Marblehead, Mass., are scenes of beauty.

Miss Farrar's Prominence

But those who go to see "The Riddle: Woman" will be drawn by the magnetic personality and prestige of Miss Farrar rather than by the mechanical achievements of the picture. By virtue of her prominence in the world of music and the motion picture, women especially will want to see Miss Farrar in her latest production. Her dramatic acting should appeal to them and they will study the gowns she wears.

Montagu Love as the great-hearted Larz Olrik, Frank Losee as the devil-may-care Siguard Gravert and Madge Bellamy as Marie Meyer are the shining lights of the supporting cast, and Adele Blood as the tragic Kristine, William P. Carleton as Eric Helsinger, the soul wrecker and Louis Stern as Isaac Meyer do creditable work.

The plot is one of the best that could have been chosen for Miss Farrar. It was adapted from a play by Carl Jacoby. Director Jose could have given it a more psychological treatment, but he has devoted most of his attention to building semi-spectacular effects and creating atmosphere by the use of properties and scenery. With a less virile actress than Geraldine Farrar and a less capable supporting cast, he might have come to grief.

Star Is Convincing

Miss Farrar as Lilla at all times is convincing and in the big scenes she well portrays the savage instinct that is supposed to lie dormant in all women. Her work gains in power as the picture progresses. She is the daughter of a "captain of chance," who lives by his wits. After the auction sale to satisfy her father's creditors, she ekes out an existence with her embroidery, but finally comes to the conclusion that life is a riddle not worth solving.

Her attempt at suicide is frustrated by Larz Olrik, in Copenhagen on business for his father's shipbuilding company in the United States, who induces her to accept the invitation of the friend, Isaac Meyer, and his motherless young daughter, Marie, and accompany them to New York. Larz marries Lilla when he returns to New York.

At a party to celebrate their fifth wedding anniversary, Lilla comes face to face with Eric Helsingor, who had been an unfaithful lover to her in Denmark. He seeks money. Lilla asks her husband for $10,000 and he gives the money to her unquestioningly. He has never sought to learn why she attempted suicide, as he considers her past her own.

Larz's Suspicions Aroused

Lilla and Larz adopt a baby boy recommended to them by Kristine Jesperson, Larz's lifelong friend. Kristine is finally obliged to confess to Lilla that the child is her own and that Helsingor is its father. As trustee of Kristine's dead father's estate Larz learns of her dwindling fortune and suspects Helsingor of blackmail.

A flirtation typical of Helsingor gets him into a fight at the Ramases Rink and he is so badly injured that Larz takes him home to recuperate. Thus the man who proved untrue to Lilla and Kristine meets and makes love to pretty little Marie Mayer in front of them, secure in the belief neither woman will dare to interfere.

Larz obtained positive evidence that Helsingor is blackmailing Kristina and tells Lilla he will kill Helsingor on sight. Lilla prevents Marie from eloping with Helsingor and Helsingor offers to return love letters in exchange for her non-interference. That aroused Lilla and she is magnificent in her rage.

Kristine's Tragic End

Helsingor sees her again as he saw her years before—as glorious and wholly desirable. "It is you I want—you glorious tigress," he cries and tries to embrace her. She is fighting him with the strength of a tiger when a shot rings out and he falls dead.

There is a second shot, and Larz running across the lawn finds Kristine dead on the veranda, killed by her own hand and the hand that shot Helsingor. Lilla hands the letters Helsingor has given her to her husband with the command: "Read!" He throws them into the fire and takes her into his arms, and she knows that nothing can ever come between them.

Cast

Lilla Gravert.....Geraldine Farrar
Larz Olrik.....Montagu Love
Kristine .....Adele Blood
Eric Helsingor.....William P. Carleton
Sigurd Gravert.....Frank Losee
Marie Meyer.....Madge Bellamy
Isaac Meyer.....Louis Stern

Adapted from the play by Carl Jacoby.
Director, Edward Jose
Photographer, Max Schneider.
Length, Six Reels

Program and Exploitation Catchlines: Geraldine Farrar in Her First Production for the Associated Exhibitors.

An Adaptation of the Play by Carl Jacoby. See Geraldine Farrar as "The Tiger Woman" in this Lavishly Produced Love Story.

Exploitation Angles: Play on the star from every angle. Hook up with the Farrar candies and try and interest the handlers of phonograph records. Go after the music lovers as well as the admirers of melodrama and play some of the Farrar records a week before the showing, hooking up with a credit slide, which should now cover the loan of the machine and records. Tell of the sumptuous stage settings and use pictures in every possible form.

GERALDINE FARRAR, AS "THE RIDDLE: WOMAN,"
Refuses to divulge to her husband, played by Montagu Love, the key to the plot which forms the basis of this Associated Exhibitors' feature, released by Pathe

Cazeneuve Writing for Farnum

Paul Cazeneuve, who directed Buck Jones' latest picture, "Sunset Sprague," is now working on a romantic story for William Farnum, which will be put into production soon after that star returns to the coast from his vacation. William Farnum and his brother, Dustin, made their stage debut under Cazeneuve's direction a number of years ago in a company in which the veteran French actor and manager also starred.

Loew Sues to Compel Continuance of Contract Under Which He Bought Films

MANY men prominent in the film and theatre business were witnesses at the trial of the suit brought by Loew's Stillman Theatre in Cleveland against the First National Exhibitors Company of Ohio, and the Associated First National of New York, for the purpose of forcing the film companies to live up to certain contracts held by Mr. Loew. The trial began September 24.

Mr. Loew alleged that he owned a subfranchise for Cleveland first runs of the Norma and Constance Talmadge pictures, the Charles Ray and Charles Chaplin pictures, and that he also owned stock in the Ohio corporation. When the new franchise was submitted last summer, he said that because of certain objectionable features, he refused to accept it.. He insisted upon the First National living up to the contracts upon which the Stillman was being supplied with pictures of these stars and the delivery of such pictures until the contracts expired, he stated.

Relinquished Rights

The First National refused to do this, it was alleged, claiming that because Mr. Loew was a stockholder in the Ohio company, and the Ohio company had relinquished its rights to the New York company, the Loew interests had lost their rights. Mr. Loew insisted, he stated, that while he was a stockholder, he also was a franchise holder, and had good contracts which he could enforce.

A similar situation developed in Texas, in the case of E. H. Hulsey, who refused to take the new franchise, and it is said that the First National is living up to the old one.

In the course of the trial it is alleged to have developed that the First National modified its contracts with stars, whereby Norma Talmadge pictures were delivered to First National at $160,000 for the negative, and all over $360,000 receipts were to be divided equally between the First National and the Norma Talmadge Film Company; Constance Talmadge pictures to be delivered at $110,000 for the negative and all over $220,000 to be divided equally between the First National and the Constance Talmadge Film Company. Loew's Stillman stood for an increase in price under this arrangement and the First National claimed that this waived its rights under the original contracts. Mr. Loew contended he simply coincided with the spirit of the deal between the First National and the Talmadge sisters, and that he did not waive his rights by simply being generous.

Chaplin Demands $1,000,000

It also developed during the testimony of H. O. Schwalbe, secretary and treasurer of the First National, that Charlie Chaplin is demanding $1,000,000 for his fifth picture, though his contract provides for $125,000 each for the eight pictures.

Robert Lieber, president of Associated First National, on the stand declared the new organization was formed to protect the company from threatened inroads on the part of producers.

Those who testified, besides Messrs, Schwalbe and Lieber, were Sam Katz, of Balaban and Katz, of Chicago; E. B. Johnson, assistant secretary of First National; E. Mandelbaum, franchise holder for Ohio; N. M. Schenck, general manager of Loew's theatres; Fred Desberg, special representative for Loew's theatres; Charles Barbian, Akron exhibitor, and Sam Lind, Zanesville exhibitor.

Good Bookings Reported on "Gamesters" and "Week End"

The Cramer Theatre of Detroit has just booked "The Week-End" and "The Gamesters," recent "Flying A" specials for seven day runs. Bill Bailey, the manager, is the well-known salesman who used to be with Universal and is now managing the Cramer Theatre.

The first named picture is said to be keeping up the high record it has established in volume and class of bookings, and has recently been secured by the Victory, of Providence, Rhode Island, for a week's run; by the LaSalle Gardens, of Detroit, Mich.; by the Empire, of Lawrence, Mass.; the Alcazar, of Birmingham, Ala.; the Washington, of Dallas, Tex., and the Isis, of Houston, Tex.

Advance bookings are coming in fast for "The Gamesters," according to reports. Among the theatres that have signed for early fall showing are: the Crystal Palace, of Brooklyn, New York; the National, of Akron, Ohio; the Strand, of Lexington, Ky.; the Gary, of Gary, Ind.; the Strand, of Flint, Mich., and the Garden, of Muskegon, Mich.

Margarite Fisher stars in both films. Others of the cast include L. C. Shumway, Hayward Mack, P. Dempsey Tabler, Joseph Bennett and Evans Kirk.

"Birthright," A Hemmer Film, Written by Noted Scenarist

With a long list of notable successes already to her credit, "Birthright," the premier production of the Hemmer Superior Productions, soon to be released, is declared to mark the crowning point in the career of Maibelle Heikes Justice, writer of the scenario.

Nothing from the pen of this authoress has equaled in artistic portayal the clever plot and naturalness of circumstances that she has woven into this story, according to those who have been associated in the making of this new picture. Although at the outset the scenario was stamped by the president of the organization as a masterful story, it has remained for the crops of experienced assistants to give it their unqualified approval as a genuine triumph of scenario writing now that the film is practically completed.

Inasmuch as "Birthright" concerns the career of a girl, it has remained for a girl to correctly and feelingly express the emotions of the heroine as only one of her sex knows and understands them. It is for this reason that the latest scenario by Miss Justice possesses an unusual and gripping appeal, it is said, and is considered an extraordinarily artistic work.

That the success of the picture would seem to be assured is indicated by the fact that Miss Justice was the writer of such meritorious productions as: "The Gadabout," featuring Edna Goodrich; "The End of the Trail," starring William Farnum; "Durand of the Badlands," a Dustin Farnum vehicle; "Her Husband's Honor," another Edna Goodrich success; "Melissa of the Hills," "The Friendship of Beaupere," "The Glory of Yolanda," starring Anita Stewart, and "Intrigue," a Peggy Hyland feature.

Realism Is the Keynote in Walsh's "The Plunger"

The latest George Walsh production for William Fox, "The Plunger," from the pen of Thomas F. Fallon, and directed by Dell Henderson, abounds in realism. The story deals with the hectic life of Wall street and the social elegance of fashionable life in the suburbs of New York.

In making the picture a big mansion was constructed upon the stage of the Fox New York studio. Everything that would be found within a dwelling of such pretension was included.

Many of the scenes are laid in Wall street and the Stock Exchange. These scenes could have been made in the studio —but not for Director Henderson. He wanted the real thing. With a camera concealed in a closed taxicab, George Walsh and members of his company mingled with the regular "curb brokers," where they opened a false market and started bidding, to create the desired action. Brokers unconsciously became actors in this stirring story, and their participation was all that could be desired.

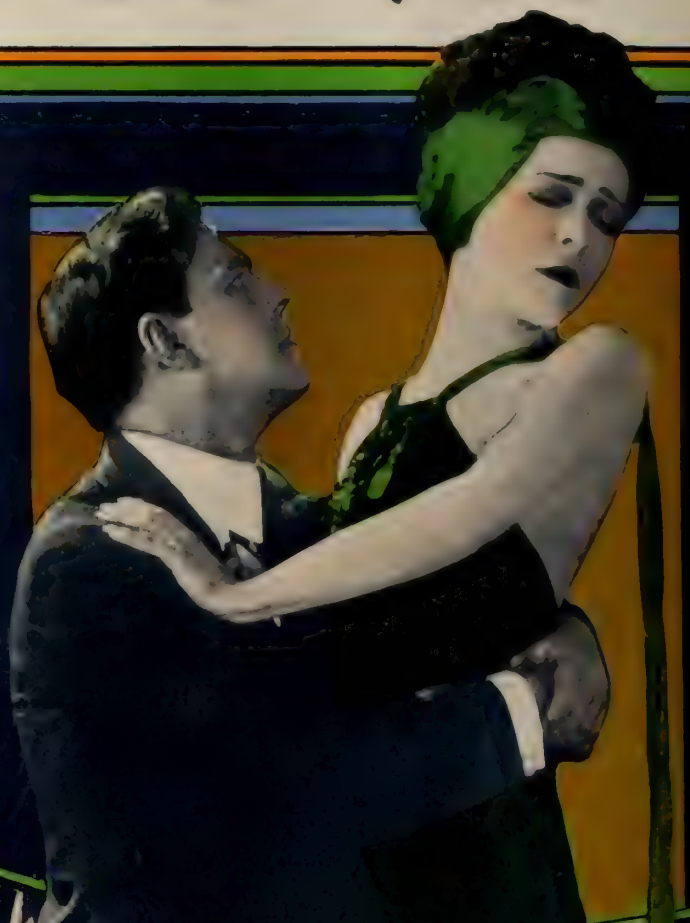
WE STILL HAVE HOPE FOR THEIR COMPLETE RECONCILIATION
A scene from "The Hope," with Jack Mulhall and Ruth Stonehouse, to be released by Metro.

THE STAR
— that is the favorite of all classes !
— that never fails to play to capacity !!
— that has no rival in artistic merit or box office value !!!
NAZIMOVA

NAZIMOVA

In this big, intense picture, Nazimova is at her best. She enacts a dual role, giving two widely different performances. The vividness of her portrayals will stand out as the finest work of her brilliant career.

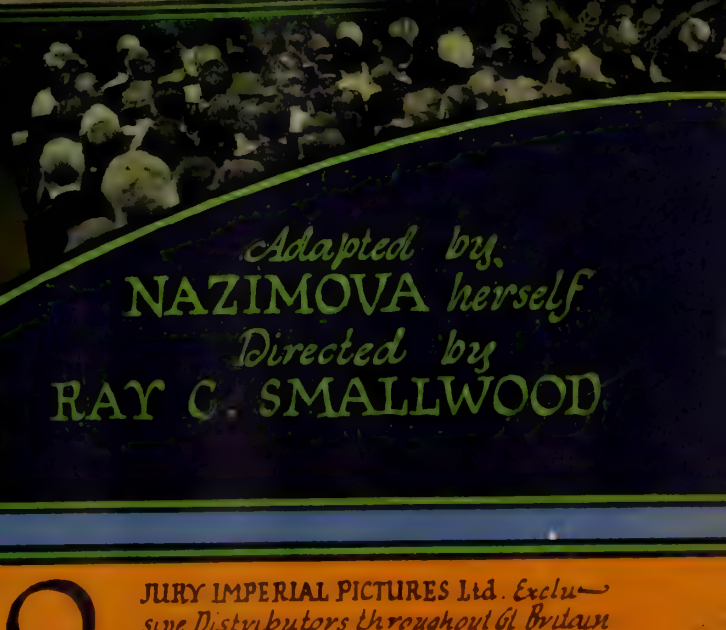
The story is one that will grip every audience with its tenseness, high strung drama and appealing pathos.



IN HER NEWEST TRIUMPH

MADAME PEACOCK

by
RITA WEIMAN



Adapted by
NAZIMOVA *herself*
Directed by
RAY C. SMALLWOOD

METRO

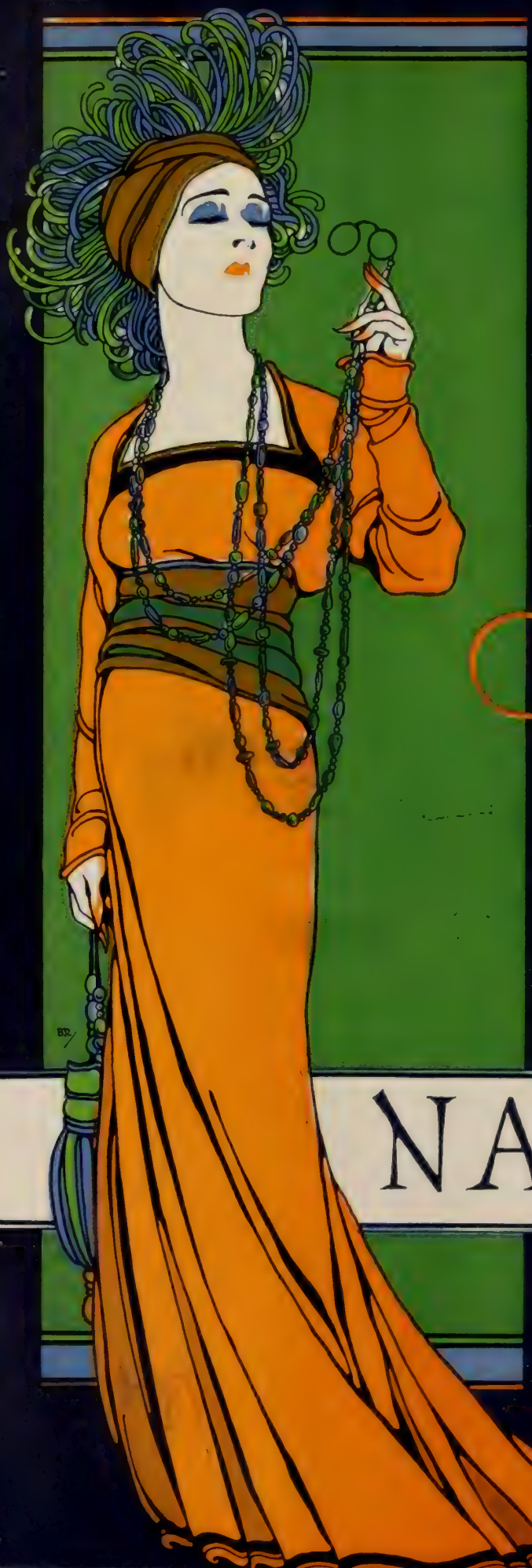
JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Gt Britain*
Sir WILLIAM JURY *Managing Dir.*

Exclusive METRO Distributors

None but

NAZIMOVA

could achieve the heights she does in this resplendent drama of a woman for whom the love of a man was not enough.



Jane Goring had left her husband because he was a failure, and her child—well, because she didn't care. A successful desertion: she won out alone in life, became the gorgeous, irresistible idol of thousands—a great actress. Then a part of her past loomed up unrecognized. . . . It is so great a story that only

NAZIMOVA

could hope to portray its principal part.

METRO
Exclusive Distributors

Making the Eagle Scream a la Santos

Enrique Santos, Creator of "Quo Vadis," First Great Picture, Now in America

BY WILLIAM J. REILLY

SUPPOSE an eagle, fresh from the mountains, were to walk up to the front door of your bungalow next Monday, turn the knob, walk in, seize the toy rabbit your two-year-old was playing with in one claw and the two-year-old himself in the other, fly out the open door with them and off to the crags?

Would you submit a report of it in triplicate to the bomb squad and "wait developments"?

Or would you—

You have it! You'd call up Enrique Santos. In a few minutes Sr. Santos would be on the job with his chimpanzee, Jack. A few eloquent gestures from Sr. Santos and Jack, taking in the situation in a flash, would be scampering up the mountains, leaping from crag to crag, gradually closing the gap between himself and the eagle with your chee-ild.

Meantime the eagle, who had misjudged the weight of your son and heir, never thinking that he was the future White Hope, grows tired of his burden and, even as you stare, open-mouthed, lets him fall!

But never fear! Jack, whirling through the air from one peak to another, grasps the child as he drops, and, turning a double somersault, lands safely on the opposite side of the chasm. A few more minutes and your two-year-old, minus his rabbit, is once more gamboling on the nursery floor.

If Sr. Santos were not a moving picture director he could make a handsome living saving children abducted by eagles, or a still handsomer fortune by making the grand old eagle scream for either Mr. Harding or Mr. Cox.

Unfortunately for the two Ohio gentlemen Sr. Santos does not speak the English of the campaign orator. The only endearing, young terms he knows are "Thank You" and "Goodbye," which do not rhyme well with "League of Nations" and "Standing on Record."

And before you begin to think that the above related incident of the eagle, the rabbit and the child is a piece of fairy fiction let us tell you that it is one of the high spots in a picture made by him—**high** in more things than altitude.

For Enrique Santos, the Italian D. W. Griffith, the creator of "Quo Vadis," first great picture made on either side of the Atlantic, besides being a master in the creation of dramatic situation, is a genius in the direction of animals—a field all its own.

Sr. Santos has successfully directed in his pictures tigers, eagles, dogs, cats, panthers, lions, monkeys. In many cases only one day elapses between the time the animal arrives at the studio and the time it appears before the camera in a scene. The eagle which performed in the child-stealing situation was fresh from the Alps.

This interview was carried on with Sr. Santos through F. G. Ortega, editor of Cine-Mundial, Spanish offspring of Moving Picture World. Mr. Ortega acted as a linguistic clearing house for the writer's questions and Sr. Santos' replies. When Sr. Santos was asked how he performed the tricks with the animals he spread his hands with a half apologetic air, as much as if to say: "Well, you wouldn't ask an inventor the secret of his process, would you?"

Sr. Santos is the original "Man Who Dared" in the film business. He made "Quo Vadis" in 6,000 feet when the longest film of the day possibly ran up to 2,500 feet. Film circles in Italy asked him "Quo Vadis"—"Whither Goest Thou"? thinking that he was on the road to ruin. Even the concern for which he made the picture was afraid of it, which explains why they disposed of most of the rights for a song—20,000 francs each for Italy, France and England. "Quo Vadis" was a success wherever it went. To the energy and skill of George Kleine belongs the credit for its successful exploitation here in America.

The vision had endured. "Quo Vadis" was made—the first great picture, preceding "Cabiria" and "The Birth of a Nation." It was made with expert thoroughness, something we talk much of today, making large use of the word "first." Historical and biblical experts accompanied the making of "Quo Vadis" step by step.

ACTION, THY NAME IS SANTOS!

The only English Enrique Santos knows is "Thank You" and "Goodbye," but in his actions he speaks everything from Bengalese to Sanskrit. He talks the speech of fire also. Describing the destructive fire scene of his newest picture, "The Fire Demon," the London "Cinema" said: "For grim realism it cannot be surpassed."

TALKING TO AN EAGLE.

Sr. Santos has successfully directed eagles, lions, panthers, tigers and monkeys in his pictures.

Sr. Santos took his players to Jerusalem instead of faking sets. The lion caves in the Roman Coliseum were in the picture just as they were in the days of the persecution of the early Christians. The stones along the Appian Way were there just as they were in the time of Peter. Faithful in every detail.

We like to use the expression "old-timer" over here. Enrique Santos is an "oldtimer." He has been in directorial harness for fourteen years, during which time he made the grand total of 346 pictures. Every great artist of Italy has come from his studio. His "Camille" with Bertini has yet to be surpassed, and his "Odette" with the same star still stands as the greatest money-maker

(Continued on page 952)

A HUMAN DYNAMO.

Fourteen years making pictures—346 of them. Now in America to study our production and studio methods.

Our Own Temple of Truth

Gosh, But He's Sore.

We don't know how a Chattanooga manager advertised "Down on the Farm," but he must have stung one public spirited citizen hard, for the latter writes a letter to the editor of the Times that is a humdinger.

It seems this protesting patron went to the theatre in the expectation of seeing another "Old Homestead." Perhaps he got it mixed up with "Way Down East." In any event he paid "three times the regular admission" and his soul was filled with wrath.

He slings a mean pen, does W. S. Bryan, and he writes "the so-called play was indecent, disgusting, common, low vulgar all the way through." Bryan was writing in a hurry or he might have thought up a few more things to say about it, but he does manage to add that "the play must have been composed by the combined efforts of an idiot and a sewer sweeper."

Then he congratulates himself that he did not take a bunch of ladies to see the performance as he had originally intended. He does not say that the increased admission price held him back. Perhaps it was something else, but he is glad, just the same, for "it would hardly be accepted by the lowest negro cinema in the hog-wash wallows of a southern city."

It seems to us that the intemperate correspondent should have looked at the billboards before he paid the triple admission price, or does the fact that it was advertised as a Mack Sennett comedy mean nothing to him?

In view of the fact that several million people have enjoyed the frankly low-comedy humor of the play, we don't think that Bryan's opinion counts for much, but he sure can write, can't he?

It Came at Last.

Nat Bregstein, who goes out and bothers an unsuspecting country on behalf of our circulation department, brings back from his last trip the story of a letter which was considerably delayed.

It seems that some years ago C. B. Schmidt, who runs the Crystal Theatre, Indianapolis, wrote Alice Joyce asking for a photograph of herself to be used in connection with a publicity stunt he was working.

No reply came, and Schmidt had almost forgotten writing when a year later he received a charming letter from Miss Joyce, enclosing a photograph and explaining that the letter came just as she had retired from the screen to await the coming of the stork.

Twin Beds on Trains.

C. E. Holah, of the Associated First National Exchange, Omaha, makes a practice of visiting the trains when he knows of one of his stars passing through and pulling them to the platform for the benefit of the local newspaper photographers.

When Carter De Haven and Louis B. Mayer passed through recently, he had them out in a jiffy. After the pictures had been snapped, someone spoke of the discomforts of travel.

"Pretty soft for me," put in De Haven. I've got twin beds in my state room."

Hoolah was there with the comeback that there were, one above the other.

But I said beds, not berths," corrected the comedian. "If you don't believe it, come inside."

They all trooped in to see this innovation in railroad travel, and sure enough there were the twin beds, only it was spelled with capitals—"Twin Beds"—for De Haven had the film cans of his first First National release under his berth.

Carleton's Copyright Tangle.

The showing of "Over the Hills to the Poor House" by the Fox company, an adaptation of the Will Carleton poem, recalls the fact that Carleton was one of the earliers to offer his works to the screen. Five or six years ago his works were offered, but nothing much came of the movement because Harper and Brothers, who shared the copyrights, were unwilling to sell the rights outright, but were desirous of leasing for a five year period.

None of the companies seemed willing to comply with this restriction, with the exception of the Vitagraph, and the matter was dropped, though in these days the leased copyright is accepted where the producer cannot obtain all of the rights.

Probably the cheapest rights ever obtained was bought by Frank K. Shaw, of Waterville, Maine, who bought the rights to Brete Hart's "John Burns at Gettysburg" for five dollars and sold a script to the Kalem company for $25, including the rights.

The publishers in those days were not familiar with the possibilities of the pictures and the purely nominal figure was set through a lack of this knowledge.

Bathing Girls to Rest.

Now that the summer is over, perhaps the number of managers and press men who make Los Angeles the objective point of their trip will be lessened. George E. Carpenter has just returned to Salt Lake City, Jimquin is on his way and Sam Sivits, of Pittsburgh, is just getting back.

This year they all seem to have headed for the coast and we bet that in 150 per cent. of the cases they were photographed with the Sennett Bathing Girls.

From the hundreds of pictures proudly displayed by the visitors, one wonders how the girls ever get time to go into the pictures. Perhaps they keep a couple of girls just to pose with the visitors.

Out of every three stills made in Los Angeles, one of them shows some visiting notable from Pershing to a press agent.

Look to the East.

Remember back in the old days when some of the best one reelers bore the mark of the Great Northern, a Danish company? Most exhibitors have forgotten the "Nordisk," but it looks as though we are due for another eastern invasion presently.

London has already fallen for the charm of the Scandinavian films and has fallen hard. It's only a question of time when we get them over here.

The acting lacks the fire of the Italian productions, but in its place we get artistic repression and infinite care in production.

Circles of Dogdom.

Since time began dramatic artists have affected to look down upon mere comedians as something necessary to be endured, but not in a class with the tearers of passion.

And now canine circles have caught the craze. Exploiting the Russian wolfhound employed in "Earthbound"—and about a million other plays, the Capitol press agent writes:

"The dog has never played in comedies, but has been trained solely for performances of the serious drama."

Some class to that long legged pup, but if "Teddy" ever sees this item, there will be one Bolshevik canine less.

Going Down.

Fox offered Theda Bara in "Three Weeks." Then came First National with Constance Talmadge in "Two Weeks." Now comes Buster Keaton in "One Week." Now we will have to go to "Six Days" and so on down to "Ten Minutes." Where is it going to end?

That Naughty Eighty.

Otto C. Clinger, of the Main street theatre, Galeton, Pa., kicks in with the following observations on the impress of eighty on the film business:

"Have been reading lately in the trade journals that about 80 per cent. of the revenue derived from film rentals comes from the small town exhibitor. And it seems to me that the numerals "80" are his "hoodoo." He is running his little theatre in a town of about eighty houses. The town is located about 80 miles from the nearest exchange. He receives about eighty calls in eighty days from film peddlers, who take up 80 per cent of his time when calling. They try to book him with eighty per cent. of their merchandise, overcharge him eighty per cent. in rentals, and if he wants a decent, living rental, he is obliged to take at least eighty pictures (good and bad). Then when his service starts he has to write, phone or telegraph (at an average cost of 80 cents) for his advertising accessories. Then he will receive his ones, threes and photos that have already been used at least eighty times before he gets them. His slides are received in eighty pieces and the whole fix comes in eighty hours after the picture has been played. He digs down in his jeans for 80 cents to pay the postage at the postoffice for his box of films that arrived eighty minutes after his starting time. He hurries to the little theatre, where he has an audience of about eighty impatient people. And then starts the show (or tries to). During the course of the evening the film breaks about eighty times and he finds the same eighty people stampeding the box office for their money back. The little cashier during the rush makes a mistake and cash is just 80 cents less than it was before the box office opened. He finds the exchange had sent him service made in the '80s with about 80 feet of the real action of the story cut out entirely. Sprocket holes torn out for 80 feet and he is beginning to wonder whether it was a film he was trying to project, or some sort of a pliable material closely resembling a band saw. He writes to the Exchange eighty times complaining of his service, but the exchange never receives any of his communications. His eighty letters have gone astray. The exchange expects 80 per cent of his profits, eighty per cent. of their entire revenue from him and in return for their gratitude will send him eighty per cent. of their old worn out films (the balance has been junked). Is it fair?"

Films Cannot Do Without Good Titles; Some Day Pictures May Illustrate Text

By BAYARD VEILLER
Chief of Metro's West Coast Producing Department

WHEN I first became interested in motion pictures, Charlie Chaplin explained to me that the ideal, "but unattainable ideal," in pictures was the story told without titles. At that time, being extremely ignorant of everything pertaining to pictures, I said, "Yes, sir." But now, after six months of picture-making and being still more ignorant of pictures, I glance haughtily at Mr. Chaplin and say, "No, sir!"

Until very recently, title writing was regarded as one of the unimportant duties of the office boy or the studio janitor. Titles were regarded as in much the same light as flies, mosquitoes or snakes—necessary evils to be endured.

Then one day it was discovered that a very bad picture had been made into a very good picture by Anita Loos, who, on that occasion, showed the way titles should be written. Incidentally, Miss Loos is still showing us.

Are "Half Your Story-Telling Power"

It seems rather absurd to me to deliberately throw away what has hitherto been the universal means of story telling—words. Shakespeare used them most effectively—and other writers have found them useful on occasions. And yet, until very recently, picture makers have said, "Oh, never mind words—they don't mean anything. Do it in action." But why not tell the story in both? Why throw away half of your story-telling power?

Aside from the technical advantages which accrue from the use of titles, it seems to me that they serve equally well to break the monotony of your picture. Certainly they are more valuable used in this way than the much abused close up, which until quite recently was the only means directors had at their disposal of breaking a scene.

May Reverse Order of Things

Where, for example, would "Twenty-three and a half Hours' Leave" have been without its titles? What would have happened to "The Virtuous Vamp?" And to one of our own pictures, "The Chorus Girl's Romance," starring Viola Dana, I point with pride as an example of what title writing can do for a picture.

I am at the present time very firmly convinced that in the near future a certain class of pictures will be made to illustrate the text—reversing the present order of things. Until that is done, how can we put Shaw on the screen? Think of the inexhaustible lines of amusement that lie buried in the 140 plays written by the late Clyde Fitch, because Mr. Fitch's plays were made by their characterizations and their brilliant dialogue.

More and more we are finding ways of using titles on the screen with wonderful effect. Until very recently the technique of showing a conversation between two persons was a clumsy, awkward thing. But with the present modern methods of cutting, we are doing away with that.

Praise for Miss Loos and Mr. Reed

Quite recently, I saw "The Virtuous Vamp" in the same evening's bill with my friend Mr. Chaplin's "A Day's Pleasure," and it was with a sense of real pride in authorship that I welcomed the fact that Miss Loos' titles got longer and heartier laughs than Mr. Chaplin's very brilliant fun-making.

That, to me, is the strongest argument that can be advanced in favor of the title. Take, for example, Luther Reed's description of an old Irishman who had suddenly become rich and had taken up golfing. Imagine the footage required to explain all this in the pretitle days. Mr. Reed told the whole story in one line—"Jones was as good a golfer as his tailor could make." I am not citing this as a wonderful title and I know that Mr. Reed will pardon me if I dismiss it with the faint praise that it is a moderately good epigram—worth about 200 feet of film.

One Title Told 125 Scenes

In making a recent picture at Metro, we cut out 125 scenes which were considered vital to the story and told it all in a twenty word title—and told it better, more keenly, more impressively and certainly more briefly than the reel and a half which had been laid aside for this purpose.

Of course, anyone watching the trend of pictures to-day must have realized that the use of words has become more and more important. The fact that within a year writers of standing and position have given up writing plays to devote all their energy to writing pictures is a sure indication of what is to come. Men who have used words effectively for years could not be induced to throw away so valuable an aid in their story telling.

I believe that the day of the simple, direct title has come—the title that is as much literature as any written word can be, is about to take its place. The day is over when we will see on the screen—"As night threw her sable mantle o'er the earth and darkness fell slowly, hiding the garish lights of day," when what we are really trying to tell the audience is that "It is nine o'clock at night."

So, to go back to Mr. Chaplin, let me state once more that Charlie was wrong.

Thirteen Chicago Theatres Showing "Ruth of Rockies"

Thirteen of the fifteen houses in the Lubliner & Trinz circuit of Chicago, are showing Ruth Roland in her new Pathe serial, "Ruth of the Rockies" at special Saturday matinees. The serial episodes occupy the first position on the program at these children's matinees and are reported to be a signal success in swelling the box-office receipts.

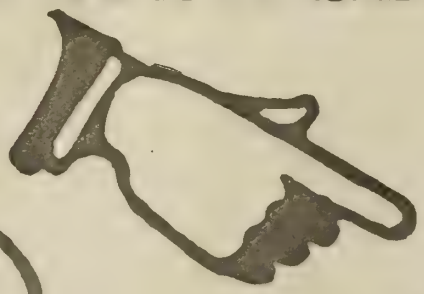
This serial is booked in all the houses employing the scheme, while "Pirate Gold," the George B. Seitz production, and "The Third Eye," in which Warner Oland is starred with Eileen Percy, are well represented.

The current Ruth Roland picture is her seventh episode film for the company she now is with. It has surpassed all its predecessors in the total number of contracts written on it and according to advices the film is increasing in popularity with the release of each episode.

The story, adapted from the novel, "Broadway Bab" by Johnstone Culley, gives the star the part of a self-reliant girl who is transplanted from a restaurant on Broadway to a Western boom town.

SCENES FROM THREE NEW FEATURES THAT ARE BEING RELEASED BY ROBERTSON-COLE.
1—Walter Hiers and Colleen Moore in "So Long, Letty." 2—Otis Skinner in a scene from "Kismet." 3—A tense moment taken from the super-special, "The Stealers."

THE BIGGEST COMEDY SENSATION IN THE HISTORY OF PICTURES



BUSTER KEATON

METRO
PICTURES CORPORATION

Australian Producers Become Active; Plan Distribution in Other Countries

(Special to the Moving Picture World.)

Sydney, Australia, August 18.

IT can be confidently stated that at last Australia is waking up to the great prospects ahead of local photoplay productions. Since Wilfred Lucas and his company arrived from your side of the water, the attention of many prominent business men has been upon them, and the fact that the Lucas productions are also for the American and English markets have created very favorable impressions.

To date two of the Baker-Carroll productions made by Mr. Lucas have been released: "The Man From Kangaroo" and "The Shadow of Lightning Ridge," both of which are fully up to the required standard of productions for world release. E. J. Carroll of this firm is at present in London, where he is establishing offices for the distribution of the Baker-Carroll productions. Copies of both the pictures mentioned above have also been sent to America, and by the time this is written these films will doubtless have been given a trade screening.

Arthur Shirley Active.

Arthur Shirley is now getting busy with his production company and the prospectus has been published in the press. The shares are being eagerly sought after and soon will be fully subscribed. Shirley is arranging for a cameraman and leading woman to come from the United States for the first series of pictures. A large property near Sydney has been purchased and is being converted into a studio with the latest American innovations.

Mr. Shirley states that arrangements are now being entered into for the release of his productions in the United States, so that this company also will bring the local article before the American public. With the wide knowledge accumulated by Mr. Shirley during his association with the industry in California, these productions should help greatly to keep local pictures to a high standard of excellence.

John Wells Assisting Beaumont Smith.

The latest Beaumont Smith production is "The Man from Snowy River" and runs into six reels. This is chiefly an adaptation of the well-known Australian bush verses written by "Banjo" Patterson. It may be stated that this production is much more pretentious than previous subjects made by this company, and it is one of the best of recent releases.

"The Man from Snowy River" was directed, as usual, by Beaumont Smith, but in this instance he was assisted by John Wells, a recent arrival from America, who will be mentioned again later. Future Beaumont Smith productions include stories of the Australian bush, the next decided upon being Henry Lawson's "While the Billy Boils," followed by "Banjo" Patterson's "Saltbush Bill" and "Clancy of the Overflow."

Have Own Exchanges.

This company has opened its own distributing agencies throughout Australia with the object of effecting economy by the elimination of the middleman. The exhibitors booking these productions therefore share many advantages, in addition to obtaining the film at a much cheaper rate.

The Southwell Screenplays Company has released this week the five-part feature, "The Golden Flame." The scenario is from Edmund Flinn's novel, "The Hordern Mystery."

John Wells, who recently arrived from California, is going to start picture production on his own account very shortly. He is at present assisting Beaumont Smith at the same time getting the run of Australian conditions. Brownie Vernon, once with Universal, has returned from the United States after a short visit and will be starred in the Wells productions. The first subject is to be a racing story—a type of great popularity here.

Barrett Makes Stage Success.

Franklyn Barrett released during the past month the famous old stage success as a photoplay feature, "The Breaking of the Drought." He is now getting ready for another picture which is to be called "A Girl of the Bush." The cast is now being assembled and the locations decided upon. Speaking to Mr. Barrett on the subject of foreign release, he told the writer that at present he was making no arrangements in this regard but contemplated acting in this direction at an early date.

Black to Reply . .

Alfred S. Black has telegraphed invitations to the trade press to send representatives to his Boston office on Wednesday, October 13, at 2 P. M., to receive his answer, "supported by signed affidavits," to the charges made against him recently.

"Fellow Citizens" Is New Rolin Comedy

For "Fellow Citizens," the new Rolin Comedy which Pathe will release October 10, Hal Roach, the producer, built an elaborate cabaret setting, in which "Snub" Pollard creates much mirth, aided by Marie Mosquini, "Sunshine Sambo," the little colored comedian, and a large chorus of beautiful girls. With the new "Vanity Fair Girl" comedies successfully launched, the Rolin Comedies will be released on alternate weeks, giving more time to production.

Fox Comedy, "Kiss Me Quick," Will Be Released in October

Clyde Cook, the new comedy star of William Fox, will make his initial bow to the motion picture public in October in a two-reel comedy entitled "Kiss Me Quick," the first of a series to be known as "Clyde Cook Comedies."

Cook appeared in "Happy Days" at the New York Hippodrome last year. Fox, in quest of new material, was impressed with the entertainer and signed him on a contract.

"Kiss Me Quick," judging from private showings, gives promise of being a great box office attraction, according to statements of the producers.

Ina Claire Completes Work at Metro

Ina Claire has finished her work before the camera in "Polly with a Past," Metro's special picturization of the Belasco stage success by George Middleton and Guy Bolton, and is again devoting herself exclusively to her stage work in "The Gold Diggers." The completion of the Metro screen version of the Middleton-Bolton play comes at the end of the summer, after seven weeks in which Miss Claire was busy at the studios by day and in the theatre at night.

THREE VIEWS TAKEN FROM "THE GREAT REDEEMER," MADE BY MAURICE TOURNEUR FOR METRO RELEASE
House Peters is seen as the leading character in this dramatic production.

Selznick Pictures Begins Suit Against Ellis for Alleged Breach of Contract

SELZNICK PICTURES has commenced suit against Robert Ellis for damages in a substantial sum caused by an alleged breach of contract by Ellis. The breach complained of consists in Ellis having delayed and suspended work in the production of a picture which he was directing for Selznick Pictures Corporation.

Ellis is not working at present for the Selznick Pictures Corporation or anyone else, and the company has given notice to the National Association of the Motion Picture Industry that Ellis is bound to it by an exclusive contract of employment which does not expire for some time to come, and has requested the association to give notice of this fact to all producers and distributors of motion pictures who are members of the association.

Mr. Myron Selznick, president and production manager of Selznick Pictures Corporation, has made the following statement in regard to this matter:

"Our suit against Ellis for damages will be pushed to the limit and in addition we will take whatever steps may prove necessary to restrain Ellis from violating his contract of employment with us by working for anybody else during the life of that contract.

"We are prepared, if necessary, to make an example of Ellis in order to establish the proposition that an exclusive contract of employment with a director is not a mere scrap of paper and that directors cannot violate such contracts with impunity. We believe that in this effort we should have the support not only of all other producers of motion pictures but also of the large number of conscientious and trustworthy directors whose professional reputation suffers by such action as that which has been attempted and threatened by Ellis."

When this statement was brought to the attention of Lewis J. Selznick he stated that he had familiarized himself with all the details, and that he is thoroughly in accord with Myron's action.

Hodkinson Announces Cast of First Hugo Ballin Film

The first Hugo Ballin independent production which the W. W. Hodkinson Corporation has scheduled for early release under the working title of "The Honorable Gentleman" has a strong cast.

Rockcliffe Fellowes will be seen in the leading role. He has been in a number of Goldwyn productions and has also played opposite Constance Talmadge.

Mabel Ballin appears as the little blind girl, Togo Yamamato, a successful actor both in his native Japan and in America, plays the central role, and it is promised that his work in this production will be a revelation to those who have seen him in the past. He recently appeared as the Chinese Prince in "The River's End."

Nellie Filmore, a prominent character woman, also appearing in a current Broadway success, plays the part of the blind girl's aunt. Little Charlie Fang, who has been seen for the past six years in many Mack Sennett productions, is cast as "The Hatchetman."

C. H. Christie Tours Again

Charles H. Christie, general manager of Christie films, will leave Los Angeles again this week for New York, where he will be engaged in seeing material for further Christie productions.

Al Christie is completing the photographing of the second of his special feature productions, "See My Lawyer" from the Boardway success by Max Marcin.

The leading characters of the production will be practically the same as those who were in the play when produced in New York by Al. H. Woods. The young business man who goes crazy to escape the Federal investigation of his manufacturing scheme, is played by T. Roy Barnes, who also played the leading role in the New York production.

The others in the cast are: Grace Darmond, Lloyd T. Whitlock, Lincoln Plumer, J. P. Lockney, Jean Acker, Ogden Crane, Ward Caulfield, Bert Woodruff, Tom McGuire, Phoebe Bassor and George French.

Raver's "The Virgin of Paris" Is Selling Quickly Abroad

A new angle of selling methods was brought to light through Harry Raver's new production, "The Virgin of Paris," which is soon to be released. Foreign rights, with the exception of Germany, Russia, and a few minor countries of little importance already have been disposed of, these sales having been consummated upon the showing of a rough sample during the last stages of production.

Harry Raver has therefore eliminated the usual uncertainty experienced by producers when estimating the total revenue necessary to arrive at a profit on the investment.

With the receipts from foreign sales already in hand, the calculation of American rights is not dependent upon guess work. The customary method of "get enough" at home, in case foreign rights do not sell readily, is done away with according to Mr. Raver's plan of marketing "The Virgin of Paris." Territorial rights are to be sold on a much more reasonable basis because of this condition.

Baker Decries Title Changes on Adaptations for Screen

George D. Baker, the director for Cosmopolitan features, maintains that when a book or play is transformed into a motion picture it should be released under its original title. Mr. Baker contends that fifty per cent. of the value of a book story is in the advertising it has received through its printed circulation. If the title is changed when the story is released as a film this value is wasted.

Mr. Baker's contention is that the readers of a printed story remember it by its book title, which is a greater advertising asset than any other title that can be selected for the story by its film producers. All of the George D. Baker productions have been released under their original titles. These include his two latest features, "Heliotrope" and the Frank R. Adams story, "Proxies," for Cosmopolitan.

Case is Re-Opened

Chief Justice Edward O'Dwyer has handed down a decision opening the default in a suit brought by the Battery Park National Bank against the Films of Business Corporation of 220 West 42d street, New York City, in which judgment was entered against the latter for $1,100.

The action was brought for the recovery of the value of a trade acceptance, and when the Films concern failed to appear when the case was called in the City Court for trial their default was noted.

In granting the defendants' petition to open the default the chief justice stipulated that the Films Corporation must furnish on or before October 4 a surety company undertaking in the sum of $1,100 "conditioned for the payment of any recovery the plaintiff may have herein and pay the attorney for the plaintiff the costs and disbursements taxed in the judgment roll herein and $10 costs of this motion." If these terms are complied with, the Films Corporation will be permitted to serve its answer to the suit, and have the case set down for a new date for trial.

The rich cut-glass fly swatter is awarded this week to William Fox as a clean hitter, hard fighter and all-'round sportsman in an industry that applauds a man.

Federated Has Novelty Ads in First Callaghan Picture

Federated Film Exchanges of America, Inc., has issued two novelty advertisements for the first Andrew J. Callaghan production starring Bessie Love, which are attracting much attention in the trade. It is "Bonnie May," made from the novel of the same name which was written by Louis Dodge and published by Charles Scribner's Sons. Its release has been set for October 17.

A special music cue sheet has been prepared and Federated announces that a series of novelty advertisements will be issued on these productions and that a special music cue will be prepared for each one. Particular attention will be given to this end of the presentation, as Federated feels that a good music cue sheet is a very essential part of the present presentation of motion pictures.

"All Soul's Eve" Selected for Mary Miles Minter

Production work has been started at the West Coast Realart studios on "All Soul's Eve" with Mary Miles Minter, under the direction of Chester Franklin. This is a screen version of the Anne Crawford Flexner stage success, and is being adopted by Elmer Harris.

Mary Miles Minter appears in a dual role, the two characters drawn with a general similarity but subtle distinctions.

The supporting cast includes Jack Holt, who is considered an ideal choice for the difficult role of Roger Heath. Carmen Phillips is cast for the part of Olivia Larkin. Clarence Geldart, a capable character actor, takes the characterization of Dr. Sandy McAllister; Fanny Midgely, famous screen mother, plays Mrs. O'Hallahan; Lottie Williams, another noted character woman, has the part of Belle Emerson.

An especially appealing role, that of the young son, Peter Heath, is assigned to Mickey Moore, well known child actor, who has been seen in many Cecil B. De Mille pictures.

"Around the World in 80 Reels"

A chance to be your own Phineas Fogg is now open to all. Phineas Fogg, it will be recalled, was the character in Jules Verne's "Around the World in 80 Days," who got back just in the nick of time to win his bet. One may now make an even more interesting trip than the celebrated Phineas did and not have to look for the moon over the port railing.

The Community Motion Picture Bureau has just completed a travel series entitled "Around the World in 80 Reels," bringing together the best travel films obtainable. The trip begins at Washington and takes in Places Phineas never heard of.

"So Long Letty," Christie's Five-part Farce, Should Make Money and Reputation

By EPES W. SARGENT

NO matter what services you may take, shelve something and put in "So Long Letty," Al. E. Christie's personal production of the Morosco musical comedy success. This may sound like an advertisement, but it is not. It is sound exploitation advice, for "So Long Letty" has an irresistible appeal possessed by few screen comedies. It is something more than a production: it is an achievement.

This writer has been viewing film since the Lumiere babies, the Haverstraw Tunnel and the Empire State Express were the screen stars, and it is rarely that he has found as smooth and fluent a production. It will be a good thing for the reputation of any exhibitor to list this farce as one of his attractions, for it will give genuine pleasure.

Of Course There's a But—

There's only one qualification to this. Unless you cater to an exclusively "sporty" audience, eliminate the shadowgraph scenes of the girls dressing in the street car. This is clever enough in its place, but its place is in a straight bathing girl comedy and not in a production of this general quality. Don't leave it in thinking it will get by. Amputate it before the first showing.

It may be argued from the story that the farce will appeal as a whole only to those who demand risque situations, for the chief element of the story is the temporary exchange of husbands.

In less clever hands this would be true, but the situations have been so delicately contrived that what might have been nasty is really sprightly and only those whose sensibilities are over developed can object to the story, so drop this short length and then set out to get every one in your town in to see the picture.

Variety in Appeal

There is so wide a range of appeal in the picture that to work along any single line is to lose important values. There is only one general rule. This is a sprightly picture. Keep your advertising harmony. Jazz your appeals to bring your patrons to the proper frame of mind.

Start in with teasers well ahead of the regular campaign. Take four to eight single inch spaces daily and use copy like this:

Is your husband in love with another man's wife? Don't take him to a lawyer; bring him to see "So Long Letty." Don't argue; just show him the picture.

If your wife is too slow—or too fast—take her to see "So Long Letty." It's a sermon preached in laughs.

Did you marry a good cook? Take her to see "So Long Letty" and she'll get the big idea.

Don't try to change your wife. Bring the one you have to see "So Long Letty," and she'll change herself.

If your husband is a natural born mixer, get him to see "So Long Letty" and make a new man of him.

Pool sharks are not always the best husbands, but there's hope. Take him to see "So Long Letty."

It costs several hundred dollars to get a divorce. Two tickets to "So Long Letty" cost only forty cents. Laugh and learn and save money.

Don't beat your husband with a rolling pin. Take him to see "So Long Letty." Be kind to the brute and reform him.

No wife is so bad she might not be worse. No wife is so good she cannot be better. Take her to see "So Long, Letty."

Work the same copy for slides two weeks or ten days in advance and keep them going. If you can illustrate with snappy outline carricature sketches, so much the better. Keep them going until the opening day.

Make a slogan of "A crisp Christie Comedy." Use that on all your advertising. If you have a small house pull off a slogan contest a couple of days before the opening. Word the announcement something like this:

We think that "So Long Letty" is the best thing Al. E. Christie has ever done. It's a corker. We want you to realize that it is

A Crisp Christie Comedy

For that reason on Thursday evening, at the 9 o'clock show, we are going to give a season pass for one month to the person who can pronounce these words: "It's a crisp Christie Comedy" rapidly and correctly the greatest number of times. Entrance free to all. Get entry blanks at the box office and study up.

It's a Tickler

This sounds simple, but see how many times you can say it rapidly and **correctly**, and you'll have the idea. Figure out that nervousness will increase the difficulty and you'll see what a laughing hit you can make. Work them fast, one trial to each and a second trial to the best ten.

Spring this a week ahead of the contest date and you'll have the entire town working on it—and advertising you.

In your newspaper advertising amplify the suggestions contained in the teasers.

Build up on this by alluding to the success of the play as a stage production. Pick up the situations and play them up. These skeletons may help.

Harry loved Letty and Tommy loved Grace—or they thought they did, which is the same thing. But Grave loved Harry and Letty loved Tommy and they didn't want to be divorced. So they suggested that they swap husbands—in a perfectly proper way—for a week. And they did. And Tommy begged Letty to take him back, and Harry implored Grace to cook his meals the rest of his days—and they all lived happily ever after.

Would you swap wives with your best chum, even for a week? Tommy and Harry did in "So Long Letty" and it cured them. If you have troubles of your own see if you can't find a solution of your own worries in this crisp Christie comedy.

No man is a hero to his valet—if he has one—and darned few men are sweethearts to their own wives. Harry and Tommy envied each other until each got the loan of the other's wife. Then, boy! How they begged to come back home! See it at the Amphion, but be sure your buttons are sewn on tight or you'll lose every dodgasted one of them. P. S. This goes for the women-folk, too. Safety first. Sew 'em on tight or you'll be embarrassed.

(Continued on page 968)

"GOSH!" MURMURS HARRY. "AND I SWAPPED HER FOR THE FROWSE ON MY RIGHT!"

That's the plot of "So Long, Letty," the sprightly farce done by Al. E. Christie for Robertson-Cole. Tom and Harry arrange to exchange life-partners and play a foursome in Reno, but Letty knew men, and she and Gracie had them worried.

CATCH LINES

for "SO LONG LETTY"

Who put the starch in his socks?

He loved his wife; he adored his stomach.

Some cigars—fifteen minutes in Havana!

You don't have to behave, when you're under a wave.

They exchanged wives, but he had to sleep in the kitchen.

The woman's toast: "Here's to myself. Good women are scarce."

All his life he had trained himself to be a good mixer—and then Prohibition came.

He bragged that she crawled up his coat lapel and purred. The poor misguided boob!

She expected to face the judgment seat with a feather duster in one hand and an egg beater in the other.

He hadn't tasted cake in his house since his wedding day; and oh! how he liked cake!

Her next husband, she said, would be an old gentleman with no teeth, whose tom cat days were over.

He courted her in those grey trousers. But were they packed away in lavender afterwards? Not on your life.

He would have had scrambled eggs, but his wife used the eggs for a shampoo.

Of course, there's the love kiss and then, as married men know even in these prohibition days, there is the kiss of suspicion.

A classy woman is O. K. if she cooks as well as she dresses, but if she dresses like a cook. Oh! sweet misery!

They put up a job on their wives and—well, married men know the answer by experience.

He was a fat man and hungry—and all she offered was sardines, damp crackers and an alligator pear.

Scenes from
"So Long Letty"

Crandall Describes Two New Productions Sponsored by the Americanism Committee

WITH the release of two new pictures last week and about a dozen others nearing completion the campaign of the industry against Bolshevism is progressing most satisfactorily.

Franklin K. Lane, formerly secretary of the interior, now chairman of the Americanism Committee of the industry, has been very active during the past few months with the various producing companies, with the result that nearly all of the larger companies are now completing their pictures.

The committee's activities are now being conducted from the headquarters of the National Association of the Motion Picture Industry, 1520 Broadway, New York. The work is under the general direction of Secretary Frederick H. Elliott.

Harry M. Crandall, of Washington, D. C., chairman of the exhibitors' branch of the committee, has sent the following statement to exhibitors urging them to continue their co-operation and interest in the work.

Two New Pictures

"Although very little has been said during the past few months, the Americanism Committee has been hard at work with the producers and exhibitors with the result that more than a dozen new pictures will soon be ready for exhibition.

"All that exhibitors are asked to do is to run these pictures. These pictures are being made by the biggest men in the industry and not only do they serve their purpose but they are especially entertaining as well. As good American citizens it is up to every exhibitor to do his share in this work. Never mind what your opposition is doing, you show the pictures in your theatre. The first picture, 'The Land of Opportunity,' you all know was a big winner. The second picture, 'The Land of Lafayette,' also was very well received.

"The two new pictures that are to be released are 'Stranger Beware' and 'One Law for All.' The former picture has been made by Metro. The story and production is by Arthur Zellner. The scenario was completed by Julia Burnham and the picture was directed by Addison Smythe. The other picture has just been completed by Universal and will be ready for distribution on October 16. It stars Hoot Gibson, cowboy screen actor."

Goldwyn's New York Exchange Moves to 729 Seventh Avenue

Goldwyn's New York Exchange will move on Saturday, October 9 from the outgrown quarters which it has occupied since July, 1917, on the eleventh floor of 509 Fifth avenue to the twelfth floor of 729 Seventh avenue, where many motion picture concerns have their headquarters. The eleventh floor of 509 Fifth avenue will be taken over by Goldwyn's foreign department, which has been located on the tenth floor of the same building. The old projection room at 509 Fifth avenue will continue to be used for showings for the present at least.

As the exchange cannot be closed for an hour even because of the pressure of business, S. Eckman, Jr., manager of the exchange, and his assistants will put in a very busy twelve hours from noon on Saturday until midnight packing up, moving and getting settled in their new quarters.

The executive and editorial offices of Goldwyn Pictures Corporation will continue at their present address, 469 Fifth avenue.

The exchange will occupy but a part of the twelfth floor at 729 Seventh avenue until February 1, 1921, when the leases of the other tenants expire. After that it will occupy the full 10,000 square feet of space on that floor.

Detroit Finds Wesley Spots Are After All Sidney Dots

"Folks tell me that I am appearing at a Detroit theatre tomorrow," wired Wesley Barry recently from the Movie City to the Motor City, "but this is bunk. I am finishing up my work here on a picture. I have heard before of this freckled-faced kid who is impersonating me. Tell the imposter I thank him for the publicity, but I really think he ought to split the profits with me."

That was the telegram which recently bursted the bubble of one Sidney Ward Scott and his father who were garnering publicity in Detroit. Father had been "modestly" talking about the screen success of his son and son had been explaining that his freckles had been applied only for the screen's eye. But the villain in the piece was a representative of Associated First National who wondered what "Wesley Barry" was doing so far East when he was supposed to be making another film, and who did a little telegraphing.

Mr. Scott admitted that a similar "error" had occurred some fourteen months ago in New Jersey. He said he had tried to stop it, but the billing was out and his son had to appear at the theatre. It was unfortunate, but unavoidable. So the Jerseyites do not know even now that the freckles they saw were Sidney dots instead of Wesley spots.

Latest developments in Detroit include a telegram from Marshall Neilan, producer for First National and movie guardian of Wesley, asking that the police prevent any appearance of the imposter and to investigate the circumstances surrounding the near-imposition. This will be done by Lester Potter, who, as official police censor of both the spoken and silent drama, should be able to tell one freckle from the other.

Exhibitors Fight for Right to Open Houses on Sundays

With the people of Baltimore seemingly in accord in their desire to have open "movies" on Sundays, the Maryland Exhibitors League has launched into the fight, and held a meeting October 5, when the subject was discussed from every angle.

It was urged, however, that the league members should not lead the fight personally, but that a committee be appointed to wage the battle through publicity and paid advertising.

George D. Iverson, Jr., who fathered the bill in the Legislature to provide for Sunday opening (which bill is now in litigation before the Court of Appeals of Maryland) addressed the meeting, saying he was more than willing to lend his heartiest co-operation.

It was pointed out by George A. McDermott that such litigation should have precedence in the Court of Appeals, and J. Louis Rome advocated that the League take action to have the court render an early decision.

"It may cost us a lot of money to get our cause before the people in the right way," Mr. McDermott said, "but we are willing to pay, and we want the public to know what the Lord's Day Alliance is doing to retard us—how it is paying legal talent to thwart the peoples desires."

A suggestion was made to open all the moving picture houses on two Sundays before the coming elections, charge no admission, and have speakers explain the situation to the people.

Another Christie Girl for Ray

Charles Ray has again selected a Christie Comedy girl for his leading woman. She is Laura La Plante, pretty blonde leading lady who is to appear in Ray's second First National production just started.

Miss La Plante comes right on the heels of Dorothy Devore, another of Christie's leading ladies, who was loaned to Charlie Ray for the leading role of "Mary" in "Forty-Five Minutes from Broadway."

A GOOD EVENING'S ENTERTAINMENT SPOILED AT THE DROP OF THE TRAY
Scene from Kessel & Bauman's "Headin' Home," starring Babe Ruth.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Worked Big Swimming Contest to Boom Western Opening of "What Women Love"

ALTHOUGH it is getting a bit late in the season for swimming in the open they are still at it in Los Angeles, and Maurice Meyers, of the Lesser forces, hooked up the Examiner to a big swimming contest when Annette Kellerman in "What Women Love," opened at the Kinema.

Sol Lesser wanted to put it over with a splash, and that is precisely what Meyers did—a lot of splashes.

First he got Dick Spier, the Kinema publicity man, to go down to the Examiner with him and get the paper interested. The paper was interested. Most live papers welcome good circulation schemes.

Then the L. A. A. C.

The next step was to insure regularity by bringing the stunt under the auspices of the A. A. U., so Fred A. Cady, swimming director of the Los Angeles Athletic Club, was interested and engaged to take charge of the event. The club is in charge of most of the events held in Southern California.

Cady arranged a program of seven races, three for men and four for women. A canoe tilting contest was added for the men to make things even up. The leading events were handicapped to bring out large fields, for the idea was to get as large an entry list as possible.

Open to All

To this end the events were open to all, and while most of the coast champions took part in the events, the handicaps were so arranged that even the second flight of swimmers felt that they might have a chance, so large fields started in every event.

With the Examiner behind the scheme it was comparatively easy to get the use of Westlake Park, which has plenty of room, and all that remained was the question of prizes.

Miss Kellerman offered a bronze and silver loving cup for the woman scoring the most points, and the manufacturers of the Kellerman swimming suits offered garments as other prizes for the women, donating the prizes through a local department store which carried the line.

The paper offered medals for the men swimmers and a club member loving cups for the canoe tilting contest.

Held Back the Picture

The stunt was started ten days before the contest with a big double column story, with daily follow stories and pictures of Miss Kellerman, Cady, Mayor Snyder, who was one of the honorary judges, and others.

Not much was said about "What Women Love" until the day before the contest, and the announcement of the play came apparently as a tieup. It was too late then for interest to be killed. No one cared if it was a publicity stunt. It was a first class swimming meet under A. A. U. auspices and they wanted to see it—and they did.

Got a Sign

The judges stand was a band pavilion in the centre of the park and it carried no advertising at all other than a sheet about twenty-four sheet size, urging the reader to go see Miss Kellerman, at the Kinema, after the races. Outside of that and a few pictorial sheets and some handbills, advertising was conspicuously absent, but most persons got the message even at that. But there was pictorial matter all over town, and no one went without the good word, even if they stayed away from the park. Some people did stay away, because they had to run the street cars and keep the stores open and operate the telephone exchanges, but the park was crowded and it was a regular event.

Taking Account

The show opened that evening and it played to crowded business, for the entire town had been jazzed up. The Examiner played up a big Sunday story for a farewell kick, and the other papers gave space to the results as a matter of news, and they could not leave out Miss Kellerman, for she was one of the honorary judges and was right there in the stand, and they could not well leave out such good advertisers as the Kinema.

It was a good stunt all the way around, and if there is a swimming pool in your town you can follow this up and have a little affair of your own that will sell a lot of tickets at little cost, if you remember that any newspaper that is not dead will get behind a circulation scheme which will bring in new readers or help to retain the old ones.

James A. Bleich Is Dead

News sometimes travels slowly even in these days of the telegraph, and we have just learned with regret of the death of George A. Bleich, of Owensboro, Ky.

Mr. Bleich was one of the real men of the exhibition game, square, active and public spirited. He was no notoriety seeker and what was learned about him came piecemeal from exhibitors in other towns who knew and respected him.

He went into Owensboro to manage a single house. At his death he was only waiting for the building inflation to subside to put up his fifth. He owned the town, for no one could see the chance of competing with him.

He was the first to apologize to his public for a film which did not measure up to standard and for nearly ten years "Bleich says so" was his trade mark and his patrons followed his advice more generally than they consulted their own inclinations. If he said it was good, it was. If it was not good he either coasted or frankly said that it was not up to the mark. An example of this was his handling of the Caruso film. He said that it was not much of a story, but perhaps his public would like to see the man who made their phonograph records. He was one of the very few exhibitors who suffered no comeback on this operatic venture.

And he was something more than a theatre manager. He was one of the leading citizens, foremost in war activities and in the van for any public movement of merit. He was one man among thousands, and we can ill spare him.

APPEALING TO THE FLOATING POPULATION

When the Kinema, Los Angeles, started in to boom Annette Kellerman in "What Women Love" it borrowed a municipal park, got the swimming director of the L. A. Athletic Club to prepare a card of aquatic events, and every one who saw the races saw that sign. Good work!

One Sealskin Jacket Inspired 8,000 Poets. Gee!

Employed Play Sub-titles to Get His Novel Window Cards

H. J. Cady, publicity man for A. H. West, of the Babcock Theatre, Billings, Mont., was stuck for advertising copy for "In Search of a Sinner." There was a lot of good stuff in the press sheets, but he used that for the newspaper work, for he was running pretty strong.

The film was given a preliminary showing for the employees in the morning, and he took his stenographer down to the showing with instructions not to look at the picture, but get the titles down. These he read o her.

Half an hour later he had a transcription of the snappy Emerson Loos titles, and from the best of these he selected the material for a set of window cards. Where a still would fit a leader he pasted on the still, but he trusted most to the breeziness of the test.

These his card writer lettered neatly and soon they were placed in various windown around town, so that one could scarcely pass a store without encountering one of the signs.

By nightfall he had the whole town talking, for Billings is not a large place, and the cards drew so well that the business kept up to the last show of the last night. He had put it over.

Another good stunt was a set of double twos scattered through the papers telling of the situations in snappy lines, such as "Is your husband wicked enough? See how perfectly awful a good man can be, at the Babcock tonight." These were set in two paragraphs, fourteen-point bold, without capitalization of any sort, and the contrast fought all of the all-cap ads. in the paper and won hands down—for once.

Arcades Can Be Used to Get Attention for Plays

Most cities now require that building operations on traveled throughfares be safeguarded by a rude arcade. Laying out the promotion ideas for "The Prince Chap" at the Isis, Richmond, Va., Herman Phillips, Paramount exploitation man for that territory, took hold of the idea for his main bet. Starting in with a "Look up" slogan, he plastered his paper well above the heads of the people, utilizing the arcades as the illustration shows.

He also got his paper up on partly completed buildings and hung cloth mounted displays from the roofs of old structures. It was all up in the air Paramount week, with "The Prince Chap" getting the best bet in the advertising.

Single Sealskin Jacket Made Eight Thousand Parody Poets

Making it a double play, R. S. Ballantyne, of the Moon Theatre, Omaha, offered a sealskin coat valued at $225 for the best sixteen line poem describing "The Law of the Yukon."

The coat was donated by a local fur concern, appreciative of the advertising it would receive. The News sponsored the contest and gave both house and store a lot of free publicity, and some eight thousand poems were received and passed upon by a committee appointed by the News.

A pretty model displayed the coat at each performance at the Moon, and a duplicate formed the display at the store, while the News ran a cut of the garment. Two thousand throwaways and ticket passes were also used to gain interest.

Gives a Universal Rule for Judging Proper Lobby Display

Peter Antonoplos, of the Olympic, Pittsburgh, in an article on lobby displays, reduces his subject to fourteen words when he writes that "The display must make an actual improvement in the appearance of the house front."

That's worthy of being lettered and framed and hung where it can be seen daily. Mr. Antonoplos contends that anything which detracts from the appearance of the lobby is poor advertising, and he is right. Advertising which, consciously or otherwise, disgusts, is never good advertising and is ever hurtful.

At the same time we cannot wholly agree with him that the box office should never be made a part of the decoration. The ticket seller should never be hidden and it should never happen that the box office is made difficult of access, but we believe that sometimes masking in the box office helps, since it becomes a part of an harmonious whole. The point is to apply the test rule.

We have seen log cabin box offices set in an ornate lobby which looked uncouth. On the other hand, we have seen the cabined box office made a part of a general display when the box office, untouched, would have been a blot on the picture.

Mr. Antonoplos' rule cannot be greatly improved upon, but the application of the rule is a matter for each management to consider in connection with his own lobby.

Teased for Two Full Weeks Before "Don't Ever Marry"

Harry Lux, of the Alhambra, Utica, booked Marshall Nielan's "Don't Ever Marry," for his attraction to open the house after a summer shutdown for renovation.

He felt that during the summer some of his trade might have fallen to other houses and he wanted to get them back with a rush, so nearly three weeks before the reopening the street cars carried banners reading "Don't Every Marry," but without a hint as to when and where it would be shown. Of course the fans knew about the attraction and connected the legend with the play, but they wanted to know where.

Had These Ready

Three days before the opening the announcement was made that the attraction would play the Alhambra, and the picture went over so strong that the house will put in a daily matinee this season instead of running, but two afternoons a week as they did last winter.

Newspaper work contributed to the rush and for one day uniformed telegraph boys distributed fake telegrams addressed to "Mr. and Mrs. General Public, Wherever Found." It all helped to jazz things up, and Lux has his old patrons back and more too.

EVEN IF ADVERTISING DOES COME HIGH WE MUST HAVE THE ADVERTISING.

Down in Richmond for Paramount Week the advertising was skied and the preliminary snipe slogans told the passer-by to look up. When he did he found all sorts of sixes, twenty-fours and banners to tell of the stuff he could see at the Isis Theatre, and, being willing to take a tip, he went and had a look and probably liked it.

Three of Thirteen Brides Got a Free Ride

Offering News Plus a Hobby Won for Patterson a Full Front Sunday Page

WILLARD C. PATTERSON, managing director of the Criterion, Atlanta, got the front page of the Atlanta Constitution's dramatic section for September 26 for Annette Kellerman in "What Women Love."

He didn't go down and pester the dramatic editor with reminders of his heavy advertising patronage, he did not go down with a bale of press stuff and hang on until he got something in. He planted the story, just as any well-trained agent would. He sold it because he had something to sell. He sold it on news value plus editorial hobby.

Knew His Men

This does not mean that Mr. Patterson deliberately planned to work on a hobby to seduce a full page out of the editor. It was merely that he knew what interested the man he wanted to sell to, and he offered something that man was most likely to buy.

This is the foundation of all good press painting. Any man can take a stock of type written paper into an office in the hope that the editor will say "Yes" to some of it. A good agent offers the one thing which he has reason to believe will interest his man.

Patterson knew that the dramatic editor was fond of outdoor exercise. He is not a crank, but he walks much to keep himself in trim, and Patterson knew it.

Instead of taking down a bunch of pictures of Miss Kellerman and trying to sell shape alone, he put a story to it; a story he felt reasonably certain would interest the editor.

Dug Into History

He happened to recall that Miss Kellerman had taken up swimming at her physician's orders to correct and strengthen her physique. She was threatened with "chalk bones" and this particular form of exercise was recommended as a cure.

That's about all Patterson could remember, but he told his story and then he unwrapped his samples of the present shapely legs of the once incipient cripple. The editor reached for them and the story was sold.

Some Layout!

The Sunday dramatic section carried an art layout with eleven photographs of the star, built up with sketches, and the underline, "Annette Kellerman, as she appears in her new million-dollar picture, 'What Women Love.'"

It did not tell that she was coming to the Criterion. It did announce in the type that she would shortly be seen in Atlanta, for that gave a news twist to the story. Mr. Patterson saw to it that everyone knew where.

This is not just a record of how Mr. Patterson got a front page story. That would not be worth all this space. It is telling you to study your editors, whether you work a large town or have only one chin-whiskered genius who is his own typesetter to work upon.

Sell on Appeal

Be a salesman and not a beggar or a grafter. You may be entitled to a certain amount of free mention for your advertising, but if you can get more and at the same time make the editor thank you, don't you think it worth the little extra trouble?

Outside of the regular shows-of-the-week announcement, you should sell your press stuff just as carefully as though you wanted space rates for it. You should study your men. If your editor has a marked preference for out door sports, try to sell him on stills showing outdoors. If he is literary, sell him on the authors' names. If he is a grouch, coax him with bathing beauties. Give him what he is interested in.

In theory the editor tries to give his readers what they want. Ninety-nine times out of a hundred, he thinks they want what he likes himself. Sell him on his own likes and you can get more space with less friction.

But don't overdo the selling. Don't oversell him. If he is especially an admirer of Mary Pickford or Norma Talmadge or Alice Joyce, don't fill him so full of his star that he cannot take anything else. Get in his good graces by playing up his divinity, but make that fact lead to a return favor by his playing up your stuff.

In other words, don't make press planting a matter between yourself and the advertising department. Don't kick for your "rights," but get more space by selling the editor what he wants to buy with his space. The three of you will be happier and you'll get more stuff to paste up.

Patterson knows that. You know it now. You can be as good as Patterson was if you take the same pains.

Oriental Display Made Good Lobby for "Yellow Typhoon"

E. Metzger who recently sent out two eight year old children to advertise Griffith's "The Greatest Question," took another tack for Anita Stewart in "The Yellow Typhoon." He rented fifty Chinese lanterns and strung them in his lobby. Then he gave credit lines in his program for the loan of some oriental rugs with which to drape the walls, and with some carved sword scabbards and other oriental trinkets he made the lobby of his Strand, Creston, Ia., into a veritable museum.

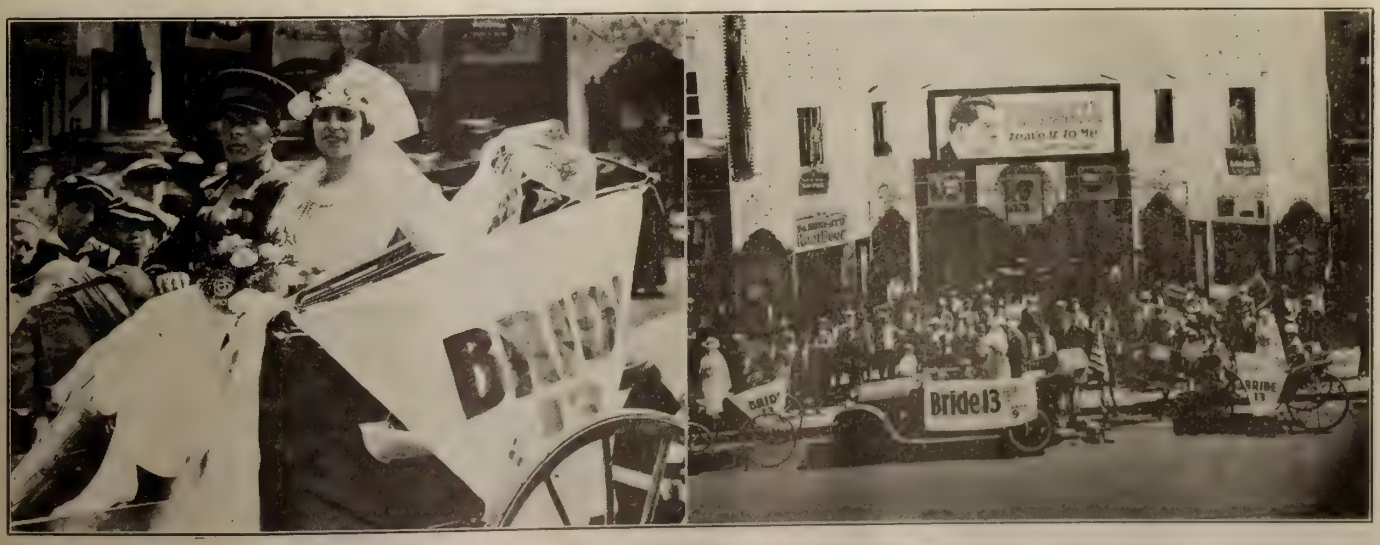
It was something so different that it got attention and this attention was cashed at the box office.

Made Corner on Brides for "Bride Thirteen"

Brides have been used for several married life pictures lately, but the Strand, Denver, puts it all over the rest by sending out three brides to advertise "Bride Thirteen," the new Fox serial. Each "bride" was accompanied by a groom, and two rode in open carriages while the third had an auto.

Getting the rigs out, no one took the trouble to count and there might have been three or thirteen so far as the public was concerned.

If this keeps up we shall presently be having professional matinees for the ballyhoo people.



BRIDES HAD A HAPPY TIME IN DENVER WHEN THE FOX SERIAL PLAYED. THEY ALL GOT A RIDE

The Strand, Denver, put out three brides when it played "Bride Thirteen," and by keeping them busy the townsfolk were willing to swear they had seen all thirteen of them—and Denver has been dry for a long time. It was a good ballyhoo, and got the serial off to a big play for the first episode. They don't need much help for the remainder of the run. It's over for keeps.

Pretty Soft When the Police and Firemen Help

Police and Fire Departments Put Over "Nobody's Girl" Big

Perhaps you remember that the Kansas State Exhibitors' Association held a convention a couple of weeks ago. You read about that, but you did not get one of the cleverest convention promotion stunts.

The convention was held in Kansas City, Kan., across the river from the real K. C. And in the real K. C. there is a real press agent who works for the Crescent Film Company, which handles the Federated releases in that district.

He is William H. Radford, who served his apprenticeship on the Kansas City papers, and he devised the stunt and used his old newspaper pull to square the police and fire departments in advance.

"Nobody's Girl" was the story they wanted to get over, and just when the delegates were out in front of the convention hall, getting their group picture, the building across the way seemed to let go. It was only a pound of black powder in a room on the second floor and a couple of smoke bombs on the roof, but it was so realistic that it fooled even the firemen, who were in on the fake, and they ran a line of hose, thinking that something had gone wrong.

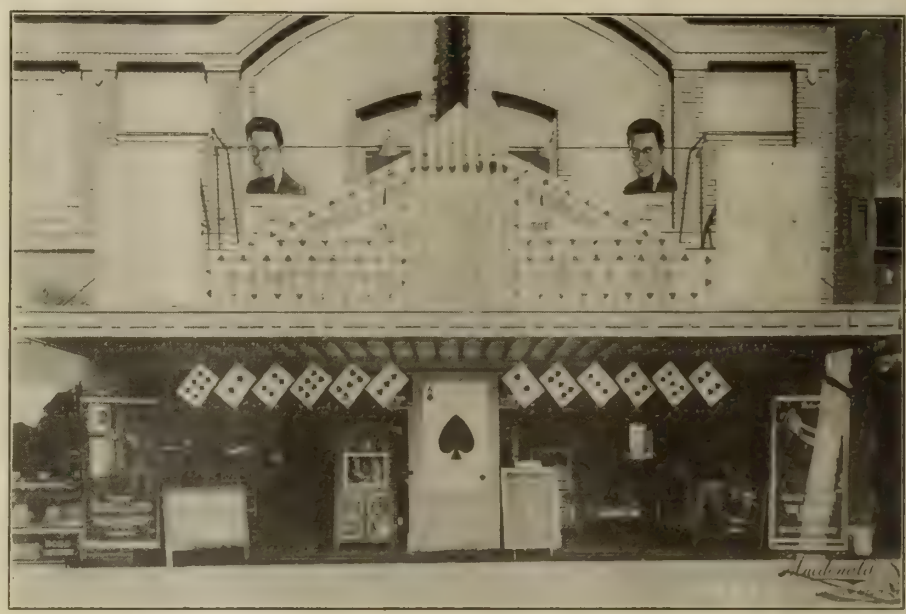
And if it could fool the experts, it certainly did fool the delegates who watched with agonized faces a sixteen-year-old girl hanging in the window of the doomed house and they crowded about her as the firemen brought her down the ladder.

In response to all questions she could only tell that she was "Nobody's Girl," and when they wanted more news she pulled a fake faint and was whisked away in an ambulance.

Then the fake broke and there is not a man in that crowd who does not remember the title of the film, and Radford has made things mighty easy for the Crescent film salesmen.

The girl was borrowed from the county jail, where she was waiting removal to the reformatory, and she was more nearly "Nobody's Girl" than the crowd realized, for her parents had turned her over to the court because of her waywardness, due largely to their own neglect of her.

It was a good press stunt and capably handled. When Radford hits his stride he is going to make a corking exploitation man. Watch him.



YOU CAN DRAW A BETTER HAND THAN THESE CARDS SHOW

If you have the picking of them. Deal yourself a royal flush for Marjorie Rambeau in "The Fortune Teller" and you can clean all the chips on the table. It will work as well for other than this Robertson-Cole release.

"Fortune Teller" Front Will Work for Any Similar Title

Here is a card front, built by E. E. Duncan, of the Colonial, Lincoln, Neb., to get Bill Bryan in to see "The Fortune Teller." It was built along the lines suggested by the press book.

The cards pendant from the marquise are two feet long and are done in the proper colors. You can get face cards by having the local photographer make bromide enlargements and coloring with water colors.

The centre of the triangular sign contains a gypsy booth, which does not come out very well in the cut, and by cutting the opening and backing, a cut out could be effectively used if the tent is built to scale.

This card front will work for other than Robertson-Cole, so keep it in mind when you have any card title.

Caged Ape Man to Thrill His Philadelphia Patrons

Cutouts were freely used by the Victoria Theatre, Philadelphia, to put over Marshall Neilan's "Go and Get It." On the lobby level a cutout of the ape man was securely caged that the Market street pedestrians might run no danger, and on the large electric sign above were cutouts of the ape man and on the opposite side of the reporter with his leveled revolver.

You have to catch them with a smash in Philadelphia, and this combination got even the Saturday night visitors from Camden—and you have to work hard to get the Camdenites.

COACHING THE CAMDENITES TO SEE A GOOD SHOW

Over in Philadelphia you have to drag them in. The Victoria put the wild man in a cage to excite the visitors from across the river, and they sold Marshall Neilan's "Go and Get It" to the last seat in the hindmost row.

Plan your exploitation to suit your patrons. Red fire will not work with high-grade attractions and you cannot pussyfoot a melodrama. Handle each in its proper way.

Use Rubber Tipped Fingers for Back Scratching

This Circulation-Promotion Scheme Makes a Good Tie-up with Editor.

LIVE managers are always looking for chances to tie up with the newspapers and save money by paying for publicity in idea instead of hard cash.

And the funny part is that live newspapers would rather have the idea than the cash—up to a certain point.

Lately the Kinema, Los Angeles, the First National house, was tied up with the Evening Express in a simple scheme which means money for both house and newspaper.

Here's the Scheme

Right after the schools opened a photographer put in an appearance at the different schools at the noon recess and just as school let out. Two helpers were along and they lined the boys up against the wall and the cameraman shot them with the same sangfroid that Villa used to show when he had his victims in a similar position.

And as soon as the shutter clicked and the kids were told that they could go, there came the usual "Mister, where can I get one of these?" and "How much do they cost?"

When the men said they were not for sale the kids couldn't quite make it, but they went home and told their folks and got them wondering, too.

The Blowoff

Then came the Express with the announcement of a "Hey Skinn-a-a-y" contest. Starting Monday they would publish the picture of a schoolboy and all he had to do to see the show at the Kinema was to go and ask for a pair of seats.

It sounded too good to be true, but it was true, as the first boy to apply found out. The picture was cut from one of some 200 group pictures made. A slide was also made and Monday the Kinema and the Express showed the first boy. On Tuesday there were two and by Saturday six, then the useless slides were given the kids and a fresh lot made for next week.

The stunt will be continued as long as it proves a paper seller, for there are several thousand pictures of boys on hand.

And Heaven alone can help the photographer who goes near a school about recess time, for they will all want to be photographed and the camera man will be mobbed.

Simple and Effective

Of course the kids are wise and every last one of them wants to see the Express each evening. And the lucky ones drag their families and friends down to see them on the screen. And every last one of them knows all about the Kinema and is a personal press agent.

The pictures did not cost much and it costs little to run the stunt. The newspaper has ample photographic facilities and all the theatre has to do is to supply the six pairs of seats each week in return for daily mention, and of course the mention has to tell how good the show is, or the stunt would lack value.

Other Schemes

There are lots of stunts to be worked with a kodak, such as the back view guessing contest in which prominent persons are snapped and the slides shown in the paper or on the screen, prizes going to those who name the largest number. Another idea is to shoot the patrons of a certain store and hook up with the store, while it often pays to snap off-hand and offer tickets to the originals.

A clever photographer can get some highly interesting shots and make such a contest a readable feature for weeks and by shooting an unfilled camera after his roll of film is exhausted, he can keep the excitement running high.

The Papers Like It

It means more readers for the newspaper. It means more persons interested in the theatre and it means literally columns of reading matter which could not be purchased for several hundred times the ticket values.

Best of all, from the theatre's point of view, it booms the house and not any one particular film attraction. It is permanent popularity and not merely a flash for a night of a week.

Think it over, or read Picture Theatre Advertising, and see if you can't get in the local paper. You'll probably find that you can.

Advertising you don't have to pay for is generally the best, not because it is free, but because it is different.

It's Good, But It's Old

Thomas D. Soriero, of the Strand, Lowell, Mass., is the latest to use the red ink overprint.

From the glowing press story he sends in we gather that he thinks it original, but the idea has been worked steadily for several years now, and always with more or less success. He is over sangunine in claiming originality for the idea at this late date.

Won a Double Kick from the Usual Red Ink Extra

John P. McConville, out of the Paramount Buffalo office, was helping the Strand, Binghamton, put over "Humoresque."

One of his stunts was to red ink a few hundred copies of the Morning Sun. All he was thinking about was getting what he could out of the inked copies.

But the next morning the Sun rose with a front page wail about the piratical press agent who had smeared its nice, clean face all up with red paint and it made so much noise that it got the rest of the town sitting up and taking notice.

Now when you use the red ink extra be sure to go around and jolly the editor into making a fuss the next morning, and get double value from the one stunt.

Told the Elks' Parade about Beauties of "Scratch My Back"

H. M. Randa, of Ascher's Merrill Theatre, Milwaukee, declared in on the Elks' Industrial Parade, and as the next attraction was Goldwyn's "Scratch My Back" he built his float around that.

It was a lengthened automobile truck with a proscenium and a screen on which was lettered the display. The orchestra was a band of loud players and a masked woman sat in an orchestra chair and had her back scratched by the man behind her, while two girl ushers looked on without calling the bouncer.

The float made one of the hits of the parade, and to drive in the idea the ushers threw out match scratchers built on the lines of the Denver America's scratchers, but on a smaller scale, the cards being about two by four inches, but with the same text and the "if bashful scratch here" just above a block of sandpaper.

BEST PICTURES FOR THE BEST PEOPLE IS ASCHER'S SLOGAN

The truck float prepared by Ascher's Merrill Theatre, Milwaukee, for the Elks Industrial parade. The poor girl who had her back scratched over the entire line of march thinks she got a raw deal, and next time the chap will have to wear rubber finger-tips.

Try Pocket Blotters for a Change in Pace

Arrow Bulletin Offers to Pay for Good Exploitation Photos

Offering to pay for any photographs used in a national trade paper is one of the stunts by which the Arrow Film Corporation seeks to interest its clientele in exploitation promotion.

Recognizing the value to the exhibitor and the concern itself of promotion stunts recorded in the trade press, Arrow expresses a willingness to pay for the photographs on any Arrow picture which a trade paper uses, and since all of the papers are eager for this material, it amounts to a guarantee of payment in practically all cases.

It is a point well taken, and it will help the business materially, for good exploitation of any film not only booms that film to the exhibitors throughout the country, but it helps to sell the idea of exploitation and so build business generally.

This offer is made in the double number of the Arrow Bulletin, a house organ enlarged for this special issue to 48 pages, packed with news about the corporation and its product. It corresponds closely to the catalogues used ten or twelve years ago, but, of course, is treated in a more modern fashion and the booklet is of genuine value to the exhibitor who uses or expects to use the Arrow product. It is a handbook of current releases which the Arrow exhibitor cannot well afford to be without, and there is no reason why he should lack one as all that is necesary is a postcard request in case a copy has not been received.

Attic Box Office Windows to Rival the Log Cabins

After log cabins for box offices comes the "Up in Mary's Attic" display with an attic on the ground floor. The Southern Enterprises has taken the film for its territory and is working the print hard. The cut shows the box office arranged for the Queen Theatre, Dallas.

The regular booth was taken away and a beaver board attic made, with a snappy bathing girl perched on the ticket ledge and tickets were sold through the attic window.

The usual hook-ups were made, the chief being with Spaulding for a display of athletic goods, while a baby shop declared that the mysterious infant was outfitted there.

The stunning paintings and the numerous hook-up angles make "Up in Mary's Attic" a fine subject for exploitation and the Lynch-Hulsey houses are going to it strongly.

SOME SECOND-STORY WORK IN TICKET SELLING

The Queen Theatre, Dallas, has found something to take the place of the familiar log cabin box office. Instead of letting their patrons in on the ground floor they have to climb through "Mary's Attic."

RUB YOUR EYES BEFORE YOU LOOK AT THIS PICTURE

It suggests that the truck is carrying a square sign for the Tarzan film, but this is just a light truck. That's the lobby of the Daffin, Tallahassee. All the truck carried was a cutout of the elephant.

Gave Elephant a Ride to Tell of Tarzan's Charms

C. S. Daffin, of the Daffin, Tallahassee, Florida, made a very simple float with an automobile and a twenty-four sheet for "Tarzan of the Apes," now being revived by the First National.

As can be seen from the cut, this is merely a cutout mounted on stiff board and lashed to a delivery truck. This makes only a one-sided float, but it is a simple matter to similarly decorate the other side and the elephant will not object to riding backward.

It is not always the elaborate care with which a float is done that brings in the money. The chief aim is to tell your possible patrons what you have and tell them in a way they cannot overlook.

It seems that the old motorcycle trailer has been forgotten, though this was one of the simplest and best forms of a perambulator. This was merely a sheet mounted at right angles to an old buggy axle with wheels and drawn through the streets with a motorcycle.

Some years ago these were widely used. Now they seem to have been forgotten. Get any pair of light wheels sufficiently far apart to give stability to the sign in the breeze and try it out.

Pocket Blotters Stick Around.

Sending in a blotter for Norma Talmadge, the Savini Films, of Atlanta, emphasize the fact that blotters small enough to be used in the pocket book are valuable in these days when every one makes notes with a fountain pen. The Savini blotters are 2¾ by 4 inches, and will fit the average note book, but a 2 by 4 inch blotter will be found even handier and will be carried for some time.

It is not good advertising for a single film, but works for the house or for a serial. Try it some time.

Don't feel you cannot do anything. You can! Try it!

Simple Lobby Stunt Will Help "Ladder of Lies"

Actual Ladder Used for Booming "Ladder of Lies"

C. J. Eggers, of the Lyric, McKeesport, Pa., and Elmer Rutfer, of the Paramount Pittsburgh exchange, got up a neat scheme for Ethel Clayton in "The Ladder of Lies." It is effective and inexpensive and anyone can work it.

THE LADDER DISPLAY

The stunt uses a ladder, topped with a sign and with a cutout of Miss Clayton at the bottom, apparently about to ascend. The cross pieces are lettered "Truth," "Sincerity," "Honor," "Love," "Trust" and "Happiness," in that ascending order, with happiness as the result of the earlier steps.

So long as the kids do not attempt to climb the ladder it makes a good display, and if it can be fixed securely, so that there is no danger of accident, the boys will help the ballyhoo. Let them climb all they want.

Needed Five Big Trucks To Carry This Message

Some theatres got along nicely with a single perambulator, but E. O. Child took five big Mack trucks to get them into the Liberty, Portland.

Child is the Paramount exploitation man for that section, and when he read that three trucks turned out for San Francisco he felt that he would have to raise the ante. The local Mack agency had five spare trucks, so he got them all and they went through the streets like a herd of elephants holding onto each other's tails, and the combined sign read "What's Your Hurry. Liberty today."

Even with gas costing what it does, the trucks kept on the streets all day during the run and drove a lot of business in.

Mack cars are used for the story, though they are called by another name in the play, and like the Roamer hook-up, the Mack is working in with the theatres all over the country.

Screen Newspaper Gets Good Publicity For Deardoff's Two Indiana Theatres

MOST managers know that the screen is one of the most valuable means of publicity, especially to regular patrons, but few managers seem to be able to make their screens work to the fullest advantage.

Many of them flash one slide for each coming attraction, and many of them alternate with trade advertisements. Sometimes they will use a couple of slides for a specially big attraction, but that seems to be about the limit.

Bert Deardoff runs two houses in Kendalville, Ind., the Strand and the Princess. He makes his slides work right up to the limit and he pleases his audiences at the same time. It's all very simple. He makes his screen a last edition of the afternoon paper.

Cut Stencils

He has a stencil machine for making slides and at first he merely copied a few personal items from the evening paper, flashing these on the screen to vary the monotony of the subject slides.

Pretty soon he found that he did not have to look for copy. The patrons left little items about themselves, and it was not long before he was also running mention of local events in church and school circles.

No baby is now considered to be fully born until its advent has been announced by slide, and often he beats the papers to announcements of enagemets and coming marriages.

They Eat It Up

Now and then he slips in a specially good joke or a bit of smart comment on local improvements being made or needed to be made, and now his screen topics enjoy almost the popularity of the Literary Digest. People come to see what the screen has to say.

Not long ago Mr. Deardoff ran a slide to the effect that he had been invited to go to Indianapolis to see the screening of "Forty-five Minutes from Broadway," and was leaving that evening.

When he returned, so many persons asked him how the film was that he put his opinion on the screen and now it is a regular thing to read of a projected journey or his report on his return.

Sells Tickets

It sells tickets and it keeps interest. People like to know what he has seen and what he thinks and a chatty paragraph on the screen strikes the reader when he is in his most receptive mood. He is thinking of film entertainment and if he is told that a coming release is specially good, he makes up his mind to attend.

Now Mr. Deardoff has gone a step in advance of reports and he supplements the pictorial slide with another telling what he thinks of the play.

Of course there is danger that the slides may be overdone, but Mr. Deardoff knows his people and he knows about how much they can stand and ask for more, and he keeps within those limits.

Be Chatty

Years ago Bill Dockstader, of Wilmington, Del., used to make a practise of telling his patrons about the next week's bill. He came over to New York to book his show and when he got home, the latter part of the week, he would come out on the stage and tell them all about who was coming.

It made a hit and his monologue was by no means the least part of the performance. Not all managers are good talkers, but they can punch or write slides, and they can talk so the whole house can hear them.

Will Help

Care should be taken not to over-praise, or the excess will rouse suspicion, but a clean-cut statement of what is coming will help a lot and relieve the monotony of the pictorial slides, if mixed with local gossip.

HERE'S YOUR TRUCKS! "WHAT'S YOUR HURRY?"

San Francisco used three Mack trucks to put over the Wallace Reid release, so E. O. Child felt that he must see their three and raise them two, and he took the pot unless you can beat five of a kind. Ever try to?

Try the Circus Style for "Go and Get It" Ads

Got His Window Displays from the Play Sub-titles

Getting additional window displays from the subtitles caught at a morning review showing helped A. H. West, of the Babcock, Billings, Mont., and his publicity man, H. J. Cady, get some extra people in to see First National's "The Jack Knife Man."

They make a point of looking over the picture as soon as it comes to town, and the line "When the air began to crisp, George Rapp's heart carried him with the mallard over the marsh," caught their attention. The duck season opened that day, and it did not take very long to borrow some decoys and use them as the basis for a window display at the local four-corners. It got all of the sportsmen and the kids as well, and most everyone else, for Billings is only 15,000 and most persons come "downtown" some time through the day.

Another line about George and his alarm clock both needing regulating got a display in a jewelry store with a busted clock and a still and the statement that the clocks were regulated before they left this store.

A hardware store had already been hooked up with a display of jack knives and whittled toys and the book seller was doing so well with the Butler books that he did not want to take the stills out of the display.

Previewing the film will almost always bring out suggestions for some local angle which would not suggest itself to the general advertising man. Ever try it?

Circus Style Got a Laugh Advertising "Go and Get It"

Paraphrasing the circus style got a laugh for the Strand, Louisville, and it also got close attention.

It was figured that there were a lot of good talking points in Marshall Neilan's "Go and Get It." It was also figured that if there was too much copy in a two tens it would not be read. To tell it all and still get it read was the problem. Then the copy writer had an inspiration.

Across the top of the announcement he ran: "If P. T. Barnum was advertising 'Go and Get It'." This was in large type, where it could be seen. The rest of the closely set space was a parody of a circus bill starting off with:

"The Most Marvelous—Fascinating—Exhilarating Exhibition of Photoplay Achievement the Gasping, Startled Public Ever Witnessed."

All But the Peanuts

The story ran on in the same strain straight down to "Don't forget the date and place" and most readers went right through to see if the writer kept to his pace. It's one of those just once stunts, but with fifty-two of the same sort, you have a year's supply.

Now that the real circuses are ready to go into winter quarters, watch for some show you can circus. "Go and Get It" lends itself well to this style, but there are others with strong talking points which can be similarly treated.

"Madame X" Widely Exploited by Tom Moore, in Washington

Tom Moore and his henchman, Tom North, aided and abetted by W. R. Ferguson, Goldwyn exploitation man, tore things up in Washington for "Madame X," and they had the town talking.

Perhaps the best stunt was to get a window display in the store of Galt and Brother, which is owned by Mrs. Woodrow Wilson and her brother.

Galt is to Washington what Tiffany is to New York. It is exclusive to a point where it is almost lonesome. But Tom Moore offered a silver cup as award for the best explanation as to why "Madame X" was the best screen attraction in Washington, and by buying the cup at Galt's he got them to show it in the window along with a couple more and a photographic enlargement of the star in a silver frame.

All of the theatre advertisements referred to the display and gave the store free advertising; which it did not much need, and there were crowds about the window.

Moore also permitted the use of a painting in his lobby for the first time and the Post at last fell for a red line advertisement and later confessed to Tom North that it was glad that it had smashed hide-bound tradition.

Taken by and large "Madame X" was almost as important in Washington as the more widely advertised "Article X," which is saying something in these campaign days.

So You May Know 'Em

Eli M. Orowitz, now Paramount exploitation manager at Philadelphia, is getting back to his first love, for he was born in that vicinity and got good newspaper training on various Philadelphia sheets, both in the editorial and advertising departments. He has even been an actor, but the promptness with which he returned to his newspaper work is eloquence itself. As an actor he was a good exploitation man.

ELI M. OROWITZ

His first real exploitation stunt was helping George D. Porter put over the Boy Scouts in Philadelphia, but his first picture exploitation work was done as a free lance. This attracted the attention of the Paramount officials, and he was put into the Detroit office, later being moved to the scene of his earlier activities.

He is a shrewd salesman of ideas, as these pages have shown, and he has sprung many capital ideas which later have been used all over the country.

Girls in Ballet Skirts Helped "Her Elephant Man"

C. E. Waughop, of the Scenic, Detroit, played "Her Elephant Man" there and back again when the Shirley Mason play recently showed at his house. He sent out a small band in an automobile, followed by a bunch of clowns and closing in with a number of girls in circus costume riding horses bareback.

With the band playing, clowns clowning and the pink tights waving around, the town got all excited.

HOW WASHINGTON PLAYED UP PAULINE FREDERICK IN "MADAME X"
Tom Moore offered a cup for the best reason why the Goldwyn picture was the best of the week, and bought the cup of the swaggerest jewelry store, getting this unusual window display. It's not loud, but it's mighty pretty.

Hook-up Ad Does Not Hook-up Hard Enough

Page Sir Oliver Lodge to Tell Him They Do Come Back

Whoever says they don't come back is all wrong. Here is a nice five-eighths from J. M. Blanchard, who used to be prevalent in this department six or eight years ago. From his long silence we supposed that Mr. Blanchard had retired on his income years ago, but he is still plugging away at the Strand, Sunbury, Pa., and doing better than ever, as this cut proves. He manages to get three cuts into the space and make it look as though the cuts

A GOOD DISPLAY FROM MR. BLANCHARD

had been made for the space. It is the prettiest display we have yet seen for this subject and an excellent example of how to use press book cuts—when you can get them, and mostly you can get them these days. Mr. Blanchard is doing capital work and if he stays out as long again we shall send a tracer out after him. What's become of all the others who helped make this department a hit in its baby days? We would like to hear from them. They can hold their own with the men of today, so why live on past laurels. Even Steve Farrar has been playing hookey lately. He will please take notice.

—*P. T. A.*—

Grauman Rialto Display Goes Above the Average

Almost always the Grauman Rialto ads are worth studying, but this third week display for "Humoresque" is above the average. The design with its dream faces exploits the title and the convincing copy cleans up the sales. That

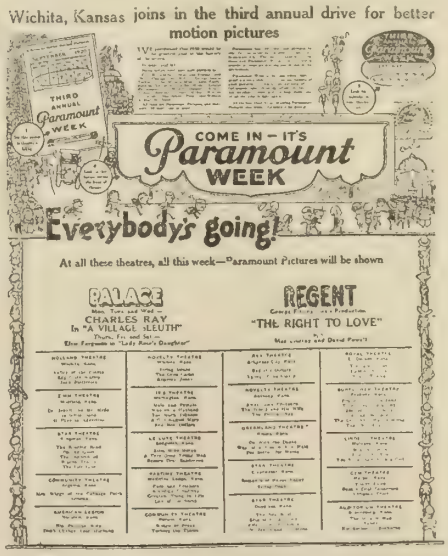
THE GRAUMAN THIRD WEEK

line "The most glowing achievement of the century" is a bit too heavy, but apart from this the copy is an excellent model and as good as the design. This form is good only for large spaces, but where space is not a consideration the combination is about as good as can be secured, and the spaces stand out on the page to the detriment of all the rest. Cutting down the Million Dollar theatre space helps that display very materially and must, at the same time, save a considerable sum in the course of the year. This is one of the few instances we know there the use of extra space defeated its desired end, but the full-page drop threw the design out of proportion. The reduction might be carried even further, for the new house still drops a little too long.

—*P. T. A.*—

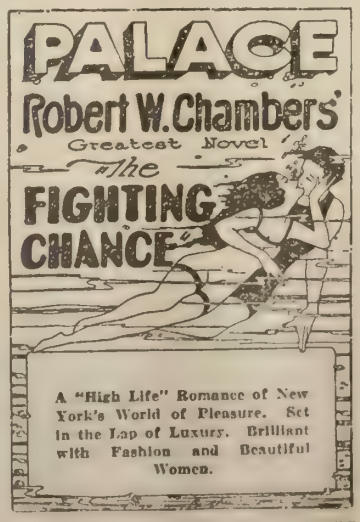
Stanley Chambers Gets in Strong on Paramount Week

Stanley Chambers, of the Palace and Regent, Wichita, Kan., comes in strong on Paramount Week display for that section, his two houses overshadowing all the rest. This is mostly an ex-



THE WICHITA P. W. AD.

change ad and he gets credit only for hogging the most space because he had the leading houses; but it is a neat display, typical of the announcements in the papers



A SINGLE COLUMN EXACT SIZE

the country over. This Paramount Week idea grows more valuable with the passing of the years; even the house around the corner from our home had four posters and a banner, also two good shows the same week, which was such a departure from the ordinary that even the proprietor was surprised at his own hustle and almost thought to hire a boy to distribute his programs, something he has not done since a week last March, when his head was clearer than usual. We like one of Mr. Chambers' single columns. We think it a press book ad, but if it is not, he has done well. If it is, the press department did well. It's as good as Eddie Hyman's stuff and much above the average. A single column is a small space for Mr. Chambers, who usually runs twos and threes, so it is probable that he ran this as an extra because he liked it, too. Mr. Chambers is not doing as much original work of late, but this is only because he has caught the trick of using the supplied cuts to good advantage. Some managers say this cannot be done, but he is doing it almost daily. He knows it can be done, because he does it.

—*P. T. A.*—

Chicago Ad Hooks Up With the New Reid Auto Slogan

Jones, Linck & Schaefer hook their Randolph Theate ad., Chicago, to the adoption of "What's Your Hurry?" as the slogan of the safety first campaign, but they do it in eight point lines instead of eighteen. That panel shows the opinions of the Chicago papers, but we think that this space could have been used to greater advantage in

A CHICAGO TRIPLE HUNDRED

playing up the slogan, which is a more timely hook-up. Not many tickets are sold on press criticism. The news hook-up is a better curiosity arouser. The advertisement is 100 lines deep across three columns and in so large a space more could have been done to get in on the publicity.

—*P. T. A.*

Got an Airplane Stunt with No Cost to the Management

E. E. Hodgeson, of the K. Kozy, Kahoka, Mo., does not believe in paying for what he can get for nothing. He booked in "Down on the Farm" for the county fair dates, but he had to have something to sell his attraction against the pull of the fair, so he decided on the airplane stunt. There was an aviator making exhibition flights and carrying passengers in between. He bargained for a flight and then announced that heralds good for free admissions would be thrown overboard. Then he sold part of

Boston Shows a Good Tricked Ad Photograph

the space in the herald for enough to pay the cost of printing and the flight, and all he stood to spend was the free admissions. Of course the other advertiser could have sent his own man up with his own throwaways, but that would not have created a demand for the sheets he put out, so he got something for his money and Mr. Hodgeson got something for nothing, and the crowd got free tickets and those who were not so fortunate wanted to see the heralds of those who were, so they all got the message and the S. R. O. sign had to be nailed up during the run. And they talk about "the little man, out in the sticks." That's where the ideas come from.

—P. T. A.—

Good Combination Space Is California Display

Although the figure to the left of this space from the California Theatre, Los Angeles, is excess baggage, it helps to get attention to the announcement, and since the house has to stand alone, it needs more space than one of a chain. This is a five tens. A three tens might have worked about as well. But the California has not yet learned the value of type faces. Because an artist is making the layout, he feels that he must be both artist and typesetter, so he lettered it all in. He does well by the title, but the rest is not as good as it would have been in fancy type. There is

A FIVE TENS FROM LOS ANGELES.

plenty of room here for a mortise, and with the Grauman houses for an example, they have only to look on the same page to find an intelligent use of type talk. This may be artistic, but it is not as good as it would have been with a better letter for the announcement. It's all right to be artistic, but the main object of space at so much a line is to sell tickets and not to give room to an artist in which to show off. It is all right to letter a title to get character for the lines, but it is waste to try and do it all. It is better to give the printer a chance now and then.

—P. T. A.—

Eddie Hyman Changes Pace in This Pair of Displays

Edward L. Hyman usually has a single column space that differs very little from the double column for Sunday, but now and then he changes over and gets a different design. The same idea is used, but the display is slightly different, because he is playing up his special features as well as the film, and he needs more space in which to talk. Personally we think that he could drop all except the comedy from the

TWO HYMAN DISPLAYS FOR THE BROOKLYN STRAND

daily space, for the patrons know all about his specials and they can get the announcement for these from the Sunday issue. Most of them seem to come without caring what is advertised, trusting to the house to give them something worth while. This is one of the peculiar things about this Brooklyn house. We think that he could get almost as much business if he merely advertised "Always a good show," for we know many who go to see Hyman's show rather than any particular film feature. We show both of the displays this week. The single drops 35 lines and the double 50.

—P. T. A.—

Clean Boston Display Has Inserted Electric Sign

Boston shows decided improvement in the style of the amusement advertising. It still uses too much copy for the space, as a rule, but hand lettering has almost entirely disappeared and the amusement page looks less like the Pittsburgh papers all the time. This 80 line space for "While New York Sleeps" runs across three columns and offers a good idea in the mortised sign. The half tone of the theatre does not show up the sign properly, so a line strip has been made and mortised in, probably on the negative. This costs more than a straight half tone, but it is worth all it costs because it gets the sign out far more distinctly than any amount of retouching would give. It's a handy thing to remember, in case you have anything of the sort to be worked. The mortising is very simply done, and on the original, with its grey tone, the sign stands out better than it does in this reproduction where the printing is better. The main idea was to show the waiting lines, which extend around the block, but having this put over, the agent got all he could for his money and put the sign over right. With Boston in line, Pittsburgh is about the last stronghold of the lettered spaces. Perhaps here, too, reform will creep in.

A GOOD IDEA FROM BOSTON.

—P. T. A.—

One St. Louis Theatre Uses Car Cards Advantageously

For some reason few theatres seem to use car cards as part of their advertising

A ST. LOUIS CAR CARD.

scheme. One reason for this, perhaps, is that they cannot buy ready printed cards and dislike the expense, but car cards pay and are worthy the attention of the managers. The Delmonte, the new St. Louis home of Paramount, is using a very sightly card in red and black printed from a rugged type. The house name and Paramount are in red, the remainder being in black and the border seems to be stock, save for the initial in the top centre. Such a card as this can run without a change, but it would not greatly add to the cost to use a monthly card with four weekly changes. This will spread the printing cost over four weeks.

—P. T. A.—

Try This Folder

The Federated Film Exchanges has gotten out an eight page booklet with "I'm in Love" on the cover. Succeeding pages tell that "You're in Love," "They're in Love," "Everybody's in Love" "With Bessie Love." The blind booklet idea has been out of sight for a long time

In the Independent Field

By C. S. SEWELL

Plenty of Room for the Independents

THERE is always room at the top." An oft-quoted saying, but which, despite the high average of American motion pictures, is still applicable. This is particularly true for quality production. There is always room and room right now for a good production, and those who may be considering the state-right market as a medium for distribution should bear this in mind.

You sometimes hear that the independent market is overloaded and that some buyers have on their shelves already more productions than they can handle, and that consequently, notwithstanding the heavy demand for independent attractions, the present is not an auspicious time for handling pictures through this channel.

We believe that just the contrary is true: That there never was and never will be such a condition as too many good pictures. There is a definite and profitable place for high-class product in any line, and motion pictures are no exception.

Due to recent developments in the industry we believe there never has been a more favorable time for distributing real box-office winners on the state-right market.

Producers and distributors who have visited the field and come into direct contact with buyers and exhibitors report a bright outlook, not only regarding the demand for independent attractions, but the fact that this field is more and more attracting big, responsible men — men with a thorough knowledge of the industry who know pictures and values, who are real showmen, with sufficient capital and the brains and ability to successfully exploit pictures.

Elsewhere in this issue is an article by the president of a prominent company. It urges that distributors make a study of the demand before marketing a picture. We think this a good suggestion, and are confident that such investigations will always reveal that such overloading as may exist is due to mediocre films and that the demand for high-grade, money-making attractions is such that the buyer always will be willing to shelve some other picture if necessary to make room for a real, big, A-1, sure-fire attraction that will swell the exhibitors' box-office total.

Since writing the foregoing Joe Brandt, whom you all know, has returned to New York filled with enthusiasm over the prospects in the state-right field and boosting this channel as a medium for distributing the highest class of productions. Read the interview with Joe, published on page 946 of this department. C. S. SEWELL.

Eagon Off to Coast

Kenneth L. Eagon, of Pinnacle Productions, Inc., left Chicago October 1, for Pinnacle's studios at Glendale, Cal., to direct his first comedy for this company, "Cedarbrook Farm," which will be released November 1, and to prepare the scenario for the second and others of the series of twenty-four comedies, to be released through Independent Films Association.

LESTER CUNEO
Now starring in "Lone Hand Wilson" for the Capital Film Company.

Plans to Syndicate 3,000 Word Story of "Honeymoon Ranch" to Many Newspapers

Bert Lubin, who is state righting "Honeymoon Ranch," the five-reel western Tex O'Reilly feature in which Allene Ray and Harry McLaughlin are featured, reports fast results with the picture.

"Although the announcement of "Honeymoon Ranch" as my first state rights release was made only a few days ago, I have been flooded with inquiries from all parts of the country. This leads me to believe that the market is in great need of western features of this type," he said.

T. E. Larson of Peacock Productions, Inc., is the first buyer to close on "Honeymoon Ranch." He viewed the picture in New York recently and purchased the rights for Texas, Oklahoma, Kansas, Arkansas, Missouri, Iowa and Nebraska. Announcement of other sales will shortly be made, it is stated.

Plans are being formulated to syndicate the story whereever the picture is shown. For this purpose a three thousand word synopsis of the photoplay is being prepared and will be available to all newspapers. It is expected that this will be widely used.

Harry McLaughlin, the leading male character in the picture has received much publicity for his daring exploits in changing, head downward, from one aeroplane to another thousands of feet in the air. The New York Times and many other papers featured him in the rotogravure sections. Allene Ray, the heroine, is also getting prominence in "fan" magazines and elsewhere as a winner of motion picture beauty contests.

Pantex Films to Show California's Idea of Japanese Situation for State Righters

The acuteness of the Japanese question in California has caused the Pantex Pictures Corporation of Los Angeles to film the subject so as to acquaint the Nation with the situation.

This coming November, California votes upon a bill to prohibit Japanese of that state owning or leasing land in California for agricultural purposes.

That this subject is creating a serious disturbance is evidenced by the daily attention papers all over the country are giving to it, it is said.

The American Legion at their convention in Cleveland and the American Federation of Labor at its recent convention in Montreal, passed resolutions endorsing the anti-Asiatic movement.

It is intended, by these pictures, to bring to the attention of all Americans the present state of affairs now existing in the Golden State. The picture is in two reels

Will Sign Film Star

Mr. B. D. Russell, of Russell, Geiever & Russell, left recently for Los Angeles in the interests of the Capital Film Company. He will be joined shortly by Mr. C. M. Coverdale, president of the company.

It is their intention to make a contract, while on the coast, for a series of two-reel Westerns, starring a favorite of western films.

FRED MEYERS
New manager of New York Independent Masterfilms, Inc.

Canyon Releasing "The Galloping Devil," First of Series of Westerns Featuring Franklin Farnum

"The Galloping Devil," based on a story by B. M. Bower, who is well known for his Saturday Evening Post fiction, will be the first release of a series of six Western features to state right buyers, by Canyon Pictures.

The story is said to be of the "action" sort, plausible in its plot and stirring in its climaxes. Franklyn Farnum, the star, in the role of Andy Green, gives a vivid portrayal, it is said, of the rough and ready, but lovable character of the old time west, and throughout the production no effort has been spared to make it appeal to those who want plenty of thrilling action interspersed with love interest.

"Many Good Shots"

There also are "shots" of fast riding cowboys, sun-baked plains, mountains bathed in moonlight, and precipitious declivities.

Nate Watt, who directed "What Women Love," for Annette Kellerman, also directed this production. He believes that there is not only room, but a need for the Western feature, which has lately been more-or-less supplanted by the so-called "society drama," and has endeavored in this production, by intelligent photography, plausible situations, and a plot that never "drags" to lead the way of the "Westerns" back to their former popularity. In Mr. Bower's story, the producers of the picture are said to have found the ideas on which to work toward this end, and have done the story full justice.

Completes Big Deals

Two important deals involving the sale of "Fickle Women," the first D. N. Schwab production selling in state rights, were completed recently. The first transaction was recorded when Mildred Rosenfield, the New York representative for the Doll-Van Film Company of Indiana, purchased in the latter's behalf the rights of this feature for the State of Indiana.

Through Walter J. Porges, sales representative for D. N. Schwab Productions, the former closed with M. H. Monsky whereby the picture will be handled through his new independent exchanges in the States of Omaha and Nebraska.

Roth Reports Bookings

Max Roth, recently appointed district manager for the Special Pictures Corporation, returned recently from a visit to the various exchanges and reports heavy bookings on the first Comicclassic release, entitled "Up in Betty's Bedroom," featuring Charlotte Merriam and Jay Belasco.

This picture is the first of the Comiclassic series which Reggie Morris is producing for this company. This series will be released two a month. The second release is called "A Pajama Marriage," and the third, "A Seminary Scandal."

Author and Director for Fanark Selecting Locations for "The Strength of the Weak"

After assembling and editing "The Crimson Cross," the Fanark Corporation's initial production, N. Brewster Morse, the author of this story, and George Everett, the director, left for Milford to film exteriors in Fanark's second production, "The Strength of the Weak," also by Mr. Morse, to be directed by Mr. Everett.

D. J. H. Levett, president of the Fanark Corporation, announces that the subject of hypnotism, which is portrayed in "The Crimson Cross" is one which Fanark believes to be of especial interest to the general public as well as psychologists, and policy officials.

"The story," says Mr. Levett of a subject which has long been uppermost in many people's minds. Every one is attracted by the linking of hypnotism with crime. "This theme, woven in with a big human interest story, makes "The Crimson Cross" a remarkable picture in every way and a big box office attraction.

"The cast is all-star. Particular pains were taken in filling each role, since a great deal depends upon the meritorious acting of one individual.

"Because Fanark is so highly pleased with the results obtained we plan to give the fullest credit to each member of the cast, which includes Edward Langford, Marion Swayne, William E. Hallman, Eulalie Jensen, and Augustine Phillips.

The Kineto Review, Which Comprises 1,000 Films, Soon to Be Released in Sections of One Reel Each

When Charles Urban, president of the Kineto Company of America, has his plans complete for formally placing on the market his Kineto Review, the new addition to the motion picture family of short subjects, it will be on of the most distinctively individual of all releases, it is stated.

The Kineto Review is going to be the popular name for Mr. Urban's work, which will otherwise be known as "The Living Book of Knowledge." In its completed form it will embrace 1,000 reels and will be a pictorial encyclopedia of the world.

Such a large work, of course, must have its subdivisions and these will embrace a World's Travel Series; a complete Science Series, a complete Series of World's Customs, and many others.

The films, it is said, will be a great asset to exhibitors. They will be in the same relative position as the high class magazines of today, as they will be giving to spectators the sights and knowledge of the world in the same way that the high class magazines give material to their readers.

Exactly as magazines publish high class articles before their final collection into book form, this work will be released to exhibitors in one reel lengths, before it reaches its completion in 1,000 reels. It is reported that the films are now nearly ready for distribution, more than fifty reels having been completed.

AN ANGEL GAZING INTO THE STARRY HEAVENS
Scene from "The Devil's Angel," which is being distributed as a state rights feature by Clark Cornelius Corporation

State Righters Eagerly Buy Series of Two-Reelers with Billy West, Says Joan

The wisdom of the Joan policy of sounding the demand among state rights buyers before offering them its product, is now beginning to bear fruit, it is stated. Work has begun in earnest, to dispose of the series of twelve two-reel Billy West comedies to the state rights market and the results are extremely gratifying, for it was found that comedies in general are now in keen demand, and that the Billy West brand of fun in particular is proving highly popular, it is stated.

Announcement of their release was made in the trade papers about a month ago, but owing to the fact that the West studio was still in preparation a delay of several weeks resulted. The first two comedies arrived in New York recently, and many buyers have requested to view them, it is said.

Four state rights buyers have shown particular interest in the comedies. They represent the territories of Pennsylvania, Ohio, Wisconsin and Michigan, while exchangemen of other districts are now on their way here to negotiate for their purchase. It is believed that shortly all the domestic rights will be closed.

Peggy O'Neal, Model for Gibson, Fisher, and Stanlaws, Is in "The Devil's Angel"

Six artists' models have parts in "The Devil's Angel," a story of artist life in the Latin quarter, which is being distributed through state right exchanges by the Clark Cornelius Corporation.

The picture was produced by Lejaren a'Hiller, and among the young women models is Peggy O'Neal, who has posed for such noted artists as Charles Dana Gibson, Penrhyn Stanlaws, Harrison Fisher and Henry Clive.

There is life, and beauty, and color in the production, it is said, and reports state that those who appreciate feminine beauty will be pleased.

SCENES FROM THE FANARK FILM CORPORATION PICTURE CALLED "THE CRIMSON CROSS."
"Gosh," says Edward Langford, in scene two, "I'd like to act scene one over again—I like that girl!" This is the first special to be released by this company.

Among Exchanges

Messrs. Weiland, of the Standard Film Exchange, Pittsburgh, announce the purchase of "Thunderbolt Jack," featuring Jack Hoxie, star of the "Lightning Bryce" serial, from Arrow Film Corporation.

* * *

Homer Howard, former Republic salesman, has joined the Nu-Art office staff and will cover the Albany district. I. Kopstein, associated with Victor Kremer in New York visited Fred M. Zimmerman, Nu-Art manager, Saturday, October 2. Mr. Zimmerman was in New York the week of September 27, viewing subjects which he will soon take over for the state.

* * *

The S. & S. Film & Supply Company, Pittsburgh, have just acquired two new series of short subject comedies—"Luke McLuke's Film-Osophy," and the "Sonny Series," based on the exploits of a Modern Peck's Bad Boy.

* * *

N. I. Filkins, manager of the Merit exchange, has just returned from a trip downstate, including visits to Albany and Syracuse in which he boosted The Gumps and arranged tie-ups with the local newspapers.

* * *

Harry W. Meyers is now connected with the Pittsburgh Quality Exchange, having ta en the position recently vacated by E. W. Elder, who was transferred to the Cleveland office.

* * *

Harry F. Grelle, of the Supreme Photo Play Productions, Pittsburgh, announces the purchase of "Up in Mary's Attic" for Western Pennsylvania and West Virginia.

* * *

Hilda Lissman, manager of the Columbia Exchange, Pittsburgh, announces the purchase of two more feature subjects from Arrow Film Corporation. "The Golden Trail," featuring Jane Novak and "A Woman's Man," featuring Romaine Fielding.

Sherman Announces He Will Personally Guarantee His Company's Attractions

"MY definite, personal, guarantee is behind every attraction released by Sherman Productions Corporation," says a statement by Harry A. Sherman, president of the newly organized Sherman Productions Corporation, whose entrance into the independent producing field was announced last week. "In guaranteeing the releases of Sherman Productions Corporation," said Mr. Sherman, "as box-office attractions of consistent high quality, I am holding nothing back. My guarantee has no strings to it.

"Any feature released by Sherman Productions Corporation, which does not measure up to a high standard in attraction value, or which for any other reason is found undesirable for distribution by any franchise-holders, I will take off his hands and return to him whatever sum he may have invested in the picture, relieving him of all other obligations in regard to it.

"I will do this on the individual exchange's simple say-so, without question or argument. This, I cannot emphasize too strongly.

"In my opinion, Sherman Productions Corporation offers more profit-making possibilities to the independent distributor than any other proposition that has ever been made.

"In the first place, it secures the distributor a definite supply of pictures of guaranteed attraction value, and secondly, it enables the exchange to secure them on an actual cost basis, so equitable and so fair, as to assure absolutely a maximum cash return on a minimum outlay.

"I will stake my reputation as a showman and a marketer of big productions that these pictures are equal to the best attractions on any program now in the field for bona fide entertainment and box-office value.

"This standard we shall maintain in all future productions and it is to give this assurance to the independent exchanges of America that I make this definite personal guarantee for all future Sherman productions.

"The first picture we have scheduled for release is "Man and Woman," a thrilling story of the South Seas, written and directed by Charles A. Logue. It will show very clearly what will be quality of my pictures."

Rapid Sale of State Rights on "The County Fair" Following Successful Premiere at Toledo Rivoli

WITHIN forty-eight hours of the announcement by Guy Croswell Smith that Maurice Tourneaur's screen production of "The County Fair" would be released upon a state rights basis a considerable portion of the available territory was disposed of and enough options taken to cover half the country.

The initial week of "The County Fair," this picture, which S. Barret McCormick gave at the Rivoli Theatre in Toledo, Ohio, is announced as being such a decided success that word of its hit quickly reached the trade. It started Sunday and continued strong enough to set a house record for attendance, over forty thousand people seeing it in one week. Some of the exploitation possibilities of the distinctively American subject which Mr. McCormick utilized contributed to this success, and, as one might say, a "good time was had by all."

Here is another illustration, says the distributor, that with a given subject properly treated these simple stories of the lives and joys of every day human beings are after all the fundamentals upon which lasting drama is established, and we realize with each recurrence of the record that what has been drama on the stage can be made far more holding and tensely interesting upon the screen. And so the season of 1920 enters "The County Fair" as one of those unexpected and yet never failing tales of plain people which stand out to keep us headed in the right direction. The test of dramatic success for stage and screen is the public approbation, and when 40,000 Toledoans give it their okey one can be sure it was good.

The following state rights buyers have taken over "The County Fair" for their respective sections of the country.

Joseph Skirboll for Western Pennsylvania and West Virginia; Sol Lesser, California, Arizona, Nevada; Ben Friedman, of the Friedman Film Corp., for Minnesota, Wisconsin, North and South Dakota.

M. S. Rosenberg, of the De Luxe Feature Film Corporation, for Washington, Oregon, Northern Idaho, Montana and Alaska.

Fred Falkner for Northern New Jersey.

A syndicate of Southern distributors for Georgia, Florida, Alabama, North Carolina and South Carolina. At the same time the Australian rights, together with about one-third of the foreign market, was also disposed of.

This is said to establish a new record for speed in disposing of a state rights picture proposition. "The County Fair" was taken from the stage story which Neil Burgess made famous some years back, and which was one of the real rural comedy hits of all times.

Joe Brandt Is an Enthusiastic A dvocate of State Right Market for the Highest Class of Productions

JOE BRANDT, who is well known to state right exchangemen and exhibitors as a producer and distributor of independent attractions, has just returned to New York from the West Coast where he spent the last three months.

Mr. Brandt's travels brought him in contact with a large number of prominent state right men, and he also had occasion to interview a number of western capitalists. He is very enthusiastic over the prospects of the independent market.

"My talks with moneyed men, who have abundant capital available for motion picture production, developed that many of them had the idea that the state right exchanges were only used as a medium of distribution for mediocre films, also that their leanings toward the program companies were due to the fact that they felt that these companies because of their organizations are better equipped to exploit a picture to its utmost," says Mr. Brandt.

"I pointed out to them that several big productions have been distributed on the state right field, and that they have made money for the producers, exhibitors and exchanges. Practically every section of the country is represented by high class exchangemen equipped to successfully handle a picture, no matter how big it is.

"The independent field has attracted a number of men who have made success in the handling of productions for the program companies, who are now operating their own exchanges, and are using the same methods for themselves that proved successful in handling productions for others.

"The past year has been a very successful one for state right exchanges, and many of the exchangemen can demonstrate by their books that they can, and have successfully handled big productions. This is all the capitalists want. All the state right men have to do to attract big money, which will result in the highest class of stars and directors making productions for the independent market, is to keep up their present record, and not to allow themselves to fall back by becoming overloaded with mediocre productions simply because they can be bought at lower figures. They should continue to concentrate on high class pictures that are box-office winners, exploiting them to their utmost, thereby demonstrating that no matter how big a picture is, it is not so big but that it can be handled successfully through state right channels and the maximum returns secured.

"Home Rule" Is First of Conklin's Comedies

Chester Conklin's first of a series of twelve comedies for the Special Pictures Corporation will be released October 17. His initial offering entitled "Home Rule," is directed by Harry Edwards.

Rights to "The Invisible Ray" Have Been Sold by Joan to Lynch of Metro Company

Bob Lynch of the Metro Film Company of Philadelphia, Pa., has purchased from the Joan Film Sales Company the rights to the distribution of "The Invisible Ray," a fifteen-episode serial starring Jack Sherill and Ruth Clifford, in Eastern Pennsylvania and Southern New Jersey.

The deal was closed recently and all forces set working on an extensive and intensive campaign to make the serial sensation of that territory.

Among the devices prepared for the exploitation of the "Invisible Ray" are a series of illustrated booklets to be sent to exhibitors. The booklets contain the most griping scenes.

Selling Many Spotlight Comedies

As an indication of the demand for good short reel subjects, the Arrow Film Corporation cites the number of inquiries which they have received on the new series of Morris R. Schlank's Spotlight Comedies. Though this series was only announced in the trade papers recently, it is stated that many inquiries have been received and that a number of territories have already been sold.

"Mad Love," with Lina Cavalieri as Star, Is to Be Released by Victor Kremer Film Company, Oct. 10

The latest vehicle of Lina Cavalieri, "Mad Love," is arousing much interest among exhibitors, according to statements of Victor Kremer Films Features, Inc., the releasing company. This is the second of the eight-a-year features to be released through this company.

The first of the series, "Voices," was released a month ago, and has already been sold in half of the territories, it is said. It is stated that when negotiations are completed the picture will be 100 per cent. sold.

Bids were accepted on "Mad Love" before it was finally edited and titled, it is said, and though it is not to be released until October 10, it has already been booked by Marcus Loew, and on other large circuits, according to reports. One of the feature scenes of the picture portrays an outdoor theatre of classic times.

Apart from the splendid work done by the star, this picture is said to be especially attractive account of the richness of the sets and the costumes used, as well as the beautiful exteriors.

Besides its offering of what is said to be an unusual production, the company is making other forward strides. Plans have been made along this line to increase its operating scope, and Jacques Kopstein has been made manager of its state rights department. Ira H. Simmons, recently manager of New York Independent Masterfilms, has been put in charge of a new department connected with production, and Fred Myers has been named to succeed him in his former position. The exchange end of the business has also been strengthened, as Curt Kremer will give this feature of the work more of his attention.

"Let Us Live," a Film Showing Russian Conditions, Will Be Distributed by Echo

Rudolph Flothow of the Echo Film Company, a new distributing organization, has presented to the Seventh Regiment, N. Y. National Guard, a canister which contained the last charge fired by the Turkish forts in defense of the Dardenelles.

This was obtained by a representative of the company while in Constantinople from the Turkish Minister of War and was used to smuggle out of Turkey a Russian photoplay soon to be distributed.

The film which is entitled "Let Us Live" will soon receive it's premiere showing at a New York theatre. It was produced by Peter Stainslavsky and is announced as being presented by the people of Russia.

It vividly portrays the actual conditions in Russia today and considering the circumstances under which it was taken and a fatality attending its delivery, it stands as a great tribute to the man who has attempted to preserve a record of these stirring times.

Under agreement with the producer, Echo, owing to the difficulty of direct shipment from Russia to the United States, sent its representative to Constantinople to receive the negative. It was known that secret agents were attempting to destroy the film and all precautions were taken to protect it and its custodians, but the day after the film had been delivered to the representative of the company, Captain ——, who brought it from Sebastopol, was attacked and killed in the Russian Embassy in Constantinople.

To assist in getting the film from the vaults of the Ottoman Bank the Minister of War supplied the canister and it was taken to the steamer in the dead of night. Echo will soon announce the releasing arrangements of this film.

Work on Exteriors Has Been Finished

David G. Fischer has completed work on exteriors for his photodrama "In the Shadow of the Dome," many of which were taken in and around the Government buildings and the White House in Washington. He is bringing his company to New York, where interiors will be made.

Simon Griever Says That State Right Men Are Enthusiastic Ridgeway Fans

Simon Griever, of Russell, Griever & Russell, who has just returned from an extensive trip, brought back a large number of contracts for the Fritzie-Ridgeway two-reel Westerns for the Capital Film Company, it is reported.

He states that in a very short time the United States will be sold 100 per cent., as the state right buyers are all enthusiastic about the films.

State right contracts closed up to the time of Mr. Griever's returns are as follows:

Sam Grand, Federal Film Exchange, Boston, Mass.; Louis Petterine, R. D. Lewis Film Co., Dallas, Texas, Oklahoma City, Okla., Little Rock, Arkansas; Eugene Pearce, Pearce Films, Inc., New Orleans, La., Atlanta, Ga.; Jack Elliott, Elliott Film Corporation, Minneapolis, Minn.; Fred Warner, Standard Film Corporation, St. Louis, Mo.; Kansas City, Mo.; W. S. Bowen, Seattle Film Exchange, Seattle, Wash.; F. S. Niggel, Apex Pictures Corporation, Pittsburgh, Pa.; F. Siefert, Independent Master Films, Detroit, Mich.

George Joins Bimber

Burton George has been engaged by A. J. Bimberg, to direct the first picture in his new series of Bimberg productions, tentatively entitled "What Is Love?" and serving as a vehicle to bring Hazel Dawn back to the screen. Mr. George has just finished a series of big specials for Selznick, the last of which is "Wilderness Fear."

As previously announced, "What Is Love?" is to be one of a series of related stories dealing with problems of modern life. It is to be followed by three others, similar in treatment, to be known respectively as "What Is Marriage?" "What Is Life!" and "What Is Death?"

WITHOUT HIS MUSTACHE. Hank Mann, who is making comedies for the Arrow Film Corp'n.

C. B. C. Offers "Great Baseball Scandal" Showing How Crooked Plays Can Be Made

Described as a single reel, slow motion camera expose of the tric'ery of baseball or how croo'ed players have been able to lose games without being discovered, the C. B. C. Film Sales Corporation announces "The Great Baseball Scandal" for state right distribution.

The scandal recently uncovered in connection with the great national game makes this picture of unusually timely interest to the public.

The picture was produced by Lincoln A. Borthwick, who also made the single reel release "Babe Ruth, How He Makes His Home Runs," and it was edited by a celebrated authority on baseball.

It is announced as a scientific treatment with slow-motion pictures of the great game of baseball exposing by means of 120 pictures a second the actual plays that a crooked player can safely make without being caught by the naked eye of the fans or the umpire.

Hallroom Comedies Making New Series

Hallroom Boys Comedies have started production of their new series with Harry Kernan directing Hugh Fay, Harry McCoy, Lillian Hackett and others in an entirely new and improved series of stories, and more expensive and elaborate pictures, according to Harry Cohn, in charge of production.

One of the most successful directors on the Pacific Coast, who has produced one of the biggest recent successes, will also act as an advisory director for the entire series of comedies, it is stated.

Brisk Bidding on Film

Harry F. Grelle, manager of Supreme Photoplay Productions, Pittsburgh, recently bought "Up In Mary's Attic" for Western Pennsylvania and Virginia.

"I looked at twelve pictures, which are on the independent market before making my final decision," Mr. Grelle said. "I can now make the declaration that this picture is the biggest box office attraction of the year. No picture I have handled has half as many exploitation angles with the possible exception of 'Mickey.'

Berwilla Film Corporation Reports to Arrow That "Thunderbolt Jack" Will Be Most Thrilling Serial

Reports received at the Arrow offices from the Berwilla Film Corporation, producers of the super-western serial, "Thunderbolt Jack," starring Jack Hoxie, state this serial is rapidly nearing completion, and from all indications will prove to be one of the most sensational serials ever produced.

Hoxie is supported by Marin Sais, a leading woman who has gained exceptional note in serial and who is popular with movie fans throughout the world, it is said.

In "Lightning Bryce," a serial which proved one of the biggest money makers of the past season, Hoxie also had the leading role.

Nat Levine of Plymouth Starts on Sales' Tour

Nat Levine, general sales manager of Plymouth Pictures, Inc., located at 140 West Forty-second street, New York, is preparing to leave within the next few days on a sales trip which will extend to the Pacific Coast. While there he will visit the company's studios, and bring back with him the negative of a big feature which is now nearing completion.

Mr. Levine's trip will be via the northern route, and he will visit exchanges in Buffalo, Cleveland, Chicago, Minneapolis, Milwaukee, Omaha and other cities, and on his return will make stops at prominent key cities in the Southern and Southwestern States.

He reports that the company has been meeting with great success in disposing of territory on the series of five two-reel comedies starring Mrs. Roscoe Arbuckle (Minta Durfee), among the sales closed being the following. to First National Exchange of Pittsburgh for western Pennsylvania and West Virginia; to Harry Charnas, of Standard Film Company, Cleveland, for Ohio, Michigan and Kentucky; to Seaboard Film Company, of Washington, for Maryland, District of Columbia, Delaware and Virginia, and to Peerless Pictures Company for New England.

George Beban Will Select Special Musical Score to Accompany "One Man in a Million"

George Beban anounces he will supervise the preparation of a special musical score that will be sent out with every print of his latest photo production, "One Man in a Million." He also wrote the story, enacted the leading role, and directed and cut the film.

Mr. Beban says he has seen many good features spoiled through the lack of appropriate musical settings. He will spend a good deal of his time in conferring with several well known musicians and promises that when the picture is shown on the theatre screens, it will be accompanied by a musical score that will be in perfect harmony with its episodes.

The press book for the feature also promises to be exceptional, it is said. Work on this is being rushed at top speed and many new exploitation angles are promised.

Sol Lesser, who has the film in charge, will shortly leave for New York and it is likely that Mr. Beban will accompany him.

Levey Company Films Electrical History

During the Electrical Show at Grand Central Palace, October 6-16, the Harry Levey Service Corporation is having at its studios, No. 230-232 West 38 street, daily showings of motion picture films illustrating on the screen the story of Electricity—its uses and adaptations, and the manner in which it has been turned into the channels of progress. The showings are in the nature of an educational course for all visitors attending the show. All manufacturers of electrical appliances are invited, editors of electrical magazines, and others interested in the story of electricity. The showings are held in the studio projection room at 2 P. M. daily.

Gains Quick Interest

J. E. Williamson, who is now completing the cutting of "Fathoms Deep," the latest production of the Submarine Film Corporation which has been ten months in the making, has contrived an introductory sequence that is far out of the ordinary, it is said.

After some short preliminary action three men are seen to don diving suits and walk down the beach into the sea. Into the undertow they proceed until the waters close over their heads. A few more flashes are then inserted by means of the Williamson processes for taking pictures under water, showing the three proceeding onward.

Reelcraft Releases Now on Market Will Have Benefit of Extensive Advertising

An immediate advertising campaign for the series of Reelcraft releases now on the market, was the first outcome of an important conference of the executives of the Reelcraft Pictures Corporation, which lasted for more than a week, according to the announcement of President R. C. Cropper.

"Reelcraft has been wonderfully successful," commented Mr. Cropper, "considering the comparatively short time it has been in the independent producing and distributing field, and we intend that it shall be even more successful the present season.

Mr. Nat Spitzer, West Coast production manager, who was in New York for the conference, has returned to Hollywood to carry out plans for increased production. The Billy Franey single reel comedy unit will hurry to complete its present contract for single reelers, and make ready for another bigger and more important series to follow.

Several additions have already been received for the new Royal Comedy series, including a two reel farce comedy featuring Rosemarly Theby supported by an all star cast including Bebe Hardy and Leo White and titled "Married to Order;" following comes a nautical slap stick farce titled "Oh Buoy!" in which Sammy Burns is featured for the eighth release of the series. The Tucker twins are featured in a farce.

In the "Romances of Youth" series, three more releases have been completed in which Matty Roubert is starred.

Arrow Announces New Director Is Engaged

Arrow Film Corporation announces it is in receipt of information from Mrs. Garnette Sabin, producer of the Muriel Ostriche Comedies, that a new director, W. Ray Physioc, has been engaged to direct Miss Ostriche.

Comprehensive Campaign Book Has Been Prepared on "The Woman Above Reproach"

On "The Woman Above Reproach," the current release of The Aywon Film Corporation, Nathan Hirsh, president of the organization, has had prepared a campaign book for exhibitors that contains the sort of ideas and suggestions that the exhibitors can readily use, it is said. The exploitation ideas as outlined in this press book are adaptable for the small theatre as well as the large, while none will involve great expense.

Occultism, Hypnotism, Romance, Closely Allied in "The Devil's Angel," Starring Helen Gardner

THE DEVIL'S ANGEL," which was produced by Lejaren a' Miller, and which is being distributed through state rights exchanges by the Clark Cornelius Corporation, is an intensely human drama in which the esoteric influence of the occult science of hypnotism sounds the dominant note, it is said.

The interest in psyhic phenomena at the present time, due to the widespread publicity given the subject as the result of revelations by such notable delvers into the spiritual world, which is so closely allied to the occult, of which hypnotism is a part, as Sir Oliver Lodge, Basil King and others, is bound to prove an asset to exhibitors who take advantage of this particular opportunity to make the best of the word-of-mouth publicity, it is believed.

The drama is built around the strange case of a young woman, who, under the influence of a powerful personality, has apparently died, and her body placed in a vault. By a fortuitous series of events, the mysterious influence which had dominated her is dispelled and she is rescued from the sepulchre by her artist lover and his friends.

Helen Gardner, an actress endowed with superlative charms of face and figure as well as brilliant histrionic gifts, is the star of this unusually artistic and interesting story of artist life.

As Cymba Roget, the girl who escaped from the clutches of her Hindu Nemesis and found refuge in the atelier of the three young artists, becoming their model in addition to being their housekeeper, Miss Gardner portrays an ingenous role. A delightful romance runs through the story.

The cast of screen artists, in addition to Miss Gardner, includes Templer Saxe, who has been seen as the "heavy" in many successes; Peggy O'Neal, known as one of the most beautiful artist models in the metropolis and many others.

McGovern Reports Sale

Elmer J. McGovern reports the sale of state rights for Ohio territory on "The Woman Untamed," featuring Doraldina, to the Ohio Film Classics of Cleveland.

C. B. Film Sales to Hold Special Show

A trade showing of the superfeature, "The Victim," is being arranged by Joe Brandt, president of C. B. C. Film Sales Corporation.

The story is based upon a conviction for a crime solely upon circumstantial evidence, but a most clever assembling of such evidence, and its staging has been so well handled, it is said, that the spectators, while possibly believing the convicted man to be innocent will strongly suspect two others, and will be unable to decide which is guilty until the picture completes its own story and suspicion is removed from the innocent.

Dana on Special Mission

Changed plans of the Arrow Film Corporation call for P. B. Dana, special representative of the company to go to Dallas, Texas, on a special mission. His original itinerary only included St. Louis, Kansas City and Chicago.

Following Good Reception Given "Voices" Kremer Is Now Ready to Show "Mad Love"

Bookings on all circuits and at many independent theatres are reported on "Voices," by the New York Masterfilms, Inc., which is handling the film in Greater New York for Victor Kremer.

Reports from George Faulkener, general manager of the Strand Theatre, Newark, state that the picture kept his house crowded during its week's run. It is said that a feature of the attendance was that the spectators came in groups, instead of singly, indicating that word of mouth advertising of the production had been extensive.

Following the reception accorded "Voices," the producing company is now ready to release its second special, titled "Mad Love," and starring Lina Cavalieri, Paramount star and grand opera singer.

"Lone Hand Wilson" Will Be Lester Cuneo's First Five Reel Western for the Capital Film Company

W. D. Russell, General Manager of the Capital Film Company, announces that the first Lester Cuneo five-reel Western will be entitled "Lone Hand Wilson."

The scenario, written by William Piggott, runs over with action and tense situations, it is said.

The hero of the story is a resident of the western town of "Hell's Gap" and has earned his nickname because of the fact that whatever he does he does alone.

Exciting Situations

The story carries along through exciting situations brought about by "Lone Hand" endeavoring to take care of the interests of Madge Walker, orphaned daughter of Andy Walker, who earlier in the story is killed after a poker game in which he wins $1,000.00, with which he intended to bring his daughter to him, at "Hell's Gap,"

The film is being directed by by L. S. McKee, Harry Moody and Jack Dewitt. Lolita Hansen, the dance hall girl, is played by Annette Defoe, and Madge, by Grace Gordon.

Exclusive Announces a Neilan Revival in Which Lew Cody Will Be Featured

Exclusive Features announce the revival of a feature which they believe will be one of the best attractions on the state right market. It is "The Cycle of Fate," starring Lew Cody, and was made a few years ago under the direction of Marshall Neilan. It thus combines two names of strong box-office value.

Since this picture was produced, Lew Cody has become much better known to motion picture patrons and has increased in popularity, and taken in connection with the fact that the production was directed by Marshall Neilan, who has developed into one of the highest class directors in the industry, it is fully expected that it will prove a box-office magnet.

"The Cycle of Fate" shows Lew Cody in a society role, the kind in which he has won his greatest success. In addition there are elaborate sets and splendid society scenes, together with a strong element of adventure running through the story. The action takes place, in part, in the underworld of New York. A third appeal is the thrilling sea scenes, which are said to be very realistic.

SCENES FROM THE NEW PRODUCTION, "THE COUNTY FAIR," BEING RELEASED BY GUY CROSWELL SMITH AS A STATE RIGHT PICTURE.

1—*The feeling that comes but once in a lifetime—when you're about to propose to the girl you love! Wesley Barry, seen in the centre picture, is also in this drama of the home-town folks.*

Plans to Book Joan Film in Many Houses

T. E. Larson, the head of Peacock Productions, Inc., whose headquarters are in Tulsa, Okla., has begun a vigorous effort to book "She Played and Paid," a five-reel feature marketed by the Joan Film Company, starring Fanny Ward, in every theatre in the five states which his operations embrace—Kansas, Missouri, Arkansas, Oklahoma and Texas.

This sales drive will probably be one of the biggest ever attempted in the West, and is intended to do as much toward popularizing the name of the firm as that of the picture.

For the purpose of facilitating the campaign, Larson has almost doubled his staff and established a publicity and exploitation department under the leadership of Robert H. Rohde, a veteran in the field, who will be supplied regularly with all material necessary to cover his exhibitor list. The sales force has been substantially increased and new men are being engaged to handle the territory thoroughly.

Also branch offices have been opened "on the ground," giving the company its own exchanges in Kansas City, St. Louis, Oklahoma City and Dallas, besides Tulsa, itself. Dallas was opened several weeks ago.

Diana Kareni Is Star

"The Virgin of Paris," the six-reel feature which Harry R. Raver will market on the state rights plan has a cast of notable American and English actors and actresses who were doing war service work abroad. The star of the production, Diana Kareni, is Poland's most noted actress, it is said.

Many of the scenes in the picture are laid in foreign countries. The film was made from Anthony Hope's story, "Sophia." It was directed by Gerald Fontaine.

Among the players are Walter Gordon, William Cerewisk, Clara Denvil, Philip Ashley, Lewis J. Mortimer, Florence Temple, Marjorie Strickland, J. R. Phelps and Marie Paton.

Gardiner Officials Coming to New York for Features

Gardiner Pictures, Inc., of Buffalo, have secured for New York State for "Vod-A-Vil Movies" and territory north of Westchester County on the new series of Pinnacle Comedies starring the "Damfool Twins," Blanche and Leo White, the latter to be released twice a month.

The sales force of this exchange has been augmented by the addition of two men said to be among the best in the field, and the exchange has recently moved to larger quarters on Film Row at 257 Franklin street.

Tom Gardiner, president of the company, and "Buck" Taylor, the general manager, will visit New York during the latter part of October to sign contracts for several big special attractions for their territory.

Show Rare Undersea Views in "Fathoms Deep" Which Submarine Film Co. Is Now Making Ready

J. E. WILLIAMSON, of the Submarine Film Corporation, has returned from Nassau, the Bahamas, with his entire producing unit, where final scenes for his latest sub-sea spectacle, "Fathoms Deep," were filmed. Work of cutting, editing and titling the unusual picture material secured during the last ten months is now going on.

"Fathoms Deep" was directed by Ralph Ince, and it is expected to be ready for trade showings this month.

Mr. Ince regards the picture as one of the biggest opportunities he has had during his career in the picture business. That he also appears in a character-hero role in the production will be regarded with interest by the trade, inasmuch as since the old Vitagraph days he has only appeared on the screen once, in the short Lincoln picture he made for Selznick.

The story was written by Mr. Williamson. It includes shots taken at the races in Havana, he says, and also many thrilling surface, marine and tropical views, besides its under-water scenes.

"It has been my aim to produce a complete entertainment, not merely an under-water novelty," he said. "It is true that in the past much of the success of our pictures has depended solely on the fact that certain scenes were filmed beneath the water's surface with our original and exclusive devices."

"Unfortunate Sex" First of Twelve Big Features to Be Distributed by Gersten

FOLLOWING the recent announcement of Frank Gersten, Inc., anent its entrance into the state rights field, it is now reported that its first offering, "The Unfortunate Sex," in which Frances Esmonde and George Larkin are co-starred, is meeting instant favor among the independent buyers.

Since the picture was announced for sale there has been a steady stream of out of town buyers attending the private screenings at the company's exhibition rooms, at 130 West 46th street, it is said, and judging from the present rate of sales, General Manager Lynn S. Card said he is of the opinion that all records for closing territories within a limited time will be broken. He reports that negotiations now pending will give the picture a 100 per cent. tally.

"Immediately following this picture," he stated, "we will have another big production to offer. We have already established a policy to confine our pictures almost entirely to those buyers who are starting with us. As we have contracted for at least twelve big specials to be delivered us within the year a tremendous advantage is offered the independent exchange man who has the foresight to get on the band wagon.

Schnitzer Goes on Tour of Western Field to Study Independent Conditions There

J. I. Schnitzer, president of the Equity Pictures Corporation, has left New York for a three-week tour of the Middle West to make a first-hand study of conditions. The purpose of Mr. Schnitzer's trip is to make a thorough investigation of the demands of the independent market for the coming year. In Mr. Schnitzer's opinion, states rights producers should get "on the ground," and meet buyers in their own territory so that a definite idea could be gleaned as to the particular needs of each district.

"My trip," said Mr. Schnitzer, "could no longer be postponed. I felt all along that I would have to get on the jump and find out the facts about the independent market for myself, instead of leaving it to rumor, and my investigation has been thorough."

Visiting State Right Buyers Will Have Headquarters at C. B. C. Film Corporation

Joe Brandt, president of the C. B. C. Film Sales Corporation who returned to New York recently from the coast announces that he has established a special service bureau for the convenience of State Right buyers of the entire country.

Mr. Brandt states that in view of the popularity of the C. B. C. Corporation offices as a New York headquarters for visiting State Righters this bureau will attend to their hotel reservations and other requirements, the service being a part of the exploitation department in charge of A. D. V. "Alphabet" Storey.

Hotel conditions in New York leave visitors with no definite ideas as to headquarters or mail addresses and this new bureau provides them a permanent New York address.

Mr. Brandt has also been appointed personal New York representative for several important territory buyers who have authorized him to view new releases and buy meritorious productions for them.

New York Catholic Protectory Gives High Indorsement to Schwab's "Fickle Women"

Joseph Klein, general manager for the D. N. Schwab Productions, Inc., has been apprised in a communication from officials of the New York Catholic Protectory of "thanks," and "thorough appreciation for that most enjoyable exhibition and feature, "Fickle Women."

The letter, unsolicited, comes as a result of exhibiting this production at the request of the members of that institution, declares that "ninety per cent. of all the elements that a boy craves for in motion picture are present."

"The play contains," the letter continues, "situations that are exciting; a hero who is a cheerful fighter, and who can stand up under a stinging rebuke, and smile quietly while he assumes the aggressive in a fast scrap and then turn out a modest victor. These are characteristics that appeal to the youthful mind.

"Butler starred his part in a wonderfully taking way. He seems to possess an irresistible way about him that counts. The movement of the story is full of captivating surprises and humorous situations."

Picture Exemplifies New Code of Morals

"Your Daughter and Mine," based on the stage play "Hindle Wakes," by the late Stanley Houghton, is being put out by C. B. Price Co., Inc., 1446 Broadway, New York City. It treats the old theme of the dual moral code from an original angle, it is said.

The leading character in the picture is Fanny, a mill girl, who doesn't wish to marry the rich young man with whom she has run off for a lark. The story points out that the young women of our day, quite able to earn their own living, are asserting the right to choose their own pleasures and their own spouses quite as the young men have done hitherto.

"Screen Snapshots" Shows Many "Stars"

Mabel Normand heads the aggregation of stars in Issue No. 10 of "Screen Snapshots," the "News Reel of Filmland." Mabel is shown in some off moments in the studio and cheerfully meeting a number of difficulties encountered between pictures.

Others shown are J. Warren Kerrigan at home and in his garden; Ben Wilson directng a serial and making artificial rain; Ben Turpin and the Mack Sennett girls in a specially staged comedy fashion show; Jack Hoxie, Ann Little, Creighton Hale and Mary Hay, with behind the scenes "subjects" of "Building Cities," showing studio carpenters at work, and "Fooling the Weather Man."

Fine Arts Reorganization Complete; Working on Early Release of Three Films to State Righters

THE reorganization of Fine Arts Pictures, Inc., is now complete, according to an announcement by Murray W. Garsson, president, and the entire personnel of the company is working on a program outlined by Mr. Garsson. Of the three pictures soon to be released on a state rights basis, one, a six-reel comedy, "Why Pick on Me?" will be ready within the next two weeks.

"Each picture will be released separately," said Mr. Gorsson, "with no time limit set.

"The final supervision of any of our pictures is never complete until the last territory has been sold. Every buyer of territorial rights gives his view and sometimes adds a new angle. In this way many valuable suggestions regarding the final editing of the pictures come to us and are used to great advantage.

Performs Definite Function

"In my opinion the independent market performs a definite function in the motion picture industry which can only result in the improvement of the quality of pictures produced and the consequent expansion of the motion picture industry.

"Every independent production adds to the competition and thus forces an improvement. This condition continues when it concerns the exhibitor. The better the production the larger the crowds.

"With this condition in view Fine Arts Pictures, Inc., has decided to release only pictures of the highest quality and productions really worthy of the independent market. In this way it intends to be an important factor in making motion pictures the greatest industry in the world."

Humorous Situations

The story of "Why Pick on Me?" the coming release, is centered about the humorous situation caused by twin brothers, who haven't seen each other in years, and do not know that they are near each other.

An elaborate press book is now in the course of preparation and a new kind of exploitation will help materially in putting the picture "over," it is stated.

Edward M. Roakam, who heads the editing bureau, is now cutting and assembling the picture.

Levey Announces Special Showing of "Uncle Sam"

As a result of the premiere given "Uncle Sam of Freedom Ridge," at the Cohan and Harris and the Selwyn theatres in New York, Harry Levey Productions announce a similar plan of pre-release showing is being carried out for this feature in Boston, Chicago, and Philadelphia. Accordingly, he is negotiating for large theatres in these cities. Messages have been received from prominent men and women in those cities, saying that they would be glad to serve on a special reception committee when the picture is first shown. There will be well known speakers, and the programs will follow that of the New York pre-release showing.

According to Mr. Levey, such a showing in Boston, Philadelphia, and Chicago, will enable all exhibitors in those cities who have negotiated for rights to "Uncle Sam of Freedom Ridge," to make a big news tie-up on it, and be of great benefit to them in the matter of publicity. In addition this picture, through a special arrangement with the publishers of Margaret Prescott Montague's story, upon which this film is based, the complete story is to be printed in booklet form of eight pages, with an illustration on the cover.

Rosemary Theby Is Star in Sixth Film of Royal Comedies Distributed by Reelcraft

Rosemary Theby is featured as the star in the sixth release of the new Royal Comedy series being distributed by the Reelcraft Pictures Corporation through their own and allied independent exchanges throughout the United States. Leon Errol, Billy B. Van and Neal Burns are some of the other stars who have been featured in the series.

"Married to Order" is the title of Miss Theby's vehicle which was directed by Charles Parrot. It is an unusual rapid farce comedy, it is said, ably acted by a supporting cast including Bebe Hardy and Leo White.

For the seventh release Neal Burns is featured in a two reel slapstick comedy titled "Some Boy."

Reelcraft has endeavored to secure as wide a variety of stars and subjects for this new series as possible, assuring exhibitors a series of comedies of the better class. Several other stars will be included in the remaining releases of this series.

Charles Urban's "Movie Chats" Could Be Used for Entire Program, Reviewer Says

A prominent reviewer in motion picture circles was present recently at a private showing, in the projection theatre of the Kineto Company of America, of some of Charles Urban's "Movie Chats."

"What I like particularly about these," he said, "is that the subject is always carried through to completion and yet no footage is wasted. They never tire one and never leave one unsatisfied."

This is particularly noteworthy when it is considered that the pictures contain from three to twenty subjects. The spectators always have the illusion of being on a personally conducted tour, it is said, because the titles are in the first person and are subordinate to the pictures.

Jack Hoxie Will Be Star in Series of Comedy Dramas, "A Man's Country" First

Ben Wilson, the serial star and motion picture impresario, announces that he will feature Jack Hoxie, the western serial star, in a series of western comedy-dramas.

Francis Ford, who directed the last five episodes of "Thunderbolt Jack," soon to be published by the Arrow Film Corporation, will direct the first of the Hoxie features, "A Man's Country," adapted from the Arthur Chapman magazine story of the same title by Reeves Easton.

The continuity for this picture has been completed and active production will begin in about three weeks.

Charles Dana Gibson Gives Unqualified Indorsement to Film, "The Devil's Angel"

Statements regarding the artistic qualities of "The Devil's Angel" are contained in a letter received by Lejaren a'Hiller, who produced the picture, from Charles Dana Gibson, who says in part:

"I want to congratulate you on your splendid picture. I have always been perfectly sure that you would make a hit if you went into the movies. I shall follow your work in this field with great interest.

"In behalf of the society I want to express our sincere thanks to you and the others who helped present this picture."

The production is being distributed through state rights exchanges by the Clark Cornelius Corporation, Alexander Film Corporation controlling rights.

Territorial Buyers Taking Climax Films

"Love's Battle" and "The Fourth Face," the two special productions which the Climax Film Corporation are releasing on the state rights plan are rapidly being bought by territorial buyers throughout the country according to a statement from the company's offices.

The former stars Joe Moore and Eileen Sedgwick. It is a comedy drama and has been surrounded with a line of advertising matter that should have an especial appeal to both the state right buyer and the exhibitor, it is said. The second named picture is a mystery story with an all star cast. The great strength of the picture from the entertainment standpoint, however, lies in its powerful story.

"We feel that we have hit upon two very popular independent productions," said an official of the producing company. "The stories are such that they hold the interest to the finish.

"We can feel the pulse of these pictures and their worth to the theatres through our own exchange which handles New York and New Jersey. Our bookings in this territory have been more than satisfactory to us and it is the general report of the exhibitor that the pictures have proved highly satisfactory to them."

Special Announces Releasing Schedule

Details concerning the early fall releases of the Special Pictures Corporation have just been anounced by H. J. Roberts, general sales manager. "Home Rule," Chester Conklin's first two-reeler will be released on October 17. "A Pajama Marriage," the first Neely Edwards two-reeler October 10 .

"Up in Betty's Bedroom," the first of the Charlotte Merriam series of Comiclasics September 26. This includes a 1,500 foot comedy starring Charlotte Merriam, supported by J. Belasco and directed by Reggie Morris, and a 500-foot Handschiegle colored scenic.

Four Milburne Moranti single reel comedies are ready for exhibition "Why Worry," "Almost," "Guilty" and "Kids" on October 31.

Conklin comedies will be released one a month. Comicclassics starring Charlotte Merriam and Neely Edwards will be released every two weeks, alternating with Moranti comedies.

Each week in addition special plans to release a Clay play comedy in animated mud, made by Jack Dawn.

George Everett Directing Second Fanark Corporation

George Everett, who directed "The Crimson Cross," by N. Brewster Morse, the first big special production to be made by the Fanark Corporation announced he has practically completed casting for Fanark's second big production, which he will also direct, entitled "The Strength of the Weak," also by N. Brewster Morse. Work on this picture will begin this month.

He was formerly asociated with the Boston and Chicago Grand Opera companies, both as an artist and as a stage director. Because he wished to broaden his field of artistic endeavor, he forsook grand opera to appear in stage productions: "Princess Pat," "The Blue Paradise," and "Gloriana." He has since been connected with several musical comedy companies in the capacity of a director.

Rubbernecking in Filmland

Bull Chases Bears Out Of Matrimonial Market—Mustache Cup Race Is Called Off

BY GIEBLER

SOME weeks Filmland is so boiling over with big news, so full of accident and incident that it stretches the old Neck out like the rubbers of an overworked nigger shooter to cover it all.

This has not been one of those weeks—nothing seems to be breaking in the big news league. Even the P. A.'s are strangely silent. Not a single startling statement "fraught with vital interest to the entire indusry" has been released.

No actor has been refused admittance to a studio because his make-up was so good that the gate keeper did not recognize him. No star, "backed by a powerful group of Eastern capitalists whose names can not be divulged," has formed a producing company to film the books of "America's foremost writer" who will not allow his indentity to be made public, "in a million dollar studio, the location of which will be announced later."

A Bull in Matrimonial Market

No lady player has received a letter from a Jap schoolboy, accompanied by a beautiful kimona "reflecting on its embroidered surface the subtle and exotic art of the mysterious orient." There has even been no scandal—to speak of.

The paucity of big news, however, does not detract from the importance of a number of goings-on of a lesser nature, the details of which should be spilled to an anxious world.

There is, for instance, a breathless interest in the fact that Signor Luigi Montagna, yclept "Bull Montana," has come out with a declaration that he is on the matrimonial market. We find the elements of self-sacrifice and wounded pride in the fact that Eddie Cline, who helps Buster Keaton direct himself in Metro comedies, and Captain Leslie T. Peacocke, have both withdrawn as contestants in the race for the mustache cup of Filmland.

Third Eyebrows and the Shimmy

Some thoughtless person referred to Eddie's hirsute adornment as a third eyebrow—an old gag, but enough to send Eddie to the safety. Capt. Peacocke, who has been cast for the part of a smoothfaced English lord in "Black Beauty," being filmed at Vitagraph, sacrificed the fine thatch that adorned his upper lip on the altar of art.

We are reminded that life is really a funny proposition when we consider the cases of William Farnum and Walter Hiers. Bill, who is not especially fond of dancing, has been advised to trail around with Terpsichore in order to keep from accumulating the kind of figure affected by Walter, a condition that would seriously interfere with his fine characterizations; and Walter, who is passionately fond of dancing, has been forced to forego the idea of taking lessons in the classic shimmy from Theodore Kosloff, in order to keep from melting himself down to the size of Bill, a condition that would seriously interfere with the fine brand of comedy that he has made famous.

Golf, Sore Feet, Infantry.

Our sporting instincts are whipped to fever heat over the prospect of the "Hollywood to the ocean" golf match to be pulled off between Wallie Reid and Jimmie Cruze.

Jimmie bet Wallie that he could drive a golf ball from the studio into the breakers at the beach before Wallie got his ball half way to the sad sea waves.

We are filled with curiosity and thoughts of sore feet over the news that Clark Irvine, publicist for Maurice Tourneur, walked from Culver City to Santa Monica and back, a distance of seventeen miles, in two hours and a half. We are intrigued by the fact that Agnes Ayres acted as godmother to a bunch of kids at a baby show in Westlake Park; and filled with sympathy for Sam Wood, Famous Players-Lasky director, who directed the infantry in a picture.

I spent a pleasant hour at the Lasky studio this week. A great many of the companies were on location, but I got to look in on the set where Joe Henabery was directing Roscoe Arbuckle and Betty Ross Clark in "Brewster's Millions."

Maidens in a Glass House

The picture is going to take much longer to make than the average film because of the many trick situations and the unusual settings. "And if it doesn't make 'em laugh, I'll quit," says Fatty .

Cecil B. De Mille was working on one of the most unusual sets ever used in a picture. The roof, the floor, the stairways—everything—was glass, and the whole scene was filled with beautiful maidens, tripping here and there and up and down and everywhere.

The scene was for the De Mille spectacular film, "Forbidden Fruit," the details of which are also forbidden. I can't tell you a thing about it except that Agnes Ayres, Kathryn Williams, Theodore Roberts, Forrest Stanley, Clarence Burton and Theodore Kosloff are in the cast.

Brother William De Mille was just getting started on "What Every Woman Knows," for which great preparations are being made and of which great things are expected. Lois Wilson will have Maude Adams's great part, Maggie Wylie, and Conrad Nagle will be that dour Scot, John Shand. Olga Printzlau made the adaptation from Barrie's play.

The Blondes Are Psychic

I saw Ellott Dexter at Lasky's. Mr. Dexter has completely recovered from the illness that laid him up for so long, and is playing an important part in "The Witching Hour," a Realart production being directed by William D. Taylor. I had a little conversation with Louis Goodstadt, who believes in telepathy and thought transference.

"I can stand in the center of an empty stage," said Lou, "and just think that I need a dozen light-haired girls for the picture I am casting, and inside of an hour there will be a line of blondes extending from the casting office to Hollywood Boulevard, three blocks away."

I had the pleasure of making the acquaintance of Julia Crawford Ivers, of the scenario department, a lady who occupies a large and closely written page in the "Who's Who, and Why, and What, and When, and Where, and How Come" of Filmland.

Miss Ivers says she has done almost everything around a studio but sweep the floor. She was six years at the Morosco studio before coming to the Lasky plant, where she held every position from film cutter and editor to superintendent of the plant.

Miss Ivers has a large number of original stories and adaptations to her credit, including "Tom Sawyer," "Huck and Tom," "The Furnace," "The Soul of Youth," two stories as yet unnamed to be produced by Mary Miles Minter, and "The Witching Hour," now being made by William D. Taylor; and in addition to this she has published stories and articles in many of the leading magazines.

She is a person of decided opinions as to the writer and his relation to the finished film.

"The writer is only a helper," she says, "and sometimes very poor help. More stories have been spoiled than made by writers who tried to put them in picture form, and if many of the writers who are yelping for credit on the screen should be debited with the lack of imagination and lack of vision they display, they would have no more to say."

I wound up the week by calling on Bill Duncan, whom I found making scenes for "The Wizard Spyglass," the first of a series of serials he is to produce under his new three-year contract with Vitagraph.

Bill's Vacation

Bill said he was taking a vacation, and when I demanded more light on what looked like a loose statement, he explained.

"You see, I direct my own pictures. Usually I am acting a part in the scenes I am working on, but today it happens that I am not in the action, and that's a sort of vacation for me."

I think a little pause is necessary at this point in order to comment on Bill's modesty. Can you imagine an actor who writes his own stories and directs them as well, deliberately passing up the golden opportunity of putting himself in every scene? I wot not.

Edith Johnson, the co-star in "The Wizard Spyglass," didn't seem to be having a vacation, however, unless being captured and tied hand and foot in a chair by a gang of "dirty devils" can be called restful. Even after Miss Johnson was all trussed up in the chair, she didn't get to rest. Bill made her work her way the length of a room inch by inch, like a snail, so she could reach a desk with a telephone on it at the end of the room.

A Free Running Talker

Bill says "The Wizard Spyglass," after which his story is named, is a sort of "eye dictaphone," an apparatus that enables the user to be in one room and see what is going on in another room, around a corner, or almost anywhere. Can't you just imagine what a mystery and thrill-loving bird like Bill Duncan will do with a thing of that kind?

I believe Bill is one of the freest running talkers I have ever met. He never has to stall around for something to say, and he always says something interesting.

He was directing a very intricate piece of

action the afternoon I was on his stage, and he had to keep one eye on the set, another on the lights, another on the camera, and one on the scenario, and on top of all that he was able to keep up a running conversation with me all the time—told me the plot of "The Wizard Spyglass," made a few remarks on current events, and showed me how I can tell whether or not the stone in my diamond ring (when I get one) is cracked after I have smitten a villain on the belt buckle with the hand adorned by the jewel.

You take a piece of cigarette paper, moisten it and press it over the diamond. The wet paper acts as a diffuser to the rays of light reflected from the jewel, and causes any cracks or flaws to show up very clearly.

Bill had a beautiful stone worth about twelve hundred dollars that he busted by striking it on the belt buckle of Larry Richardson, who takes the part of the head heavy in his serial, and he was able to give a practical demonstration of the diamond crack test.

Col. Selig Sues A. E. Lewis

Suit has been filed in the Supreme Court of New York by William N. Selig against Augustus E. Lewis, to recover $4,002.40 alleged to be due the plaintiff.

Selig alleges that between March 11 and June 24 at the request of the defendant he expended $1,002 in revising a two-reel motion picture produced by Lewis under the name of the Lewis Kerr Comedy Company and featuring Polly Moran. Selig also alleges that he supplied Lewis with the use of a studio in Los Angeles at an agreed price of $200 a week for a period of 15 weeks.

Albion Cinema and Albion Films

The Albion Cinema Supplies Company, Ltd., of 30 Gerrard street, London, W., asks to have it made clear that it is in no way connected with Albion Films, Ltd., of Glasgow, and never has been. The similarity of the names has caused some confusion in the transaction of business.

Clip and Paste

For Newspaper and Program Convenience

Neeley Edwards, former well known stage comedian with Oliver Morosco and the Orpheum circuit has just signed a long term contract with Special Pictures Corporation to star in the "Comicclassics."

Katharine MacDonald, "First National" star who has just completed "Curtain," recently advertised for a maid. One of the applicants for the position failed to qualify because the ouija board refused to back her up. "Ella Wheeler Wilcox was my mistress for many years," said the application. "Because of her death I am unable to give you her recommendation, but if you will consult the ouija board Mrs. Wilcox will tell you you can't get along without me. Hours at the board brought no results.

Elegant dancing effects of the Orient and Occident are obtained in "Curtain," Katharine MacDonald's latest "First National" attraction, which shows the terpsichorean art of Kovert in the dance of a Burmese priest and Ernestine Myers in her ultra-modern novelty, "The Cascade." Kovert appears on the screen entirely encased in gold-leaf. Miss Myers' work in this picture has already resulted in several attractive film offers.

Since the completion of "Curtain," Katherine MacDonald's latest "First National" production, the American Beauty has enjoyed a vacation of two weeks which she devoted to a shopping tour. As a result she is returning to the studio this week for her next production the owner of two town lots, an interest in three business ventures, a new auto, new studio dressing room, several new books and scenarios and an extensive and expensive wardrobe.

Cleo Madison, whose elaborate gowns are expected to furnish one of the sensations of Metro's forthcoming all-star production of "White Ashes," by Luther Reed, has completed her work in this picture. She has gone to a resort in the San Bernardino mountains, where she will rest until she resumes her work before the camera.

What are declared to be the most elaborate sets ever seen on the screen, and involving an expense of many thousands of dollars, are now being constructed in the William Fox studios in Los Angeles for two massive spectacles, one of which is Mark Twain's "A Connecticut Yankee at King Arthur's Court."

Gareth Hughes has gone to New York to play the leading role in the Famous Players-Lasky production of Barrie's "Sentimental Tommy."

Charlie Ray has completed the camera work on his new play for First National, "Nineteen and Phyllis." Clara Horton is his leading woman in this picture.

Jack Holt will play the leading male role in the next Realart feature starring Mary Miles Minter. Carmen Phillips, Fanny Midgeley and Lottie Williams will play important parts.

Phyllis Haver, Marie Prevost, Charlie Murray and Ben Turpin play the principal character in the new Sennett five-reel comedy, "A Small Town Idol."

Clarence L. Brown, who directed "The Great Redeemer," under the supervision of Maurice Tourneur, has signed a three-year contract to direct Tourneur productions.

May Yohe, who recently appeared in the Kosmik serial, "The Hope Diamond Mystery," starts this week on a theatrical tour of northern California and Canada, then will journey eastward, there to make her home.

SEEMS AS IF EVERYBODY IS ALL BUNDLED UP IN THIS VOTING CONTEST.
Receiving department of the First National Pictures, Inc., where the straw ballots are received.

Santos Interview

(Continued from page 923.)

in Latin-America. Nor would this story be complete without mention of "Christus," "The Jockey of Death" and "The Attempt."

If the term "personal supervision of" belongs to any one it belongs to Sr. Santos. He "supervises" everything in his pictures—the actors and actresses, the sets, the lighting; not forgetting, of course, the animals. The influence he has on his stars, judging from his actions and eloquent Latin gestures in ordinary conversation, must be powerful.

"My players and I are of one mind," he said. "We work together as if a single mind, and not several, were involved in the action. When I call to a player 'Jump!' he knows that the leap has been figured out and if he jumps when I tell him to everything will be all right. He knows that if he hesitates anything might happen, so he jumps when I say 'Jump!'"

Sr. Santos is in America for the first time, studying American studio and production methods. Several American producers are already camping on his trail. With his creative genius, his unique ability to handle animals, his forceful work and his knowledge of the likes and dislikes of the French, Italian, Spanish and South American peoples it would be a big gain for the American picture if some live Yankee signed him up. The American invasion of these markets would indeed take on a new aspect.

Dispute Over Title

Alleging that the Fox Film Corporation are producing and exhibiting a motion picture under the name, "The Man Who Dared," which it is contended they have no legal right to, the Blaney Producing Company has filed suit in the New York Supreme Court, seeking an injunction restraining Fox Film from continuing the use of the title and asking damages to be based on the proceeds of the picture.

News of the West Coast

By A.H.GIEBLER

Van Curen Company Leases Space at the Hermann Studios

The Van Curen Productions Company has begun production on "The Waif of the Wreck" at the studios of the Hermann Film Company, at Santa Monica, this week. The play is being made from a story written by the producer. Ted Dixson and Norris Johnson play the leading roles, and in the cast are Harry Lonsdale, Jane Watson and Willie Ellingford.

First Bible Film Completed

The Sacred Films, Inc., of Burbank, Cal., after a year of research and preparation for filming the Bible from the creation to the ascension, have completed the first episode of the Bible series in two reels, and will begin immediately on the second of the fifty-four or more episodes to follow. The Sacred Films, Inc., has acquired 3,600 acres of land near Burbank which includes practically every scenic requirement for exterior and location, and also affords ample room for large studio, administration and technical buildings. Raymond Wells is director-general of production for the company, and has chosen experienced and able film men as his assistants.

New Comedy Company

The Kewpie Dorety Comedy Company, with a capital of $500,000, has entered the West Coast film production field, and will make twelve two-reel comedies a year, according to announcements. Allen Watt, formerly a director with the Christie Company, will be director-general. William Dorety is president of the new company; Edwin Barker, general manager, and Theodore Johns, sales manager.

A Scenario Construction Board

B. P. Fineman, vice-president and general manager of the newly organized Katherine MacDonald Pictures Corporation, has aupointed a scenario construction board to pass upon and select stories for the use of Miss MacDonald as future screen vehicles. The board consists of J. A. Barry, Gerald C. Duffy, Reed Heustis, Mrs. A. C. Bender and Miss Macdonald herself. The chief duties of this board will be to keep the stories logical and human and to eliminate bromides and rank melodrama. Stories will be selected from famous plays and books, or from original stories for the screen, if these are found suitable.

Ormsby in Town

A. B. Ormsby, Canadian steel magnate and president of the Ormsby Film Corporation, has arrived from Toronto to confer with Captain Leslie T. Peacocke on the next production to be made for the Ormsby corporation. Captain Peacocke is now at work on the scenario for the new picture.

Child Actor Gets Contract

Frances Carpenter, hero of "Jack and the Beanstalk" and other pictures featuring juvenile players of a few years ago, has been given a flattering contract by the Famous Players-Lasky, and will leave this week with his mother for New York, where he will work in pictures made in the eastern studio of the company.

M. C. Levee Father of Son

M. C. Levee, vice-president of Brunton Studios, Inc., is the proud father of a son, Michael Charles, Jr., who arrived on September 24, and gurgled in no uncertain tones his intentions of entering the film industry.

Sennett Comedies for Associated

Having completed his second five-reel comedy for First National, which is called "Love, Honor and Behave," Mack Sennett states that all his future five-reel comedies will be distributed by the Associated Producers, of which organization he is treasurer. The two-reel Sennett comedies will also be handled by Associated Producers as soon as Sennett's contract with Paramount expires.

> It isn't the photography, the story, the star, the cast, the scenario, the laboratory or the director which makes the great photoplay. It's all of them put together and after that the publicity and advertising have somewhat to do with a success.

New Studio Manager for Special

Joseph J. Lane has been appointed studio manager of the Special Pictures Corporatinn, succeeding Earl D. Shanke, who resigned a short time after Special Pictures moved into the J. D. Hampton plant on Santa Monica Boulevard.

New York State Sees Slump in Companies Incorporating

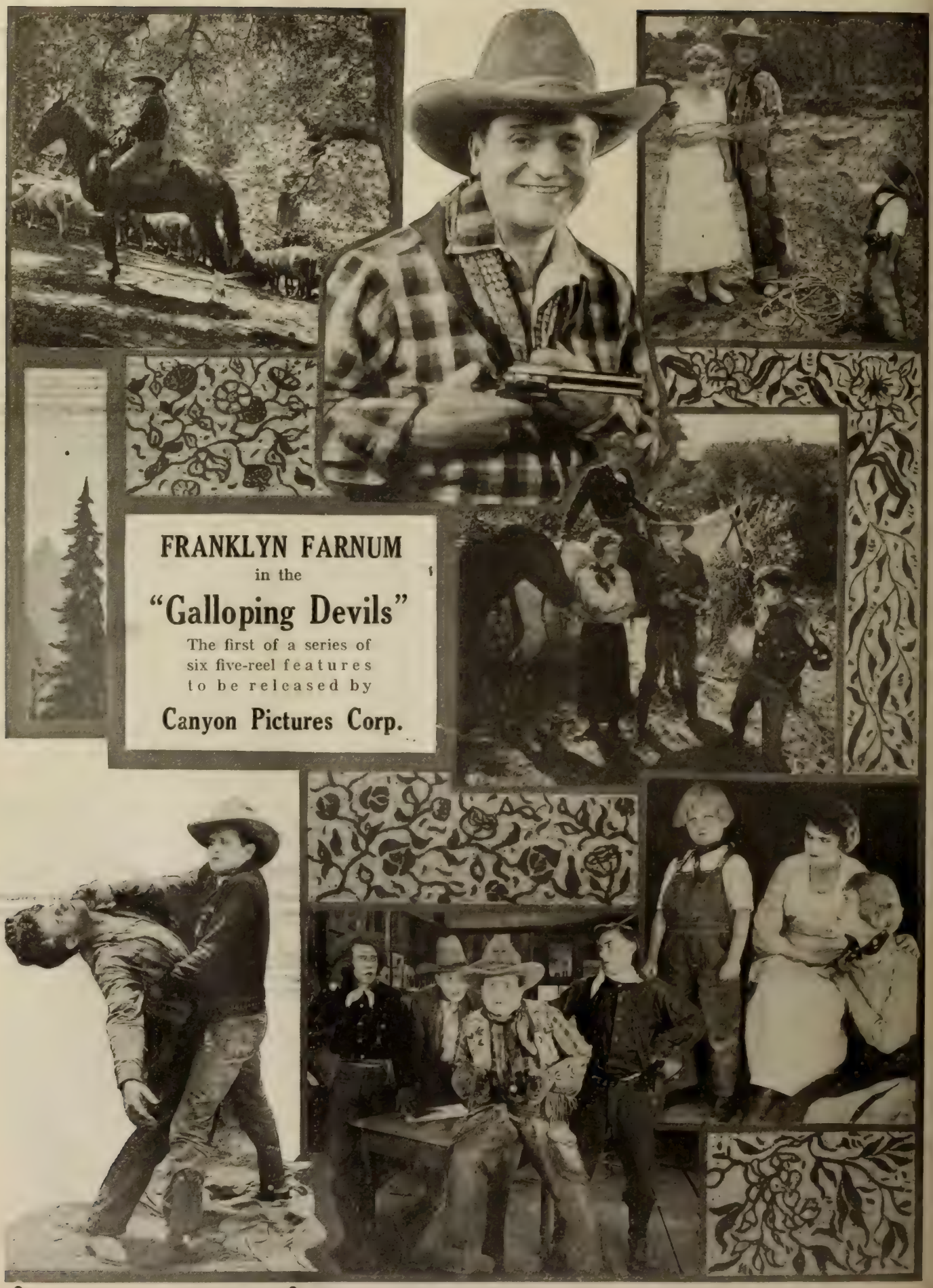
There was a slump in the filing of firms incorporating last week in New York State to enter the motion picture business, witnessing only six as compared with many other weeks during the year when from ten to twenty firms filed their papers in Secretary of State Hugo's office.

The six incorporating last week were: White-Hamilton Comedies, Inc., $100,000, Arthur W. Britton, Samuel B. Howard, A. Roy Myers, New York City; Motion Picture Booking Corporation, $25,000, Michael Hoffman, Marie Shelton, New York, Henry C. K. Mattison, Montclair, N. J.; Wyckoff Theatre, Inc., $20,000, Louis Goldberg, Nathan Mass, Sophie Goldberg, Brooklyn; the International Church Film Corporation of Eastern New York, $50,000, Thurman Hull, Troy, Thomas C. Brown and Mason W. Hall, Schenectady; Odeon Pictures Corporation, $42,000, Jack J. Ratcliffe, Mabel Strauss, Marion D. Kendall, New York; Upper-Brooklyn Trading Corporation, $5,000, David Heyman, Henry J. Hammond, Leo Grossbard, Brooklyn.

Edith Stockton Filming Interiors

Edith Stockton, who has already been featured in three Plympton Epic productions of which the latest was entitled "Through the Storm," is now playing the leading female role in support of Alice Brady.

THREE VIEWS OF "THE TIGER'S COAT," MADE BY THE DIAL FILM COMPANY FOR RELEASE BY HODKINSON


FRANKLYN FARNUM
in the
"Galloping Devils"
The first of a series of
six five-reel features
to be released by
Canyon Pictures Corp.

Jesse D Hampton

presents

H·B·WARNER

in

"FELIX O'DAY"

from the novel by

F. Hopkinson Smith

"Till Death Do Us Part" meant everything it was intended to mean for Felix O'Day.

What matter the woman had sinned? What matter that he had found another, faithful and true, and that he loved her?

"Till Death Do Us Part" was the promise of a gallant gentleman and he kept it.

H. B. Warner is seen at his best in this remarkable photoplay. A great human story with a wide appeal.

Pathé Distributors

Directed by Robert Thornby

J. STUART BLACKTON

"FORBIDDEN

A KENTUCKY

MAY McAVOY *and*

by Randolph Lewis

FEATURE PICTURES, INC. *presents*

VALLEY"

ROMANCE *with*

BRUCE GORDON

Personally Directed by

J. STUART BLACKTON

He hated the Mitchells and swore to kill the last of their kin.

Never should one of them enter The Forbidden Valley but they should be killed.

And then he found that he was one of the Mitchells. He was the sole survivor.

His name was false. He had been stolen in babyhood. He, himself, was the very man he had hated for years.

A powerful story of the dominance of love over hate has been created by Commodore Blackton.

He has produced a great outdoor picture of the Kentucky Mountains filled with human emotion.

Pathé Distributors

Pathé
Distributors
HAL
ROACH
presents
"The
VANITY FAIR
MAIDS"
Directed by
Fred Newmeyer
ANOTHER NEW STAR

Not ONE star but SIX ~

Beautiful, brilliant and shapely.

Picked for their perfection, *peaches* one and all.

Amazingly alluring.

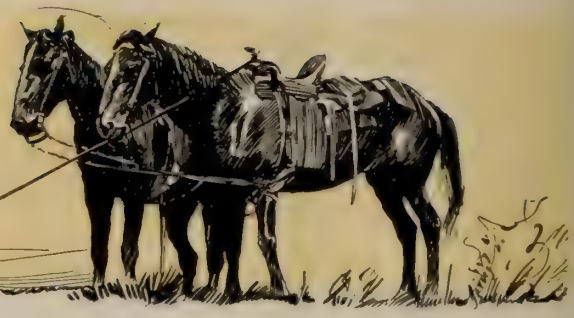
Presented in one reel comedies of a new kind, original, beautifully put on, funny, and mighty easy to look at.

One every other week, alternating with the one reel comedies featuring "Snub" Pollard and "Pickaninny Sammy."

Another big reason why the Rolin comedies are the greatest value in pictures today.

Pathe

A Pathé Serial



RUTH ROLAND

in

RUTH OF THE ROCKIES

From the novel BROADWAY BAS by Johnston McCulley

They all agree that it's excellent!

"No Ruth Roland serial has been more promising than 'Ruth of the Rockies.' It has the swift action and vivid sense of impending danger we have come to expect in continued stories featuring this intrepid performer. Her serials have set a new pace in the matter of pictorial charm."—*Moving Picture World.*

"Plenty of Western action and good modernized thrills."—*Motion Picture News.*

"A most welcome attraction to exhibitors. Miss Roland herself an excellent box office attraction and she is backed up by a story that has every appearance of being 'There' from the mystery, thrill and dramatic standpoints."—*Exhibitors Trade Review.*

Already booked in more first run houses than any previous Ruth Roland serial.

Ruth Roland Serial Productions, Inc.

Pathe

Chicago and the Middle West

By JAMES S. McQUADE

Jensen, Back from Central Western Trip, Reports Business on Goldwyn Pictures

E. C. JENSEN, Goldwyn's district manager in the central west, returned recently from a six week's trip through that territory, during which he was engaged in the selling of the first group of twelve of the Goldwyn productions, for the season of 1920-21. On the trip he visited, in order, Minneapolis, Omaha, Kansas City and St. Louis, and also all the key cities in the territory named.

While in Minneapolis Mr. Jensen closed deals with Ruben & Finkelstein for "The Penalty," in their houses in Minneapolis, St. Paul and Duluth, the opening run being made at the Liberty Theatre, Sunday, September 26.

In Omaha he sold the entire group of twelve pictures to the Goldberg Brothers who own the Sun and Moon theatres. The entire product of the group was also sold to A. H. Blank, of Des Moines; J. A. Hostettler, Cedar Rapids, and Mr. Brown, of Iowa City, Iowa.

In Kansas City the entire first group was divided between Sam Harding, owner of the Doric and Liberty Theatre, and Frank Newman, who owns the Royal theatre. Other important cities, in Kansas City territory, which are substantially interested in group one, are Wichita, Topeka, and Independence, Kan., and Tulsa, Okla.

Closes Big Contest in St. Louis

In St. Louis, Mr. Jensen closed with the Missouri Famous Players Corporation for the entire chain of houses, including the new Del Monte theatre, for all the pictures in group one.

Surveying his experience for the six weeks' trip, Mr. Jensen states that all exhibitors who viewed the productions in the first group were enthused by the pictures and the selling plan. "In every case where the pictures have been shown in theatres, they have fully sustained our expectations and promises, as shown by the box office receipts, so far as we have learned," said Mr. Jensen.

In Chicago, Ascher Brothers and Lubliner & Trinz have signed for the pictures in the first group. The first release, outside the "loop," will be "Madam X," on October 10. This super feature broke all records at Barbee's "loop" theatre, during its run of two weeks. It also repeated this success, later, at the Bijou Dream, which adjoins the Orpheum, on State street.

Speaking of present business conditions in the central west, Mr. Jensen pronounced them exceptionally good, everywhere. Substantial proofs of present conditions were afforded by exhibitors, who voluntarily offered higher prices than they ever paid before for the Goldwyn product. It was evidence for Mr. Jensen that exhibitors had just closed the most successful summer season ever experienced in the central west.

Selling Policy Meets with Approval

"Our policy of selling pictures in groups of twelve, or more or less, has met with the hearty favor of all exhibitors with whom I came in contact," said Mr. Jensen in summarising. "They assured me that they were in favor of the Goldwyn group policy, for the reason that it gives purchasers the opportunity to secure the big specials as well as the regular pictures, thus lowering the average price per picture; also that it gives the smaller exhibitors an equal deal with the larger theatre owners by enabling them to buy pictures, practically new, at prices they can afford to pay."

Mr. Jensen is much pleased with the result of his trip; first, from the viewpoint of the efficiency of the personnel of Goldwyn's present organization in his territory and, second, because of the fine results obtained by the Goldwyn sales force. The key cities in this territory have been practically sold 100 per cent. of the first group of pictures.

"The Penalty" at the Doric

Mr. Jensen informed the writer that Harry Lorch, district exploitation representative for Goldwyn in the central west, will leave, in the near future, for Kansas City, where he will assist Sam Harding, owner of the Doric and Liberty Theatres, in exploiting "The Penalty" for its opening at the first named house. The Doric was lately acquired and remodeled by Mr. Harding and he will open it with "The Penalty," as the chief attraction, Monday, October 18. Mr. Jensen describes the Doric as a fine modern theatre and one of the most attractive in the downtown district.

Mr. Lorch is kept busy filling the requests from various exhibitors in middle west territory.

Brisk Vitagraph Business Calls for More Salesmen

Fred C. Aiken, Vitagraph's Chicago manager, has informed the writer that "Trumpet Island," a big, seven reel super-feature for the season of 1920-21, has been booked for a two-weeks' run at the Ziegfeld Theatre, beginning Saturday, October 9. This will be its first showing in Chicago, where it has had the advantage of extensive billboard advertising. The Ziegfield management has contracted to give it strong newspaper publicity, in addition, during its run.

Mr. Aiken has also booked "Trumpet Island" over Harry Grampfs chain of houses in Rockford, Galesburg and Decatur, Ill., Muscatine, Ia., and Beloit, Wis., for extended runs, none of which is less than three days for any house. Marguerite De la Motte is the star and it is her first appearance in a Vitagraph production. She has received high commendation from the critics of the trade press for her work in "Trumpet Island."

Books Coming Alice Joyce Picture

Mr. Aiken had just booked, when interviewed, the forthcoming Alice Joyce production, "The Vice of Fools," at the New Strand Theatre, Milwaukee, for a week's run, beginning Sunday, October 17. Ellis Bostick, general manager of the Saxe Enterprises, booked this feature after a special viewing, the films having been sent on to him, in Milwaukee, at his request. Alice Joyce is a strong favorite in the Cream City, Mr. Aiken states, and he believes that her popularity will be greatly increased by her talented star work in "The Vice of Fools." He also says that the Chicago office has contracted for a greater number of bookings for this feature than for any previous production in which Miss Joyce has appeared.

The most extensive 24-sheet billboard campaign which Vitagraph has hitherto devoted to a production, is now being given "Dead Men Tell No Tales," in Chicago and Milwaukee. Vitagraph will also give this feature heavy newspaper advertising in Chicago and Milwaukee for several weeks preceding the premier showing in these cities. The Chicago pre-release will be given early in November.

Aiken Increases Sales Force

Manager Aiken has just added four salesmen to his Chicago force, which indicates the fine briskness of the fall trade. He pronounces the outlook for the Vitagraph product as being most encouraging, more so then ever before in his experience. He also particularly emphasizes that Vitagraph's policy of fewer and better pictures is responsible for the increased business. He says that this policy is strongly indorsed by the most progressive and successful exhibitors, who fully realize that these bigger and better pictures must be given more extended runs than have been given in the past.

"Restless Sex" at Randolph Keeps Box-Office Restless

"The Restless Sex" has turned all of Chicago restless and particularly the restless sex. This big Cosmopolitan production, taken from Robert Chambers story, and starring Marion Davies, opened at the Randolph Saturday, September 25, and if the box-office continues its present merry jingle, the picture's going to stay for three or four weeks. So Manager Lewis J. Jones announced after it had been running for four days.

So far, this picture has done the next biggest business of any feature ever booked at the Randolph, the record-holder being "Huckleberry Finn." Monday, September 27, was a record week-day, as 4,000 persons saw "The Restless Sex" on that date.

Woody Takes "Hell's Oasis" to His Home Town; Makes Hit

To test out the popularity of "Hell's Oasis," Nathan A. Woody, son of Hugh Woody, president of the Pinnacle Productions, which made this feature, took the picture to his home town, Thorntown, Ind., and had it shown in the local theatre, Monday, September 27. The try-out proved most encouraging. Mr. Woody received many personal congratulations after the exhibition, and felt thoroughly convinced that "Hell's Oasis" has the human note.

The scenario is an adaptation of William L. Robert's widely read "The Fighting Parson," the story of a cow puncher who turns clergyman. "Hell's Oasis" features Neal Hart in the gripping role. The Independent Films Association, 110 South State street, Chicago, is the distributing organization for Pinnacle Productions.

"Skyfire," the next Neal Hart production, will be released about November 15. The

entire series of eight out-door super-productions, featuring this star, has been booked by the S. A. Lynch circuit of theatres.

Frank Lang Confesses to Murder of Charles Pacini

The mysterious murder of Charles Pacini, a prominent exhibitor of Kenosha, late Saturday night, August 14, has finally been cleared up. The murdered man was shot twice near the garage where he kept his automobile and was dead when discovered shortly afterward. The Kenosha police have been working on the case ever since, but could find no clue to the murderer.

On Tuesday, September 28, Frank Lang, who had been arrested several times in connection with recent burglaries in Kenosha, while undergoing a grilling by the Kenosha police, surprised them by confessing the murder of Mr. Pacini, on the date mentioned. He had held up Mr. Pacini, who reached for his revolver, and shot him twice. He then ran home and has never been suspected of the crime.

Lang believed that Mr. Pacini, being a rich man, carried considerable money on his person, and on the night mentioned, finding him alone at the garage, attempted to rob him. Mr. Pacini showing fight, frightened Lang, who fled without knowing at the time that he had killed him.

The many friends of the dead man throughout the trade, in Chicago and in his home town, are much relieved that his name has been cleared of the suspicion that he had been involved in some family trouble. He was a big, whole-hearted man, generous to a fault, and his violent death is deeply mourned by all who knew him.

"Love Flower" Has Modest Premiere at the Ziegfield

D. W. Griffith almost hid his Chicago light under a bushel when "The Love Flower" went in at the Ziegfield, September 18. After the plans for booking the feature at the Studebaker and other dramatic houses fizzled, one by one, the Ziegfield loomed up not so much as the best alternative but as the only one.

Gradually, however, movie-lovers and particularly Griffith devotees, have discovered that a picture beautiful is in town, and that it is well worth the price and the trip down to the Ziegfield. Business is improving so much, Manager H. C. Hymeir says, that he now plans to keep "The Love Flower" another week, which will mean a three-weeks run in all, ending October 8.

The Griffith reputation, in this case, is being heavily relied upon to put the feature over. There is no presentation. The accompaniment is furnished by a three-piece orchestra of only average merit. The screen is good, but not large, and there are no special lighting effects. Just the picture. This in itself has so much poetry and action, is such an eloquent revelation of D. W. G. ideals that it satisfies.

Dorothy Dalton Visualizes Time When Scenes Will Be Rehearsed in Sequence

By MARY KELLY

MOVING pictures as they are, not as they might be or will be, have a loyal little booster in the person of Dorothy Dalton, Paramount artist and star of "Aphrodite," now at the Auditorium in Chicago.

"What can we do to make them any better?" she repeated thoughtfully the other day when viewed and interviewed at an informal after-breakfast hour in her suite at the Blackstone. Then from the artist's angle, she answered this somewhat familiar question.

"I think moving pictures are marvellous, as—they—are," she said impressively. "When you watch the progress of a production, when you see what patience and art can accomplish in making actors and in making scenes, and how lavishly money is spent, and then when you see what modern photography can do, you are just overawed by it all. After coming face to face with the more or less practical side of the art, as I do, or as any performer does at the studio, I am always thrilled when I see the screened result.

Wants Rehearsals in Sequence

"I don't mean that pictures have reached their zenith. Perhaps we can't estimate what they will attain. But there have been so many good pictures and a few really great ones, that we can afford to be exceedingly optimistic.

"There is one thing in particular that I am waiting and hoping for. I'm not sure that it's practical right now. It's in regard to 'screening" a picture. I think the time will come when pictures will be rehearsed like dramas, so that one scene follows another in logical sequence. It will mean an added amount of work and time, more tearing up and constructing of sets, and there will be more wear and tear on the performers too.

"But the improvement, dramatically, would be wonderful. A picture would gain a better tempo and better characterizations. Just as in a stage drama, you would be able to gauge your emotions, you would build for a climax and know when to strike. You would not be forced to do a death scene, and then go back to a scene showing the cause of the death. Your characters would develop, naturally. You yourself would be more swayed by them, and your interpretation would be finer."

Likes Scenarios from Novels

Turning to the discussion of her recent work and future plans, Miss Dalton stated that her latest picture, "In Men's Eyes," taken from E. Phillips Oppenheim's story, "Jeanne of the Marshes," will soon be released. She describes her role as a hoydenish one, full of melodramatic escapades, of athletic stunts, midnight rides and thrilling escapes.

"I like a scenario which has been taken from a novel," she explained. "I like to familiarize myself with my character. I think that my next roll will be like the one I had in 'The Flame of the Yukon.' That was one of my most interesting roles, and it is the plan of Famous Players-Lasky to get another similar vehicle for me. I am to begin work on it directly after 'Aphrodite' closes in Chicago, which will be October 9."

> When a man whispers a knock into your left ear it is well to wonder why he does it. Not infrequently the man he knocks is his rival and what he says may not be so.

Take Over New Colonial Theatre

Clato Gueadacana and Nick Nuffert have taken over the New Colonial Theatre, Bristol. The house opened Saturday, September 25, after having been thoroughly overhauled and redecorated. W. Hagerty is looking after the booking of the above in conjunction with the Colonial at Eleventh and Moyamensing avenue.

WELL, WELL! HERE'S A REGULAR PHOTOGRAPH INTERVIEW WITH ANTONIO MORENO
He's rescued so many heroines effectively and done such excellent work in serial productions that Vitagraph has decided that hereafter he will appear in feature pictures

The Educational and Non-theatrical Field

Society to Extend Visual Instruction in Greater New York Has Been Formed

IN accordance with a letter of invitation sent out by Miss Rita Hochheimer, assistant to the Director of Visual Instruction of the Board of Education of New York City, under date of September 29, a meeting was held in the Academy room of the American Museum of Natural History, 77th street and Central Park West, on Saturday, October 2, 1920.

The meeting was called to order by Miss Hochheimer at 11 a. m. with the following present: Miss Rita Hochheimer; Alma T. Weiss, Washington Irving High School; L. M. Elliot, High Schools; Ina Clement, Municipal Reference Library, Room 512, Municipal Building; Miss Jessie Robb, Educational & Non-Theatrical Department, Moving Picture World; Sara R. Baruch, Industrial Department, Universal Film Manufacturing Company; Miss Margaret Macdonald, Educational Film Magazine; Mrs. Paul Gaston Darrott, Publicity Executive, National Board, Y. W. C. A.; Hester B. Slade, Publicity Committee; Mrs. Woodallen Chapman, Carter Cinema Company; Carl H. Pierce, Vice-President Kineto Co.; Daniel Carter Board, Boy Scouts of America; Orrin G. Cocks, Advisory Secretary, National Board of Review; C. H. Mills, Pathe, 25 West 45th street; Lesley Boone, Treasurer, Argonaut District Corporation, 45 West 18th street; Michael Levine; Samuel A. Bloch, Manager Educational Department, Fox Film Corporation; G. P. Foute, Eastern Manager, United Projector & Film Company; Victor W. Sebastian, Moving Picture Age; Alexander K. Miller, 1400 Broadway; T. K. Peters, Argonaut Film Company, 105 West 41st street; Dr. Horn, Harrison, N. Y., and John Cross, Vocational School for Boys, 138th street and Fifth avenue.

Explained Purpose

Miss Hochheimer explained briefly the purpose of the meeting. The work of the special committee appointed by Dr. Crandall, director of Visual instruction, had opened the way for starting visual instruction in the schools, but it had become evident that a permanent organization was needed to stand back of the director and in all possible ways extend the work of visual instruction throughout Greater New York.

A motion made by Mrs. Woodallen Chapman that a Society for Visual Instruction (name to be chosen later) be formed at this time by those present was seconded and carried.

Mr. Pierce expressed the appreciation of all who had worked with Dr. Crandall for his power of leadership, and nominated him for president of the new organization, combining with this a motion that Miss Hochheimer should be made secretary.

President Absent

Mrs. Woodallen Chapman was asked by the secretary, who served as chairman in the absence of the president, to serve as temporary secretary.

A move by Mr. Beard that this new organization affiliate with the Federation of Teachers Associations was seconded and carried. The president appointed a committee to investigate as to the requirements of affiliating with the Academy of Visual Instruction and the advantages to be derived therefrom, and report at the next meeting as to the advisability of the step.

Mr. Pierce raised the question as to the advisability of this organization's being represented by a committee at a meeting of the national organization of Fire Underwriters which meets to consider the question of portable projectors and films in the schools. It was moved by Mr. Cocks that this matter be referred to the president and secretary with the power to select one or more individuals to co-operate with them in their investigation as to what steps should be taken by this organization. The motion was carried.

To Secure Representation

It was moved and carried that a committee be appointed to secure representation from other organizations, such as the Women's Clubs, Rotary Clubs, etc., to be present at any meeting of the Board of Estimates, to ask that the appropriation for visual instruction in the schools be not reduced.

It was decided that a publicity committee be appointed by the president to make known the value of visual instruction and to secure the assistance of lecturers and writers, and make use of other means of publicity to the same end.

Another meeting will be held October 30.

Argonaut Film Corporation Uses Urban Negatives in Preparing Films for Schools

T. KIMWOOD PETERS, vice president of the Argonaut Film Corporation, recently organized to prepare and distribute motion pictures to the New York and other schools says that he has largely obtained the educational films to be used in teaching from the Urban Library. In explaining his work Mr. Peters said: "I was asked by Dr. Ernest L. Crandall, Director of Visual Instruction of the Board of Education, New York City, to take over the work of furnishing and distributing motion pictures for the New York City schools.

In going through the material available, I saw that the best connected educational material was in the negatives of Charles Urban and for that reason a large part of the present biology series is composed of subjects from the Urban Library. Mr. Urban turned over his negatives to be used, so that new titles could be made or sections cut out or altered to meet the demands of the schools.

These are the first organized film courses in any school in the United States. The films are correlated with all the standard

PICTURESQUE BITS TAKEN FROM "MOSELLEX MEMORIES." A PARAMOUNT-BURTON HOLMES TRAVEL PICTURE

text books and can be used in any school. This marks the beginning of the regular series, which consist of the following subjects and footage:

Biology course	22,000 feet
Geography course	55,000 feet
English course	25,000 feet
American History	40,000 feet
Commercial Geography	30,000 feet
Chemistry course	30,000 feet
South American Geography	25,000 feet

Old and New Civilizations Meet in San Antonio

A bit of eighteenth century Texas is shown in the latest Ford Educational Weekly No. 220, entitled "In the Glory of the Past," released by Goldwyn. It is a study of the missions which still stand in San Antonio as memorials to the Spanish, French, Indians and Mexicans, who first inhabited that part of Texas.

The mission of San Juan Capristrano, 1731, of San Francisco de là Espada, the tower of which was patterned after the hilt of a sword; of Concepcion, erected in 1716, of San Jose, the most beautiful of all, with its chiseled ornamentations and the famous Alamo with its thrilling historical memories, are picturized.

In direct contrast to the missions and their old world charm is the modern San Antonio, a prosperous typically American city. It does not forget its romantic past and is proud of the relics of the early inhabitants.

Sea Fairyland and a Forest Vandal Shown by Pictograph

That there is a fairyland on the bottom of the sea is proved by the newest Goldwyn-Bray Pictograph No. 7057 entitled "This Wonderful World (Two Inches of Fairyland)." A bit of stone, picked up on the sea shore, is placed under a power microscope and is found to house a community of living marine animals far too small to be seen by the naked eye. In the community are found the beautifully formed and colored sea worm with it's plumed bonnet, the sea spider, sea peaches, sea cucumbers, radiolaria and many other tiny forms of life.

The second section, "How Fighters Keep Fit," shows Freddie Welsh, present lightweight champion of England, keeping in perfect physical condition between his big bouts. It demonstrates how every muscle in the body can be kept strong and flexible and many usual ills warded off.

The third section, "Vandals of the Forest," illustrates the destructive work of the little beetle, known to farmers and horticulturists as the locust borer. A complete history of the insect and methods for eradicating it are shown.

"The Cloud," Beautiful Aspects of Cloudland, Sea and Forest

Paramount Post Nature Pictures are one reel pictures of beautiful scenery. "The Cloud," a recent release, depicts the varying changes of light and shade as clouds float or are driven by the wind, over sea, forest and mountain. The photography is especially fine. They will add a touch of distinction to any program.

Tooker Working in "Proxies"

William H. Tooker, who received wide praise for his portrayal of the part of the minister in Christy Cabanne's special "The Stealers," produced by Robertson-Cole, is completing camera work in "Proxies," from Frank Adams' Cosmopolitan story by that name, directed by George D. Baker.

National Community Center, Washington, Urges Use of Moving Pictures in Schools

MOVING pictures as part of the regular curriculum of the five high schools of Washington, D. C., are being urged by the National Community Center, and the matter will probably be taken up with the District Commissioners in the near future with a view to having projecting machines and other apparatus installed in the schools.

If successful in having the school authorities adopt the scheme, it is planned to inaugurate a campaign for the installation of moving picture machines in the 17,000 high schools of the country. Efforts are to be made to secure an appropriation from Congress to pay half of the cost of purchasing and installing equipment, the remainder of the cost to be born by the school, the community or the State benefited.

The organization points out that the War Department has adopted moving pictures as text matter for a number of the courses which are now being placed at the disposition of enlisted men, and that during the war it was found that the men could more readily be taught the use of artillery and grenades by means of pictures than when lectures were given and text books used. In the mountains of the South, also, where illiteracy is prevalent, moving pictures have been used with very good success, the "students" unable to read and therefore unable to use text books, experiencing no difficulty in learning the lesson from pictures.

Royalist Demonstration in Hungary Shown in Fox News

Hungary is disgusted with Bolshevism, desires separation from Austria and hopes for a restoration of their ancient monarchy. This is the report which Fox News No. 104 gives in showing the royalist street demonstrations in which the sacred hand of King Stephen, Hungary's first king, who died one thousand years ago, was carried through the streets of Budapest.

Views of Admiral Horthy and Archduke Joseph and his wife, Augusta, either of whom the Hungarians may call to the throne are also shown.

Liberty Mutual Insurance Prepares Safety First Film

Manifold are the uses to which motion pictures can be put. One of the unusual uses is the spreading of "safety first" propaganda among manufacturing plants, in the interests of accident prevention service to the policy holders of the Liberty Mutual Insurance Company.

The picture, "The Hand of Fate," is a combination of symbolism and realism. The story is told in dramatic form and is thoroughly realistic. It follows the lives of the principal characters from school to maturity, teaching throughout practical lessons in accident prevention.

David S. Beyer, vice president and chief engineer of the company, wrote the scenario and supervised the production. It is a three reel Paramount Picture and conforms to the high standard of that company.

Some Things Worth Knowing

That Pathe Review No. 72, released October 10, covers many interesting subjects. The "Dance of Siam" interpreted by Mlle. Gapska, danseuse, has a gorgeous setting and is one of the most colorful yet presented by Julian Ollendorff in his series, "The Spirit of the Dance."

That Mr. Ditmars, of the New York Zoological Park, presents an odd study of science as well as animaldom in "The First Line of Defense in Science." The film is a study of the life of mice which are used in research work.

That "Green Peas for Winter" shows the efficient methods of the great canneries in handling the choice pea crops, from the vine to the can.

That Pathecolor views of ancient Dinan are shown in "Famous Cities of France." The old church of Saint Malo, built in 1490 and the Roman hall of the Saint Sauveur church are among the views shown.

* * *

That a "Tea Party for One" is a Novograph presentation of the skill of the cup juggler, slowed down to eight times less normal speed, by the ultra-rapid camera showing the timing of tricks by the performer.

* * *

That Fox News No. 103 shows sensational pictures of the annual auto race from Denver to Pueblo. Not only is the race shown but an accident in which a racing automobile turned turtle adds an additional thrill.

* * *

That Fox News No. 103 also shows the devastation caused by the earthquake which wiped out scores of towns and villages in Italy and killed and injured hundreds. Refugees, priests and soldiers at work upon errands of mercy, workers pulling down walls and towers, which after standing a thousand years, had been undermined by the shifting earth and the Leaning Tower of Pisa, untouched by the quake, are picturized.

* * *

That Ford Educational Weekly No. 221, released by Goldwyn, picturizes all the interesting spots of El Paso, Texas and Juarez, Mexico.

* * *

That the Paramount-Burton Holmes Travel Picture, "Moselle Memories," picturizes the lovely little town of Gochem, the high perched castles and the little cemetery, among the vineyards, where a few American soldiers are sleeping.

* * *

That the National Board of Review of Motion Pictures has reviewed pictures released up to October 2, and classified them according to age groups. Organizations interested can obtain these lists by communicating with the Board of Review, 70 Fifth Ave., New York City.

Willat Buys Lincoln Story

"Doc" Willat before going to Hollywood purchased a sea story, "Partners of the Tide," by Joseph Lincoln. Mr. Willat's brother, Irving, will direct the picture. Flannigan and Edwards, who are making a series of comedies in California for Mr. Willat are completing the last two.

* * *

Francis Eldridge in New York

Francis Eldridge, who was with the "The Foreigner," produced for the Dominion Producing Corporation, at Winnipeg under direction of Henry Mc. Rea, has returned to New York, where she is considering another offer. Miss Eldridge played Hope French opposite Bobby Hanes in "The Foreigner" and has played in Rolfe Productions and opposite Gail Kane in "Empty Arms," also in Blaney Stock and with Ernest Truex.

News in Brief from Everywhere

Louisville

Incorporations

The Victory Amusement Company, capital $35,000, to operate negro picture theatres, has been incorporated in Louisville by F. C. Dillon, Lyons Daniels, Stephen Bell, S. A. Bell, J. F. Bell and W. H. Wright.

At Hellier, Ky., the Hellier Amusement Company has filed amended articles increasing the capital stock from $3,000 to $8,000.

Another Theatre Projected

There are prospects for another large Fourth avenue moving picture theatre in Louisville. M. Switow, who controls a string of theatres and who built the Alamo Theatre, has a deal on with Marion E. Taylor, Louisville, for property adjoining the Rialto Theatre, now under construction, and if it can be secured Mr. Switow plans organization of a new company to erect a big house, with a large seating capacity. Switow has been one of the big promoters for years. His largest house was the Alamo, which seats over 900, and is modern in every respect. He sold his interest in that theatre some years ago, just following the opening.

To Introduce Censorship Bill

The Rev. W. S. Lockhart, secretary of the Churchmen's Federation, Louisville, has announced that a bill will be introduced at the next session of the Legislature for moving picture censorship in Kentucky, stating that Kentucky would be a dumping ground for offensive films were it not for the voluntary co-operation of theatrical owners and the Louisville Ministerial Association.

Come and Go

Colonel Fred Levy, of the Big Features Right Corporation, and First National directors, returned to Louisville September 15, from California, but left almost immediately for Chicago to attend a clothier's convention.

Film Pageant

Moving picture concerns had camera men present in Louisville September 16 to secure film on "The Spirit of Patriotism," a pageant staged in Cherookee Park by the Kentucky Society of Sons of the American Revolution, assisted by the University of Louisville Players, more than 500 people taking part. The exhibition was in a great natural amphitheatre, lighted up with strong lights from the hillsides.

Jury Gives Warning

Henderson, Ky., September 15.—In a report filed recently by the grand jury at Henderson, a warning is issued to all business men who have been violating the Sunday closing law.

However no mention was made of Sunday movie shows. For several months the Ministerial Association has been seeking to close only picture shows and allow other business to operate.

Rembusch Is a Good Picker

Sidney J. Newman, of the Newman Manufacturing Company, Cincinnati, has recently secured a contract from Frank J. Rembusch for brass unit-frames for the Gem Theatre of Indianapolis and the Lyric of Marion and also for interchangeable lettering to be used on the Marquise of the Indiana Theatre of Marion.

San Francisco

Strand Being Improved

Workmen are busy installing improvements in the Strand Theatre, including new wiring, new lights, sanitary drinking fountains and other equipmet. Ellis G. Berg, formerly with Godard's J Street Theatre, Sacramento, Cal., is now house manager, succeeding Guy Smith.

Theatre Executive Regaining Health

J. J. Cluxton, personal representative of Alexander Pantages, is recovering from an operation in a local hospital and expects to be able to be around again at an early date. He will go to Los Angeles to join Mr. Pantages as soon as he is in shape to travel again.

Furnishes King City Theatre

Walter Preddey has furnished the equipment for the Real Joy Theatre, a new house just opened at King City, Cal. The theatre is considered a splendid one for the size of the town.

Buys Fine Organ

Emil Kerdlein, owner of the Kinema and Franklin theatres, Oakland, Cal., has placed an order for a $75,000 orchestral organ to be built to his own design for the new house to be erected in that city.

New Headquarters for Operators' Union

The Moving Picture Operators' Union of San Francisco has made arrangements to move to the film district at an early date, having secured quarters at 109 Jones street, just off Golden Gate avenue.

Power Ban Extended

The ban on the use of electricity for advertising and non-essential purposes throughout northern California has been extended by State Power Administrator H. G. Butler from October 1 to November 1. Should rainfall relieve the power situation in the meantime the restrictions will be promptly cancelled. The use of electricity for electric signs is forbidden and street lighting is greatly reduced, but this curtailment has not interfered noticeably with the attendance at theatres.

Seeking Film Site

The Super Film Company, of Los Angeles, is seeking a site in the vicinity of San Francisco and has had a representative investigating locations at Santa Cruz.

ROBBIN' "THE CITY SPARROW" OF LOVE

Ethel Clayton seen here in a view from her latest Paramount picture

Detroit

The Majestic Theatre, under the general supervision of Phil Gleichman of the Broadway-Strand, will reopen October 9, Saturday. The policy of the Majestic will be weekly change. Will Elliott is managing director. Prior to the opening the theatre has been undergoing complete redecoration and renovating.

Will A. Kent, former salesman in Detroit for Select, and who for the past eight months has been Select manager in Toronto, has returned to the Select office in Detroit as sales manager.

Arthur Elliott is now in charge of the Toledo territory for Universal, succeeding Jules Levy, who was transferred to Washington, where he has assumed the management of the Universal exchange.

New houses opening in Detroit this month are the Holbrook Theatre, Russell and Holbrook avenues, and the Victory on Grand River.

Pittsburgh

Wilkinson Managing Theatre

H. E. Wilkinson, for the past year manager of the Pittsburgh office of the Realart Pictures Corporation, resigned that position to accept the position of manager of the Olympic Theatre, Fifth avenue, Pittsburgh. Mr. Wilkinson was formerly an exhibitor, having been in charge of a big house in Buffalo. Succeeding Mr. Wilkinson as manager of the Realart exchange is James Hummel, who has been assistant manager of the Buffalo office for the past year.

Pete Alderman Injured

Pete Alderman, manager of the Rialto Theatre, recently started to dash across the street and ran into street car. He was hurled against an auto standing against the curb, lacerating the right side of his face. He was taken to the Mercy Hospital in an auto, where it was reported Tuesday morning that his condition was not serious.

Fairgrieve Marries

Frank Alfred Fairgrieve, manager of the New Regent Theatre, Erie, Pa., was married Saturday, September 18, to Margaret Rita, daughter of Mr. and Mrs. Edward Glennon, of Erie. The young couple left immediately on a motor trip to New York and Boston.

Pennsylvania Notes

Izzo & Scerrao's new house at Ford City, Pa., is rapidly nearing completion, and it is expected that it will be opened by November 1.

Manager Seesholtz, of the Selus Grove Theatre, has just completed painting and redecorating his theatre. Harry Davis has also beautified his Bijou Dream at Milton, Pa., and the Hippodrome in Williamsport.

J. Binns, who was formerly assistant manager of the Philadelphia Vitagraph office, has been promoted to the management

of the Atlanta, Ga., office. Staley Spoor will succeed Mr. Binns at the local Vitagraph office. Mr. Spoor was formerly traveling road man for the Scranton and Wilkesbarre district. James Flinn, the booker, has been appointed to cover the vacant territory.

George Kline, manager of the Kline Poster Co., is also the manager of the Overbrook Theatre, which was recently acquired by George Bennethum.

Much to the regret of his friends, Manager Forbes, of the Stanley Theatre, was given leave of absence last week for an unlimited time in order that he may have an opportunity to regain his health. Mark Wolf, manager of the Victoria, will succeed Mr. Forbes at the Stanley. H. D. Cherry, formerly manager of the Savoy, has been appointed the new manager of the Victoria Theatre.

Ohio

Loew Enlarging Orchestra

Several of Loew's Cleveland theatres have increased the size of their orchestras. The Stillman has added six men, the Euclid three and the Alhambra four. It is announced that the new Loew State Theatre, which will open during the holidays, will have the largest orchestra in the city.

Canada

Famous Gets Oakwood Theatre

The Famous Players' Canadian Corporation, Limited, has taken over the Oakwood Theatre, which is one of the large independent suburban theatres of Toronto. It is located in a fine residential section. The manager of the Oakwood for the past two or three years has been Mr. James Crang, who is an executive officer of the Motion Picture Exhibitors' Protective Association of Ontario. Mr. Crang will continue in charge of the house. Six theatres of Toronto now come under the direction of the Famous Players' Canadian Corporation. These are the Regent, Strand, Alhambra, Oakwood, Garden, Family and Teck theatres.

Other Film News

The Canadian Government has granted a charter to the Associated Screen News of Canada, Limited, with headquarters at Montreal. The company has been incorporated with a capital of $24,000.

Mr. N. L. Nathanson, of Toronto, managing director of the Famous Players' Canadian Corporation, announces that the new large theatre being erected in Winnipeg, will be known as the Capitol Theatre. The new theatres to be erected by the corporation in Montreal, Ottawa, Vancouver, Calgary, Regina and other Canadian cities will all be known by the same name, it has been intimated. The new Capitol Theatre in Vancouver, B. C., is to be ready for occupation on Christmas Day, it is expected. William Raven, of Vancouver, has already been engaged as director of the twenty-one-piece orchestra in the Vancouver house.

Jule and J. J. Allen have secured the Daylight Theatre at Saskatoon, Sask., which is classed as the finest theatre in that city. The Allens propose to open the Rose Theatre in Regina, Sask., in October.

Emmanuel Levy, assistant manager of the Allen theatres in Regina, has arrived in Winnipeg, Manitoba, to be the manager of the Bijou Theatre.

The Arlington Theatre, Winnipeg, has been purchased by a large Canadian theatre corporation, it is announced, and the house is being remodelled and enlarged. Adjoining premises formerly occupied by the Union Bank will be included in the new structure, the seating capacity will be greatly increased and an organ installed.

Jules A. Steele, formerly a well-known moving picture editor of Winnipeg and manager of the new Allen Theatre, Winnipeg, for a time has become manager of the Lyceum Theatre of that city in succession to Mr. Jos. J. Raymond, who has returned to New York City.

Roy Willis, former manager of the Rex Theatre, Winipeg, and the Rialto Theatre, Toronto, has acquired an interest in the Princess and Empress theatres, Portage La Prairie, Man.

Buffalo

Colonial Adds Orchestra

C. P. Higgins, manager of the Colonial Theatre in Genesee street, has started the fall and winter season by putting in a large orchestra to accompany his picture programs. Mr. Higgins recently raised his admission scale five cents all around. Patronage dropped off for the time, but is now returning.

Serials Help Patronage

Serials are being relied upon by B. H. Wallerstein at the Broadway Theatre to boost his box office business, and he is now packing a house that for many years was not a success. The Broadway has been redecorated and a striking electric display put up in front. A new scenic stage setting is being erected at present and several arc lights are being hung over the marque. Mr. Wallerstein is planning to get out a four-page program soon, containing in addition to his bills for several weeks, news of the industry and notes of the stars.

Rialto Is Dressed Up

A. J. Hoch, manager of the Rialto Theatre, formerly the old Victoria, has just completed redecorating the house. Mr. Hoch has kept his prices down for the past few years, his top at present being only 15 cents. He is catering to the children with special matinee programs on Saturday and Sunday.

Oriole Boosts Admission

Bernard Vohwinkel, manager of the Oriole Theatre at 1604 Genesee street, has boosted his admission five cents all around, but patrons instead of kicking have come more than ever to the box office, because Mr. Vohwinkel in the past few years has practically rebuilt his theatre until today it is one of the finest little houses on the east side.

Carr Resigns as Treasurer

Henry Carr, manager of Shea's vaudeville theatre, has resigned as treasurer and director of the General Theatres Corporation, controlling the Circle, Allendale, Marlowe, Ellen Terry, Star and Allendale. Al Becker has succeeded Mr. Carr as treasurer.

Buffalo Briefs

Howard Smith, manager of the Palace Theatre, was in New York the week end of October 1 to 3 looking over some of the big productions. The Palace has taken on a new life under the management of Mr. Smith and is doing excellent business.

Henry Lally has purchased the Drohen Theatre in Dunkirk, N. Y., from Charles Drohen. He will redecorate and re-equip the house and open it in November.

PICTURE OF DINNER GIVEN BY GOLDWYN, LTD., AT THE CRITERION, LONDON
It was attended by the officers and salesmen of the English branch. A. George Smith, managing director, is seated in the center, while Charles Lapworth, secretary and publicity director, is seated the second figure from the left.

Washington

New Manager of Crandall

Charles M. Overacker is the new manager of Crandall's Theatre at Ninth and E streets, Northwest, Washington. This is his first work in the motion picture industry, for he has been in the employ of the Washington Gas Light Company. He succeeds Joseph J. Bell, now manager of Crandall's Apollo Theatre, on H street, Northeast.

Lust Making "Better Baby" Picture

Sidney B. Lust, president of Super Films, Inc., is preparing to produce a "better baby" picture entitled "Your Baby" with the endorsement of the United States Public Health Service. Mr. Lust has agreed to sell and make the films available to local communities everywhere. The plan is to run the picture in conjunction with baby shows. The production will be a five-reel drama.

Cincinnati

Enlarging Walnut Theatre.

The main auditorium of the Walnut Theatre is being extended by removing the prescenium and stage, increasing the capacity of the lower floor by 250 seats. The former stage door will be converted into an extra exit. The improvement scheme includes the installation of an elaborate

(Continued on page 964)

PAT O'MALLEY
Playing in "Dinty" and "Pards" for Marshall Neilan, to be released by First National.

Ned Finley, Old Screen Actor, Found Dead in New York Hotel

Ned Finley, the motion picture character actor, was found dead in his room at the Hotel De France in New York, early Monday morning, September 27. Ned Finley was born Edward Himmel, in the green fields of Virginia fifty years ago. In his youth he was a boy of normal growth and behavior. In the middle years of his life he took up acting as his vocation and became well known in vaudeville under the soubriquet of Ned Finley.

He drifted into motion pictures with the Vitagraph Company of America about six or seven years ago. He had a striking personality of the rough and ready, cave-man type, which fitted him for the mountaineer of the South and Canadian border.

Bat Cave of North Carolina was a favorite stamping ground and he laid many scenes, as a director, in that location. One of his most memorable portrayals was "O'Garry of the Royal Mounted," produced by the Vitagraph Company about seven years ago.

While at the Vitagraph he married Miss Marion Henry, a member of the Vitagraph players. About two years ago he was found unconscious in Central Park, New York, with a gash in his left wrist which resulted in blood poisoning and gangreen, making it necessary to amputate his hand to save his life. Thereafter he turned his efforts to making two-reel mountain pictures under the "Ned Finley Productions."

Mr. Finley was of a very temperamental and impulsive nature and it is supposed he acted under the latter mood when he took his own life with strychnine and cyanide, either of which would have caused his death. He leaves a wife and little daughter by his second marriage and a grown son by his first wife, whom he married in Virginia. His funeral was held at the Campbell funeral parlors, in New York, under the auspices of the Actors' Fund, on Wednesday, September 29.

U. S. Photoplay Will Move Offices

The United States Photoplay Corporation, which is now producing Capt. F. F. Stoll's superfeature picture, "Determination," at the studios at Grantwood, N. J., will move its executive offices on October 15, from Washington, D. C., to 227 West 45th street, New York City.

Walsh Asks Exhibitors to Suggest A Name for His Second Production

AN unusual effort, it is said, is being put forth by R. A. Walsh to identify his second independent production with a title combining every essential by which a name enhances a picture's box-office value. He has dispatched a personal letter to fifty representative motion picture exhibitors asking them to submit a list of titles which, in their judgment, are suggestive of the plot and embody a maximum box-office appeal and allow opportunity for unusual exploitation. Accompanying each letter is a detailed synopsis of the plot.

By calling upon exhibitors to furnish a name for his production, he believes he has appealed to the logical source of titles.

"Exhibitors are constantly in touch with the public and they know just what type of title will bring public response," he says. "With the power of exploitation an acknowledged thing among exhibitors, it is highly important that producers select a name that permits of unique publicity, thus giving exhibitors a box office asset.

If this plan works out satisfactorily, the producer will establish it as the method by which titles will be selected for all his forthcoming productions.

The second Walsh special will be presented by Mayflower as a First National Attraction for late fall. The story, set in England, deals with the sacrifice of a beautiful woman who voluntarily brings dishonor upon herself and wrecks her life to save a man that she had once refused to marry.

One of the features of the production is the exceptionally strong cast. Miriam Copper is seen in the role of an exotic Jewess who contracts an ill-fated marriage with a high-born English Gentile, played by Conway Tearle. Anna Q. Nilsson, in the role of the self-sacrificing English woman, is declared to have contributed a sterling performance to the uniform excellence of the picture's characterizations. Others who figure prominently in the action are Henry Clive and Ralph Locke.

Robertson-Cole Will Give Premier Showing of "Kismet" on October 25

OCTOBER 25 has been definitely selected by Robertson-Cole as the date for its special premiere showing to the trade of "Kismet," the super-special production, starring Otis Skinner, and based on the play by Edward Knoblock, in which Mr. Skinner appeared on the American stage for three consecutive years. The Astor ball room will be the scene of the presentation.

Louis J. Gasnier directed the filming at the company's new property in Hollywood this summer. It is said that it required some of the most elaborate sets ever used in a motion picture. The production is to be distributed soon after the trade showing.

Judging from the many inquiries which have been coming in to the twenty-five branches of the company as well as to the home office, there is greater exhibitor interest in the picture than in any release the company ever handled, it is stated.

The film is to be distributed by the company as the most notable in its fall list of "only super-specials." It is to be offered to the exhibitors of America as a typical fulfillment of the company's promises in the future to handle nothing but maximum attractions.

Action Covers One Day

Mr. Skinner in the story plays the role of "Hajj," the beggar of Bagdad, who sits pleading for alms all day long before the Mosque of the Carpenters. As on the stage, the action in the screen version covers but a single day. But it is a day in which there is crowded a series of incidents that cover the whole range of human emotions.

Hajj, the beggar, in that one day is given the realization of his heart's desires. He is allowed to revenge on the enemy of a lifetime, sees his daughter married to the ruler of Bagdad, and then Fate brings him again at sunset to the poverty from which it has led him at dawn.

To perfect the illusion of time, from the first faint streaks of dawn to the blue, velvety depth of night, Tony Gaudio, the cameraman, introduced many new and novel lighting effects, which will mark a distinct milestone in the art of motion picture photography, it is said.

One instance of the exquisite lighting employed throughout the entire production, is in the prison scene. The atmospheric effect of the dark, musty and picturesque Oriental prison, is heightened by a play of light which depicts the gradual deepening of twilight into night. Weird shadows are now and then thrown on the walls and ceiling, and as each moment passes the composition is ever new and as beautiful as a painting by a master hand, according to reports.

This effect it is said, is typical of the many beautiful ones which have been achieved and which do their part toward making the production one of the most notable which will be given the public this year.

Corner of Venice Built on Metro Lot for Gondola Scene in New May Allison Picture

Picturesque Venice, including canals, beautiful gondolas and ornate old architecture, has been reconstructed as a studio setting to furnish one of the most colorful of the many surprising scenes that go to make up Metro's special production of "The Marriage of William Ashe," starring May Allison.

More than a block of street along the edge of a canal has been erected by the producing company's art staff at its West Coast studios in Hollywood, in faithful reproduction of one of the Venetian scenes that will be readily recognized by any tourist who knows the city of waterways.

The scene that will be staged in Venice depicts Miss Allison, in the role of Kitty Ashe, "doing" the canals in a luxurious gondola, surrounded by a poetic setting that fairly bristles with the barber pole architecture.

The cast selected to support the star is a notable one. It includes Wyndham Standing, Frank Elliott, Robert Boulder, Lydia Yeamans Titus and Clarissa Selwynne. Director Edward Sloman, who has paid the closest attention to the settings for the production, is convinced that the scenes are authoritative in every way. The scenario for the production was prepared by Ruth Ann Baldwin.

Dead Men Tell No Tales

Screen Version of "So Long Letty" Has Advantage of Advertising Given Play

ELMER HARRIS, who wrote the stage version of "So Long Letty," the Oliver Morosco success, which has just been produced by Al Christie as a motion picture for release by Robertson-Cole, is one of the most enthusiastic of those who have been privileged to attend pre-views of the six-reel comedy drama, shortly to be given to the trade.

Cast, settings and atmosphere all are praised by Mr. Harris, who has just written C. H. Christie, of the Christie Film Company, from his home, Tuck-Away Cottage, in Hollywood, including in the letter an offer to bet Mr. Christie a box of cigars that there will be a line in front of every theatre where the play in its filmed form shows.

The play which was screened for the first time a few days ago, will give exhibitors the most powerful attraction ever made for motion picture theatres from a musical comedy, it is said. All the spirit of its joyful melody, rapid-fire fun and scenic beauty has been preserved while many clever bits, which are possible on the screen, have been added.

Beyond its merits as a picture, it has the initial advantage of all the publicity which was obtained by the musical comedy during the three years of its runs on both coasts, and in every city of importance in the country. This element, added to the careful casting, attractive settings, up-to-the-moment atmosphere and high acting standard will make it an unbeatable production, it is predicted.

T. Roy Barnes, one of the most clever comedians of the screen, Grace Darmond, the beautiful star of many past pictures, the pretty Colleen Moore, and Walter Hiers, are the principals. Around them rotate many minor characters, not forgetting a bevy of bathing beauties who perform both in a cabaret scene and with the wider background of a beautiful Pacific beach.

WATCHING THE SUNSET.
Pearl White caught in the act in "Tiger's Cub," made by Fox.

Jack Dempsey Serial Paved Way for Popularity of Continued Photoplay

COMPLETING a tour on which he visited all the key cities in his territory, Western District Manager W. S. Wessling, of Pathe Exchange, Inc., in a report to the home office, states that there is an increasing demand for serials in the West, that the exhibitors in his distrct are flourishing, and that the market for episode pictures is more active now than at any time.

Western Fans Like Serials

"Exhibitors on the West Coast," he reports, "who have been more or less shy of serials, are rapidly joining the ranks of those who include them on their programs. These newcomers in the field of serial exhibition have every reason to be gratified with the result and are now convinced of the money-making possibilities of the episode pictures.

"That Western fans are not averse to serials of a high-class order has been fully demonstrated by the exhibitor's reports, which, in an overwhelming majority of cases, claim that pictures of the quality of 'The Third Eye,' 'Daredevil Jack,' 'Pirate Gold' and 'Ruth of the Rockies' have made the serial night one of the biggest nights in the week.

Jack Dempsey Popular

The serial in which Jack Dempsey is starred is very popular with the picture-goers, and in my opinion it has paved the avenue for this new serial demand in the West. This picture was the first of a group recently offered which turned the tide of public favor toward the serial.

"The large first run exhibitor is not unmindful of this sudden popularity of the continued photoplay. Many representative houses in this territory have booked serials as added attractions at their matinee programs. In many instances theatres of this class were compelled by popular demand to repeat the serial on their evening programs.

"The American Theatre at Butte, Mont.; Strand, Salt Lake; Rex, Seattle; New Peoples, Portland; Newsman's College, San Francisco; Broadway, Oakland; Hippodrome, Sacramento; Colonial, Denver; Strand, Tacoma, and the Hippodrome, Spokane, are among the larger first run theatres in the West who are now successfully showing our serials."

Carter De Haven to Film "The Girl in the Taxi"

The first comedy in the series starring Mr. and Mrs. Carter De Haven, to be produced by Mr. De Haven for Arthur S. Kane Pictures Corporation for First National release is to be the popular stage success, "The Girl in the Taxi." Mr. De Haven created the leading male role in the stage production but his contribution to its success neither began nor ended there as on the Astor Theatre programme of October 24, 1910, appeared the announcement, "Produced under the personal supervision of Mr. Carter De Haven." Beneath this was the line, "During the play specialties will be introduced by Mr. De Haven."

"The Girl in the Taxi," was by Anthony Mars, and adapted by Stanislaus Stange, Subsequently, Mr. De Haven staged the piece for five companies which played for two seasons. The scenes of "The Girl in the Taxi" are laid in New York City. Mr. De Haven was an inimitable Bertie Stewart, a mellow youth who narrowly escaped capture by a clever and insistent "vamp." He is now busy assembling the members of his supporting cast and gives assurance that the ensemble will be up to the standard of the stage company.

Makes Film Into Opera.

For the first time, it is believed, a motion picture has ben developed into an opera. "The Cheat," in which Fannie Ward and Sessue Hayakawa were starred, has been done in libretto form by Camille Erlanger, author of "Aphrodite," it is announced by the Opera Comique in Paris. Vannie Marcoux and Marguerite Carre will be the principals in the production.

Kane Talks to A. M. P. A. on Sincerity in Advertising

Arthur S. Kane of Arthur Kane Pictures was the first speaker called on by President Paul Lazarus at the last meeting of the Associated Motion Picture Advertisers which, due to the initiative of the speakers' committee, was featured by the interesting talks and a record attendance.

Mr. Kane discussed the growth of motion picture advertising from the early days of the industry. He showed how the old "nickel showman" was educated to the idea of advertising, and also how extensive advertising campaigns had been an important factor in putting over the palace-like picture theatre of the present day. As an example he referred to Jensen and Von Herberg in Seattle and told how extensive advertising and publicity campaigns had been a big factor in putting over their houses.

"Advertising, to be successful and to achieve its fullest measure," said Mr. Kane, "must have sincerity as its keynote. Honesty of purpose must be the aim of every campaign that brings back the maximum of value. This angle cannot be emphasized too strongly."

Other speakers who addressed the members were Geoffrey Nye, far-eastern representative for Goldwyn, who told of conditions in the Orient, including China, Japan and the Malay Peninsula; and William Brandt, president of the Theatre Owners' Chamber of Commerce of New York, who was present with four fellow members as a committee from the Theatre Owners' Chamber of Commerce.

"Law of the Yukon" for Salt Lake

Entering upon the second month of its release, "The Law of the Yukon," based on Robert W. Service's verse classic of that name, continues to prove by numerous bookings, a decided popularity for Alaskan subjects, says a statement from the Mayflower Photoplay Corporation which presents the production through Realart.

Among the many important play dates arranged recently is one that will bring the picture to the Kinema Theatre, Salt Lake City, for a run of one week.

Gevaert Man Located

Louis Destenay, United States representative of L. Gevaert & Co., of Antwerp, Belgium, manufacturers of raw film, has secured offices in the Hooven Building, 117 West Forty-sixth street, New York City.

DEAD MEN TELL NO TALES

Around the Film Exchanges

Buffalo.

Signs First National Franchise.

The Victoria Theatre, at West Ferry and Grant street, has signed for the Hayes, city sales manager. Hugh Rennie, branch manager and salesman G. E. Dickmon, visited exhibitors in the Southern Tier the week of September 13, and among the franchises closed was the new Strand which will open in Oswego in October. The entire First National output up to the franchise has been booked by Mr. Hayes in the Aerial Theatre, Buffalo, and in the Capitol and Maxine theatres, in the South Park district. The local Strand starts on the franchise October 17. G. H. Tooker of the Regent, Elmira; and Dave Cohen, operator of several houses in Binghamton, visited the First National office recently and booked franchise attractions up to the middle of next February.

Kahn Signs Up Hippodrome.

Henry W. Kahn, Metro chief, has signed up Shea's Hippodrome for the entire Metro output first run in Buffalo. The following theatres have also booked the entire product: Regent, Rochester; Avon and Colonial, Utica; Palace, Schenectady; Star, Rome; Hi-Art, Lockport and Temple; eGneva. Mr. Kahn reports that Charlie Sesonski has contracted for first run on Metro at his new Oswego Strand. Ed. K. O'Shea, Metro salesman, is a proud father. It's a boy.

Smith Tours Southern Tier.

P. H. Smith, Robertson-Cole manager, made a tour of the Southern Tier towns last week and closed contracts for the entire output with the O. S. Hathaway Theatres in Binghamton, Middletown and Elmira. Otto Siegel, salesman, has placed Robertson-Cole attractions in the Family, Batavia; Palace, Lockport; Temple, Albion, and Star, Middletown.

Puts Realart in Elmwood.

Harry E. Lotz, manager of the Realart exchange, has closed a franchise with Bruce Fowler, manager of the Elmwood Theatre. Mr. Lotz has also signed the Plaza; the Rialto, Glen Falls; Palace, Saratoga Springs; New Grand, Whitehall; Balston, Balston Spa, and others.

Moritz Makes Excellent Showing.

A. S. Mortiz, Famous Players-Lasky branch manager, is in receipt of a letter from the home office, congratulating him on the excellent showing made by the local exchange during Paramount Week. Earl Brink, who has been head of the booking department for a number of years, has been appointed assistant manager.

Predari Goes on Tour.

C. John Predari, W. W. Hodkinson manager, made a tour of the district last week and signed the Temple Theatre in Geneva for the company's output.

M. H. Greenwald Promoted.

M. H. Greenwald, manager of the local Fox exchange for several years, has been promoted to the management of the Cleveland exchange, according to an announcement by District Manager Clayton Sheehan. Mr. Greenwald came to Buffalo from Cleveland where he covered the Akron territory for Fox. W. D. Shapiro, former manager at Cleveland, has been called to New York for home office work.

Zimmerman Heads Exchange Men

Fred M. Zimmerman, manager of the Nu-Art Pictures Corporation, has been elected president of the Buffalo Motion Picture Exchange Managers' Association. John E. Kimberly, Pathe manager, is the new vice-president and Dan Savage, of Empire State Sales, is secretary and treasurer.

Wilkinson Stays in Pittsburg

Henry E. Wilkinson, formerly manager of the Realart offices in Buffalo and Pittsburgh, who resigned last week, has accepted the position of manager of the Olympic Theatre in Pittsburgh.

Kaufman With Universal

Jess Kaufman, formerly with Vitagraph, has joined the Universal sales staff, according to an announcement by M. A. Chase, local manager. Mr. Kaufman will cover the Syracuse territory.

Predari on Sick List

C. John Predari, manager of the W. W. Hodkinson office, was confined to his home the week of September 27 with an attack of the grip.

Cohen Joins Select Staff

Morey Cohen, formerly connected with several local exchanges, joined the Select sales staff Monday, October 4. He will cover the Rochester district. A. W. Moss, Select manager, was in Syracuse for the week end, October 1-2.

Lawlor Pathe Salesman

Frank D. Lawlor, formerly manager of the Hallmark office and more recently a member of the Nu-Art sales staff, has joined the Pathe forces as sales representative.

Baltimore

D. Leo Dennison, who was formerly associated with the Boston office of Robertson-Cole, is now covering the Baltimore territory for the same company.

J. G. Fater, who has been representing W. W. Hodkinson in Baltimore for several weeks, has been transferred to the Charlotte, N. C., office of that company as manager of that office.

J. A. Bachman is now covering the Baltimore territory for Electric Film Corporation of Washington, D. C., handling the Educational Film Attractions.

E. T. Lux, who has a host of friends in Baltimore, has returned to that city as Metro representative. Mr. Lux was in New York for several weeks.

Benefit Held at New Theatre

The Kamnetz Podolsk Relief Association for suffering Ukranians held a benefit moving picture performance at the New Theatre, 210 West Lexington street, on Sunday, September 3, through the courtesy of L. A. DeHoff, supervising director of the Whitehurst Theatrical Enterprises, from 2 to 11 P. M. Arrangements were made by Harry Morstein, of the Queen and Bunny theatres.

Rialto Changes Hands

The Rialto Theatre, 824-26 West North avenue, which was built by the Linden Company, of which Myer Fox is president, has been sold to the Rialto Theatre Company, a newly formed company. The officers of the Rialto Theatre Company are: Samuel Back, president; Morris Beckman, of the Stanley Theatre Company, of Philadelphia, treasurer; Morris A. Rome, counsel, and J. Louis Rome, manager. This company is closely allied to the interests now operating the Broadway Theatre, 509 South Broadway, and building the Capitol Theatre on Baltimore street near Gilmor. J. Louis Rome manages the Broadway and the Rialto and will have charge of the Capitol.

Screen Club Elects Officers

The election of officers for the Screen Club of Baltimore took place on Monday, October 4, in the rooms of the Maryland Exhibitors' League. The following men were elected: Arthur B. Price, president; Thomas D. Goldberg, treasurer; Harry M. Rodman, secretary and counsel. The directors were elected as follows: Ray Evans, Baltimore American; Lester Rosenthal, Washington manager, Paramount-Artcraft; Guy L. Wonders, Rivoli; W. C. Pacy, Pacy's Garden; Milton Caplon, Clover; Jack Whittle, Pathe. A committee to frame up the bylaws was appointed, the men being Guy L. Wonders, Frank A. Durkee and Harry M. Rodman.

Work Started on Waverly

The construction work on the New Waverly Theatre, 3211 Greenmount avenue, which is under the management of Harry Kahn, has started. The new playhouse will be built in back of the present Waverly, which will be used as the entrance to the new building when completed.

Pittsburgh

Morris Berger Dies

Morris Berger, aged 29 years, well known Pittsburgh film man, who has been sick for the past seven months, died Sunday, September 19, in a New York City hospital. Several months ago he suffered an attack of pneumonia, from which he never fully recovered.

Mr. Berger was for some time a partner in the Penn Film Service. After disposing of his interests in that exchange, he organized the Craft Film Service, of which he was the owner and manager. It was while operating this office that he was stricken. He also had theatre interests in Coraopolis, Pa.

The remains were brought to Pittsburgh and buried here the following Tuesday. He is survived by his wife, a child and three sisters.

Sol Meltzer, of the Pittsburgh Select sales force, went to the Mercy Hospital Saturday, September 25, for a three weeks' treatment. Sol is a veteran of the late World War, in which he was severely gassed, and he has never fully recovered from the effects of this experience.

Pittsburgh Brevities

James A. Harris is the new feature salesman at the Pittsburgh Pathe exchange. Mr. Harris is a new comer in the film business, but an old hand in the show business.

V. A. McHugh, formerly salesman for the Paramount, is now on the road for Columbia. He also worked for the old Triangle exchange several years ago and is well and favorably known to exhibitors throughout the territory. R. S. Wehrle, another Columbia salesman, is covering the West Virginia territory.

R. E. Caskey, manager of the poster department of Paramount, who has been confind to his home with a severe attack of rheumatism for six weeks, is back on the job again.

(Continued from page 960)

organ. The work will be completed the first week in October.

Cincinnati Notes.

T. M. Eckert, who is in charge of the sales of Paramount Pictures in the Southern Ohio district, has been forced to take a vacation owing to severe eye trouble.

Fred Strief, manager of the Cincinnati branch of Paramount Pictures Corporation, has received a wire from H. A .Ross, district manager, congratulating the Cincinnati branch on having made the best showing of all the cities in the district, including Cleveland, Detroit and Pittsburgh during the Paramount week competition. The Cincinnati branch went 40 per cent. over their quota during the contest and doubled their sales during the week, over those made during 1919.

Brief California Notes.

The Red River Lumber Company is preparing to erect a moving picture house at Susanville.

A. Court and his son, A. S. Court, have commenced the erection of a theatre with a seating capacity of 500 at Livingston.

Edrington & Powell, who conduct the Gaiety Theatre at Santa Marai, have installed a large size Fotoplayer made, replacing a smaller instrument of the same make.

George L. Allen has been made manager of the Orpheum Theatre at Oakland, succeeding Harry Cornell, who has been made manager of the Orpheum Theatre at Salt Lake City.

The Harvester Theatre has been opened at Corcoran, under the direction of W. Crombie. The house has a seating capacity of 400 and is unusually complete in its appointments.

The management of the Lorin Theatre, Berkeley, has placed an order for a Style 50 Fotoplayer to be installed in its enlarged house. The Beach-Krahn Amusement Company, which conducts this house, now has four Fotoplayers.

Schwarz Takes Capital.

C. Schwarz, formerly connected with the Hallmark, has taken over the Capital Film Exchange. It is releasing big productions and short subjects.

Starts Another Run.

"Humoresque," the Paramount-Artcraft special, after having a three-week run at the Academy of Music, will start another run at the Palace Theatre beginning September 27.

Increase Prices.

Owing to the general increased cost in the price of exhibiting in this territory, nearly 75 per cent. of the theatres have increased the price of admission.

Indiana

Columbia Opens

The new Columbia Theatre, seating 700 persons and located at Main and Van Buren streets, Columbia City, Ind., was opened to the public last week, over 1,400 persons attending the two opening shows. The feature attraction for the opening was the First National-Marshall Neilan production, "The River's End." The theatre is one of the best in the state and has been equipped with a modern heating system and pipe organ. The corporation owning the theatre is composed of F. F. Morsches, president; James D. Adams, secretary, and Arthur E. Hancock, treasurer.

New Indiana Harbor House

Indiana Harbor's newest moving picture theatre, the Victoria, owned by Joseph Aukselewicz and built at a cost of $38,000, will be formally opened about the first week in October. The building is a two-story brick and is modernly equipped. It has a seating capacity of about 500.

To Improve Colonial

Extensive improvements are to be made at the Colonial Theatre at Logansport, Ind., which will make it one of the most attractive theatres in that section of the state. A new electric sign will be placed in front, and the interior will be completely renovated and redecorated.

Changes in Royal Grand

Several changes will be made soon in the Royal-Grand Theatre, Marion, Ind., which was recently bought from Dully Spurr by Frank J. Rembusch, according to an announcement by W. J. Bradford, recently appointed manager of the theatre.

Calumet Incorporates

The Calumet Production Company, Inc., of Gary, has been incorporated under the laws of Indiana with a capital stock of $100,000. The new company announces that it will lease and distribute moving picture films and sell moving picture equipment. The directors are J. E. Davies, A. C. Warner and O. W. Moore, all of Gary.

San Francisco

Film Ordinance Recommended

The Bureau of Fire Prevention has filed a report with the Board of Supervisors of San Francisco recommending that an ordinance be adopted to regulate the handling and storage of moving picture films. The bureau recommends that all films should be kept in individual containers and that they be stored in fireproof vaults, with all film exchanges located in Class-A buildings.

Associated Producers Move

The Associated Producers, Inc., have moved into a handsome building at 261-263 Golden Gate avenue, erected especially for its requirements.

District Manager Returns

Newton E. Levi, district manager for Robertson-Cole, has returned from a trip to the Northwest and mountain territory, where he has been for the past two months. He reports that business is good there and that small exhibitors throughout the territory are booking with more genuine enthusiasm than in a long time.

Manager Off for East

Herman Wobber, district manager for the Famous Players-Lasky Corporation, has left for New York for a conference at the head office.

Sol Lesser Visits Home Town

Sol Lesser is in town again, after an absence of several months at Los Angeles, where he now spends most of his time. Business concerned with First National and with his recent purchase of the Equity Pictures Corporation had his attention while here.

Loew Houses to Open Soon

Changes have been found necessary in the schedule of opening dates of several of the Loew houses nearing completion, but a number of events of this kind will be held within the next month. Loew's State Theatre at Sacramento, will be opened on September 29, and the Oakland house will probably be opened two weeks later. Arrangements have been concluded for the erection of a house at Ninth avenue and Clement street, and one at Broadway and Stockton street, this city.

Open a Supply House

George Smith and Vic Duhem have organized the Pacific Motion Picture Supply Company and have opened a store at 1536 Franklin street, Oakland, an east-bay unit of the Greater San Francisco.

Koerpel Gets Interesting Letter

J. A. Koerpel received a very interesting letter this week. It was enclosed in an envelope from the postmaster at Cleveland, Ohio, who had written on a slip of paper that the enclosed letter was among some mail rescued from the sacks carried by an airplane in the Coast to Coast mail service which was wrecked on September 14 near Cleveland. The letter itself was burned all around the edges, leaving the address intact and also the address of the sender in the left-hand corner. It was from the Chamber of Commerce of the Levant in Constantinople, and had no doubt encountered many adventures on land and sea before being so nearly destroyed on an air trip.

Rapid Work on Rex

Work is being rushed on the new Rex Theatre, Cory, Pa ., and Manager D. Manley Park expects that the opening of the new house can be announced for November 15. The theatre will have a capacity of 1,200, and will be equipepd in an up-to-date manner.

Cox Redecorates House

J. B. Cox, of Mount Pleasant, was in town recently. He states that he has just completed a thorough remodeling and redecorating of his theatre. New stage equipment was installed. Business is very good, he reports, last month having been the best in the history of the house.

Louisville

Firnkress Now an Exhibitor

John Firnkress, salesman for Paramount, has severed his connection with the local branch to become manager of the Majestic Theatre at Louisville, Ky. Mr. Firnkress will also assume the management of the Rialto Theatre in that city when the playhouse, now in process of construction, is completed.

THREE MANAGERS FROM PENNSYLVANIA

Left to right: William Bernarde, Strand Theatre, Erie; J. P. Donovan, Regent Theatre, Pittsburgh; and Harry H. Thomas, Liberty, Pittsburgh

Position of Pathe Strengthened by the Release of Tom Santschi Dramas

THE position which Pathe holds in the field of short subjects will be further strengthened by the release of the series of two-reel Western dramas Tom Santschi is now making for distribution by the Gold Rooster organization, according to reports. Release date of the first of this series will be announced shortly. With the addition of the Santschi subjects the company's short subject calendar now includes, aside from its serial program, the new one-reel "Rolins," being produced by Hal E. Roach, featuring "Snub" Pollard and the "Vanity Fair Girls"; the "Pathe News," "Pathe Review," "Topics of the Day," "Young Buffalo" series, "Bringing Up Father" series, Mrs. Sidney Drew comedies and the first and second series of Harold Lloyd two-reel comedy specials.

The popularity of short subjects among exhibitors and public is at its highest pitch, it is said, and is reflected in the sales returns of the company's branch offices.

Julian Street Series Sell Rapidly

The selling of the "Young Buffalo" series has been progressing so rapidly that there is hardly an exchange of the company that has not exceeded its quota, on this excellent series of Western subjects. The same is said of the "Bringing Up Father" comedies, screen versions of George McManus's celebrated cartoons.

Favor continues to smile upon Mrs. Sidney Drew's two-reel comedes in which John Cumberland has the starring role of "Jimmy Wickett." This series was produced from the popular "After Thirty" magazine series by Julian Street.

The "Pathe News" is said to be breaking booking records for both its semi-weekly issues.

Most All Playing Harold Lloyd

There remains only a handful of exhibitors open for bookings who are not playing the new Harold Lloyd two-reel specials, it is stated. These two-reelers are "Bumping Into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," "His Royal Slyness," "An Eastern Westerner" and "Haunted Spooks." "High and Dizzy" and "Get Out and Get Under," of the second series, are also booking at a rapid rate, it is reported.

Demand Insistent

Literary Digest's "Topics of the Day" are said to be finding favor with all types of audiences.

So insistent, it is said, has become the demand for the one-reel Rolin Comedies, which are above their quota in every territory, that the producer has been obliged to add another company to his comedy aggregation. He found it impossible to maintain the standard he set with the one-reelers featuring "Snub" Pollard and issue one a week. So he decided upon the formation of the "Vanity Fair Girls," which will share release dates with the Rolins featuring Pollard.

Robertson-Cole Making Special Plans to Aid Showmen Who Book Its Pictures

ROBERTSON-COLE is beginning it said, with the release of "The Stealers," its super-special attraction soon to be given to the trade, an entirely new line of exhibitors' aids which will enable the showman who books this company's pictures to cut his advertising bills and still have at his command a more artistic and attractive line of exploitation matter than he has been able heretofore to use.

By the adoption of this line of accessories, the company goes on the assumption that every exhibitor desires to spread his advertising expense over as long a period as possible. That is to say, he does not want to spend all his money advertising one feature, if this is going to rob the outlay which he should provide for other pictures.

The Accessories

The new accessories plan includes a program-herald, a throwaway and a window card. These are gotten out with extra care as to quality of art and printing, and are given the most careful attention of advertising experts.

The program-herald, which is part of this plan, is a more attractive piece of printing than the average exhibitor can afford to get out. This accessory can be used in a dozen ways, but the plan of using it as a house program is most likely to prove its greatest appeal.

The program-herald, in colors, which is part of this plan, is a more attractive piece of printing than the average exhibitor can afford to get out. This accessory can be used in a dozen ways, but the plan of using it as a house program is most likely to prove its greatest appeal.

The new throwaway in colors is as fine and complete a piece of advertising as the program-herald. Not only does it give opportunity to advertise whatever of the company's pictures may be shown, but also to advertise the other attractions of a given period. It is printed in two colors and is shown in detail in the press book which is about to be published, as are the other new accessories.

The window card included is a beautifully gotten up card in three colors which will command the eyes of all who are passing close to it. The fullest explanation of these three new accessories and directions for their use are to be found in the press book.

Avert Louisville Strike

Threatened strikes of operators, stagehands, musicians, etc., have been averted in Louisville, Ky., as a result of wage increases of approximately $10 a week. J. J. Murdock, of the Keith interests; James Lemke, president of the International Stagehands' Union; Virgil Winters, of the local union; Cliff Brennan, E. A Hulett, L. A. Hulett, James Dinkerson, William Corrigan, L F. Campbell and August Rath, representing the various factions, discussed the problem, resulting in general increases which were satisfactory. The union wanted $45 a week, but is said to have accepted about $40.

I'LL BITE!

Viola Dana coaxing a whale in an off moment during the making of her latest Metro release, called "Blackmail."

"Over the Hill" Reaches Both Lecture Platform and Pulpit

Despite the fact that it is only three weeks since "Over the Hill," the William Fox special production, had its initial showing at the Astor Theatre in New York—where it is still running—the story of love divine has already found its way into the pulpit and to the lecture platform.

The screen version of the famous poem by Will Carleton was the subject of a sermon delivered on Sunday night, October 3, by the Rev. Lincoln H. Caswell, pastor of the Crawford Memorial Church, 3747 White Plains avenue, New York City. It will also be the subject of an illustrated lecture to be delivered on Sunday night, October 17, by the Rev. Dr. Henry R. Rose, pastor of the Church of the Redeemer, Newark, N. J.

Dr. Rose, who resorts to the illustrated lecture to drive home his sermons, finds themes for his sermons in the modern drama and in the motion picture. These sermons, or lectures, are illustrated with richly colored slides taken from the play or the picture. The popularity of this, a regular Sunday night feature in Newark, is attended by the fact that the capacity of the church, estimated at 800, is invariably taxed.

Following the lecture in Newark, Dr. Rose will occupy pulpits and lecture platforms both in New York and in New Jersey, while giving the same lecture on "Over the Hill."

Build New Lighting Studio

In order to increase the lighting facilities of the London studios of Famous Players-Lasky British Producers, Ltd., a lighting gallery is being constructed in the No. 1 studio. With a floor extending out ten feet from the wall, this gallery will run the full length of the studio walls. It will be twenty-two feet above the floor, thus leaving plenty of room for the shifting of settings and the temporary storage of scenery and properties without cramping the work of the directors on the studio floor. The spacious gallery floor will provide ample accommodation for the Kliegs and spotlights.

DEAD MEN TELL NO TALES

GEORGE H. MELFORD
Directing the George H. Melford Productions for release by Paramount.

Eileen Percy Scores Heavily in Fox's "The Husband Hunter"

Eileen Percy, who made an enviable success in "Her Honor the Mayor," her first William Fox production as a star, has scored an even greater hit in "The Husband Hunter," a screen adaptation of F. Scott Fitzgerald's Saturday Evening Post story, "Myra Meets His Family."

"The Husband Hunter" was shown for the first time at the Academy of Music in New York the latter half of the week of September 19 as the program feature, and capacity houses greeted each performance. The story, which has been read by millions, is original to the extreme, and lends itself admirably to screen presentation. Howard M. Mitchell, the director, has lost none of the quaint satire which made the story so enjoyable in the reading.

Abounding in amusing and sometimes hilarious situations, "The Husband Hunter" is a sure-fire entertainment, with a final climax that is a surprise even to expert guessers.

The fact that the story created quite a sensation in magazine circles through its publication in the Saturday Evening Post is calculated to aid greatly in the picture's exploitation, when coupled with the star's youth, beauty and talent.

500-Seat Theatre Books for Two Weeks "Love Madness"

From H. S. Beardsley, Hodkinson supervisor, who has been actively engaged in covering his territory on a flying trip for the past thirty days, comes to the home office of the Hodkinson organization an interesting report.

"The Tudor Theatre, of Atlanta, Ga.," says Mr. Beardsley, "has booked 'Love Madness,' the J. Parker Read, Jr., production starring Louise Glaum, for a two-week run in October. Mr. Jackson, the manager, gives it as his opinion that by giving his patrons better pictures and longer runs, he is rendering them a real service. He has proved it to be feasible and practical in the past, 'and,' says he, 'it is pictures like 'Love Madness,' which make this apparently radical step possible for me.'"

DEAD MEN TELL NO TALES

Nazimova in "Madam Peacock" Chosen for The Capitol's Anniversary Week

NAZIMOVA, in her latest Metro production, "Madame Peacock," has been booked at the Capitol Theatre, New York, in connection with the first anniversary celebration of the world's largest picture house, the week beginning Sunday, October 24.

The selection of the famous Russian star to show in her latest screen vehicle during anniversary week is regarded by officials of Metro Pictures Corporation as a signal honor to Nazimova and a recognition of excellence in the quality of the production itself.

Great interest was aroused by the opening of the Capitol twelve months ago this October. The fact that it was not only the most modern motion picture theatre in the world, but one of the most beautiful and commodious as well—seating more than 5,000 persons—attracted widespread attention. Following the week of its opening Nazimova appeared as the feature attraction in "The Brat."

Edward Bowes, then managing director, found his faith in the drawing powers of Nazimova justified. "The Brat" not only packed the new house throughout, but made a fine artistic impression.

Since then each of Nazimova's new pictures in succession has enjoyed its New York premiere at the Capitol to heavy business. "Madame Peacock" was adapted from an original story by Rita Weiman. It presents Nazimova in a dual role, that of a mother who achieves success upon the stage, and is then superseded by another and a younger woman who, she finally learns, is her own daughter. It is described as a drama of unusual power.

In token of this unusual event it is planned to have the Capitol Theatre specially decorated during the week of October 24, and an elaborate lobby display will feature the Nazimova picture as the chief attraction. Bunting and streamers of various description will adorn the walls together with oil paintings of the Russian star, as she has appeared in her different productions. A special musical program will also be one of the features of the program.

Clyde Cook Begins New Comedy for Fox; Heavy Bookings Recorded on His First

CLYDE COOK, the man with the India rubber knees, has begun work on his second two-reel special comedy for William Fox. Cook's first release, "Kiss Me Quick," is already being booked widely, this advance booking being based on the reports that the production is something new and extremely worthwhile in the comedy line.

"Kiss Me Quick" is said to contain things never before seen on the screen. Those who saw Cook on the stage at the Hippodrome in New York will realize what a comedian this loose-jointed man must be on the screen, and how different in his comedy from any other laugh-maker. In "Kiss Me Quick" is a prize fight between Cook and a most villainous-looking villain. This fight is said to be the funniest ever screened because of the manner in which Cook makes his legs, his arms—in fact, his whole body—wobble. His walking up and down stairs is said to be alone worth the price of admission.

Fox believes that Cook's popularity with motion picture followers will be as large and enthusiastic as it was in stage work.

The two-reelers in which Cook will star for William Fox will be known as Clyde Cook Comedies, constituting a special brand by themselves.

No title has been announced for Cook's second comedy. Fox branch offices report a ready market for these productions, and the home office looks for record figures.

Crawfordsville Manager Calls Off Sunday Shows

A fight which was to have been waged by the ministerial association at Crawfordsville, Ind., against Sunday moving picture shows has been called off as a result of a letter to the ministers from B. V. Barton, manager of the Strand Theatre, which has been giving Sunday performances. The gist of Mr. Barton's letter was that he would discontinue giving the Sunday shows until he was convinced that a harmonious public demanded them.

Several weeks ago the Strand began giving shows on Sundays. No admission was charged, but voluntary offerings for charitable purposes were accepted. The ministers then became agitated over the situation, and, fearing that the "spirit of the Sabbath" was being violated, began to organize a civic league as a means of fighting the movement. When Manager Barton heard what was about to come off he wrote the letter and beat them to it.

Winifred Westover Due to Arrive Here on October 10

Winifred Westover is coming back to the United States. The American actress who went abroad last summer to star in a number of productions made by the Central Film Company of Sweden has finished the last of the series, "The Smile That Was Found Again," and is returning on the United States, due in New York about October 10.

As leading woman for Douglas Fairbanks, Charles Ray, De Wolf Hopper, William Russell, Buck Jones, William S. Hart, and other male stars, she attained a big following, not only with American photoplaygoers, but with Europeans. It was as a result of her popularity in Sweden that the Central Film Company offered her the contract, and because of the experience the foreign engagement would afford Miss Westover accepted the engagement.

During her stay in Sweden she has received offers from American producers, but has not decided definitely upon any of them as yet.

October 17 Set as Release Date for Juanita Hansen's First Pathe Serial

FOLLOWING advance showings of "The Phantom Foe," the Seitz produced serial that will mark Juanita Hansen's premiere as a Pathe star, bookings for first runs on the picture are mounting high, according to reports from Pathe branches. October 17 the first episode will be released.

When this serial was put into production it was announced that Pathe would give the exhibitor an episode play based on a plot replete with the typical serial surprise and thrill, produced on a scale that would give it a place with the feature pictures of the highest quality. Comment from exhibitors are said to show that this has been realized.

An imposing cast supports Miss Hansen. Warner Oland appears as Leo Sealkirk.

Miss Hansen has the role of Janet Dale, the daughter of a wealthy man who amassed a fortune in the fur trade in Canada.

Bertram Millhauser, author of many scenarios for serial productions, directed "The Phantom Foe."

The producer of the film, George B. Seitz, is the author of the play, which was dramatized by Frank Leon Smith. Wide experience is announced as standing back of those responsible for "The Phantom Foe," from its author right down to the player of the minor roles.

The cast comprises names familiar to the serial fans. William N. Bailey, who has played leads in features with Norma Talmadge and other leading feminine stars, has the role of the hero, Bob Royal. Harry Semels, prominent in "Bound and Gagged" and "Pirate Gold," both Pathe serials, plays the part of the masked villain. In the role of Steve Roycroft, Wallace McCutcheon appears and others in important parts are Tom Goodwin, Nina Cassavant and Joe Cuny.

I LIKE YOUR EYES
A scene from "The Phantom Foe," a new Pathe serial production with Juanita Hansen

Crandall Theatre for Colored People Is Planned for You Street, Washington

THE issuance late last month of a permit in favor of Crandall's Lincoln Theatre Corporation to erect a theatre at 1215 U street, Northwest, Washington, D. C., closely followed an announcement that a colored theatre, to be known as the Republic Theatre, will soon be erected a couple of blocks away.

Details of Mr. Crandall's plans concerning this house are lacking. The permit calls for the construction of a house at a cost of $200,000, but it is said the cost of the building and the ground will be approximately $400,000, just twice the announced figure.

The Crandall's Lincoln Theatre Corporation was formed some time ago and has obtained a charter of incorporation from Delaware. It is said that the plans drawn by Reginald W. Geare, who designed all of the other Crandall theatres, propose a house with a seating capacity of 2,600 seats, the auditorium utilizing the front of the building, the rear being designed as a mammoth dance hall.

The proposed building is designed for a colored patronage exclusively. It will be located in the center of a very thickly populated colored section, the residents of this section being of the better educated negroes. Here reside the employes of the government, teachers and professional men.

The property has a frontage of 80 feet and a depth of 130 feet, the back of the property also fronting on V street. U street is a main thoroughfare. The ground was purchased about six months ago. It is said that approximately $115,000 passed hands when the deal was consummated.

In view of existing conditions it is hardly likely that construction work will be commenced this year. At present there is a strike of carpenters in progress; materials are exceptionally high, and there are many other difficulties that make such an undertaking undesirable before spring.

Virginia Valli with Hope Hampton

Prominent in the cast of "The Better Way," the Hope Hampton production which is now being filmed in Fort Lee, is Virginia Valli, one of the most popular leading ingenues on the screen. Starting her career with Essanay—Miss Valli is herself a Chicago girl—she worked opposite Taylor Holmes in three productions for that company and then came East where she was co-featured with Creighton Hale in "The Black Circle" by World.

Taylor Holmes had started his own company by this time and his choice for his leading lady in "The Very Idea" fell on Miss Valli since he remembered her work with him in his Essanay pictures. The Holmes' picture was followed by an engagement with Fox opposite George Walsh in "The Dead Line" and "The Plunger" and just before coming to Hope Hampton Productions, Miss Valli played with Jewel Carmen in Roland West's initial production tentatively titled "Out of the Darkness."

Change in Hodkinson Departments

Various changes have been made in the housing arrangements of the home office of the W. W. Hodkinson Corporation, as a result of which 527 Fifth avenue, the Harriman National Bank Building, now shelters the sales, advertising, executive, publicity, foreign, purchasing and supply departments. And in 522 Fifth avenue, the Guaranty Trust Company Building, is to be found the accounting and contract departments.

This arrangement, it is said, has greatly increased the working facilities of the organization by, among other advantages, allowing for more space.

Nebraska and Iowa Exhibitors Unite and Affiliate with National Body

EIGHTY exhibitors from Nebraska and Iowa met at the Rome Hotel in Omaha, Neb., on September 22 and 23, and organized a branch of the Motion Picture Theatre Owners of America. This meeting, hurriedly called and arranged, was a success, indicating in a surprising way the interest picture theatre owners in the Middle West have in such organizations.

The association passed a set of vigorous resolutions against censorship, Sunday closing and the Film Board of Trade plan which is maintained by the exchanges in Omaha.

The association raised $900 for the national organization and contributed $100 to its own coffers for future use. Plans were made to send a big delegation to the national meeting in Minneapolis next spring. The Nebraska-Iowa exhibitors planned to co-operate wholeheartedly with the national organization.

A. R. Pramer of the Alhambra Theatre, Omaha, was elected president; H. A. Kennedy of Broken Bow, Neb., J. C. Jenkins of Neiligh and George Monroe of Beatrice, were chosen vice-presidents. J. Erle Kirk, owner of the Grand Theatre, Omaha, was selected as secretary and S. A. Hayman of Grand Island is treasurer. On the board of executives, including one each from the six congressional districts in Nebraska, are Harry Goldberg, Omaha, as chairman; E. C. Preston, McCook; W. D. Fisher, Grand Island; Fred L. Smith, Mahoo; Harry Dubuque, Alliance; H. C. King, Pawnee City, and H. Bluchel, Norfolk, Neb.

Samuel Berman was the representative of the national association who was present and helped form the organization. The various film exchanges in Omaha had booths at the convention.

(Continued from page 929)

Work for a double sale if you run more than a couple of days with this copy.

Plan **now** to see "So Long Letty" twice. You will want to, so make your arrangements in advance. You'll want to see it once for the pure fun of the story. Then you'll want to come back and see the clever little bits over again, the bouncing biscuit, the wonderful pool shot, the exchange of latch keys and all the other subtle bits. You must see "So Long Letty" at least twice to get all the fun out of it. It's too meaty for just one viewing.

And don't let the impression get around that this is a soggily suggestive play. Tell that it's bright and clean if the story does sound naughty. Tell them all about it, so that you may not scare off those who like their entertainment to be decent. Say:

Don't get the idea that because the story of "So Long Letty" deals with an exchange of wives that the play is unfit for decent people to see. It's not. The clean-minded woman can laugh just as heartily at **every** situation in these rollicking five reels as any one. The theme is daring, but it is handled with such rare delicacy that it cannot give offense to your mother or your wife. Bring them both. They will enjoy it as much as you will. It's as clean as it's funny and it's the funniest farce you ever saw. It's an artistic treat. You never saw better. It will be a long time before you see another as good. They don't **make** them so good. They have to **happen.** It's a combination of happy accident plus rare discretion. Bring your wife and your mother **and** your daughter. You won't regret it. It will please them all.

Try Postcards

If you use a mailing list make this a signed statement and postcard your patrons, or use it as a special appeal in the newspaper, taking a separate extra space and having it set double column with a three pica white space top, bottom and sides.

Mayflower Film Widely Circulated

According to a statement from John W. McKay, general manager of the Mayflower Photoplay Corporation, sales reports on Allan Dwan's "In the Heart of a Fool," released early in September as a First National Attraction, indicate that this feature will attain a wider circulation than any of Dwan's previous subjects.

It will soon be given its Middle-West premiere at the Gem Theatre, Salt Lake City, where it will be installed for a week's run. Immediately following this, the picture is scheduled for its Western showing at the Kinema Theatre, Los Angeles.

All Allen Interests Reorganize; New Company Is Capitalized at $5,000,000

ANNOUNCEMENT has been made regarding the general reorganization of theatre and exchange interests controlled in Canada, the United States and Great Britain by Messrs. Jule and J. J. Allen, of Toronto. Allen Theatres, Ltd., with headquarters at Toronto, has been formed with an authorized capital of $5,000,000, and incorporated with a Federal charter under the laws of the Dominion of Canada. This new company has acquired the entire assets of Messrs. Jule and J. J. Allen, including their holdings in fifty-two theatres actually in operation, control of six theatres under construction, control of three sites, film exchanges, films and contracts heretofore controlled by Jule and J. J. Allen. The new company also assumes all liabilities of the old Allen companies, but announcement has been made that, with financial arrangements completed, the new concern will possess net assets over liabilities in excess of $7,500,000.

Official statements reveal that the Allens own one hundred per cent. of twenty-one of the Allen houses actually in operation and that these theatres have a combined seating capacity of 17,363. They also own from seventy-six per cent. to ninety-nine per cent. of ten more theatres, the capacity of which is 10,705, and it is stated that they own from sixty-four per cent. to seventy-six per cent. of eleven other houses, the seating capacity of which is 11,634. They have from fifty per cent. to fifty-five per cent. of nine theatres, the capacity of which is 10,160. The fifty-two Allen theatres now in use have a grand total of 51,862 seats. Six of the theatres under construction, of which the Allens control a proportion of seventy-five per cent, it is declared, have a combined capacity of 13,200 seats. The three sites on which theatres will be built will provide accommodation for 5,960 people. Therefore, when all unfinished or projected Allen theatres are ready for occupancy, the Allen houses will provide amusement for 71,022 people at one sitting.

The Allens have issued figures which show that the total earnings for the twelve months ending December 31, 1919, comprised $459,154.23 before depreciation and Dominion Government war taxes were taken out. For the first four months of 1920, the net earnings were $144,902.54, and it is estimated that the earnings for the 1920-21 fiscal year will reach a total of $750,000. It is stated that the Allens have turned over their properties, contracts and all assets to the new company in exchange for stock, and they will continue in the management and control of the theatre chain and other enterprises. Announcement is also made that the policy of building new theatres by local financing, with the Allen company retaining control, will be continued.

"Man's Home" Will Be First Ince Special for Selznick

The special Ralph Ince production for Selznick Enterprises to be started immediately will be "A Man's Home," an adaptation of the play of the same name by Anna Steese Richardson, according to an announcement by Myron Selznick.

A strong cast has been assembled by Mr. Ince for this production, and from present indications the picture will add new laurels to the already long list of screen successes credited to the director.

Edward Montagne is preparing the forthcoming Ince production for the screen. It is said to tell the tale of a man who was so actively engaged in wielding power and accumulating millions that he neglected his own home—and awoke one day to find it wrecked, in helpless disorder. This is declared to be the basis upon which the structure of the story is founded, and in the trend of its unfolding Mr. Inch will bring to the screen a story replete with interesting bits of intrigue, love and romance.

"The Wonder Man" Pleased President Woodrow Wilson

President Woodrow Wilson, on September 21, in the White House, saw "The Wonder Man," the Robertson-Cole special production, starring Georges Carpentier, the famous French warrior and pugilist, and has thanked the Washington branch of Robertson-Cole, through its manager, M. A. Levy, for the courtesy extended.

President Wilson was interested in the picture, especially because it treats of the dealings of America with France.

The story tells how a schemer tried to cheat war-ridden France, and how a young member of the French secret police (played by Carpentier) not only fathomed the plot, but knocked out his opponent in a four-round bout.

DRAMATIC MOMENTS FROM THE NEW DE MILLE PARAMOUNT SPECIAL, "SOMETHING TO THINK ABOUT."
And it appears as if there would be plenty to think about in this picture, the cast of which includes Gloria Swanson, Elliot Dexter and Monte Blue.

Marion Fairfax Will Write Scripts of Next Four Neilan Pictures Under New Contract

THE news of the termination of the contract between Marshall Neilan and Marion Fairfax, noted author, playwright and scenario editor, has brought the writer attractive offers from practically every large producing organization on the West Coast.

Considerable speculation as to Miss Fairfax's future affiliation has been evident around Hollywood film circles during the past month, which, however, is set at rest with the announcement from the Marshall Neilan studio that this producer has closed with the writer for a new arrangement covering a period of years.

Under the new contract, Miss Fairfax will prepare the scenarios of the next four Marshall Neilan Productions, which will be released by First National. After that, Miss Fairfax enters into a working arrangement with Mr. Neilan in the production of Marion Fairfax Productions. These pictures will feature the work of the author and will be original stories or scenarios based on stories that have already been published in magazines of national circulation.

Miss Fairfax is undoubtedly one of the best known and most capable screen writers of the day. Her scripts for "The River's End," "Don't Ever Marry," "Go and Get It" and "Dinty," Mr. Neilan's first four independent pictures released by First National, have proved important factors in the consistent triumph of Marshall Neilan Productions as achieved successively by these photoplays. Her latest work, a scenario based on Ben Ames Williams' magazine story, "Not a Drum Was Heard," is said to be a masterpiece. This film is now being staged by Mr. Neilan at Glacier Park, Montana.

MARION FAIRFAX
Scenario writer who has just signed a new contract with Marshall Neilan.

Louise Lovely's First Starring Production for Fox Is Rapidly Nearing Completion

UNDER the direction of James Patrick Hogan, one of the new directors of the West Coast studios of Fox Film Corporation, the finishing touches are being applied to "The Little Grey Mouse," in which Louise Lovely is to make her debut as a Fox star.

Miss Lovely's promotion to stardom by William Fox followed a long term of successful service as a leading woman, chiefly in support of William Farnum. When announcement was made that Mr. Fox had raised her to the rank of star she was the recipient of thousands of messages of congratulations.

"The Little Grey Mouse," which is from the pen of Barbara Le Marr Deely, was chosen as Miss Lovely's first starring vehicle, it is said, because it appeared to afford her such ample scope for her emotional ability.

In order that Miss Lovely's debut as a star should be in accord with the elaborate plans made by William Fox for her future productions, a point was made of engaging the strongest supporting cast that was available. Playing the leading role opposite Miss Lovely is Sam De-Grasse.

Another important member of the cast is Rosemary Theby, whose ability as an actress is well known throughout the industry. For the heavy role Philo McCullough was engaged.

Others in the cast are William Hummel, a character man of fine reputation from the speaking stage; Gerard Alexander and Thomas Jefferson.

Sixteen-Page Press Sheet for Pearl White in "Tiger's Cub"

A sixteen page press book for exploitation of Pearl White in "Tiger's Cub" is now being distributed to exhibitors by Fox Film branch managers.

This press book is an especially effective one and will go a long way toward helping exhibitors put this picture over big. The cover is printed in two colors, and contains a large portrait of Miss White, and a scene showing the snowclad mountain-tops of the Far North, where the scenes of the story are laid.

The second page is given up to cuts of lobby display, and the third page contains the cast and a comprehensive synopsis, so that the exhibitor can readily and intelligently handle his publicity campaign. There are pages of interesting newspaper stories—stories that the fan wants to read and the motion picture editors want to print.

Two pages show the exhibitor the posters that can be had, and there are three pages of scenes cuts and ad cuts—the ad cuts being particularly attractive.

The last page is in two colors, and is not only a selling agument to the exhibitor, but a selling argument for the exhibitor to his patrons.

Vignola Finishes Third Picture; Plans Rest Before Starting Next

Robert G. Vignola has taken the final scenes of "The Manifestation of Henry Ort," his third special production for Cosmopolitan-Paramount. All that remains to be done is the titling and editing, after which Director Vignola plans to go to his farm near Albany for a two weeks' rest before he begins his next production.

The scenario for his next production is now being prepared. While specific details as to the title and theme are lacking, it is said to be a dramatic story of unusual beauty and atmosphere.

"The Manifestation of Henry Ort" was scenarioized by Frances Marion from Ethel Watts Mumford's short story. It is a satirical comedy drama revolving around a ouija board and marks a distinct departure for Director Vignola, who has been identified in the past almost exclusively with serious subjects.

A cast of unusual merit was chosen by Vignola and includes Matt Moore, George Parsons, Gladys Leslie, Mabel Bert, Van Dyke Brooks and Henry Sedley.

"The Broken Gate" a December Release

When the W. W. Hodkinson Corporation releases "The Broken Gate" in December, they will give to exhibitors as strong an attraction and one which will meet with as popular a reception as any other picture brought to the screen.

The novel from which "The Broken Gate" was picturized was written by Emerson Hough. The star is Bessie Barriscale and in her support are many featured players, including such notables as Marguerite De La Motte, Sam De Grasse, Joseph Kilgour, Arnold Gregg and Lloyd Bacon. Paul Scardon is director.

Inter-Ocean Release Evokes Hearty Response From Author

Margaret Prescott Montague, whose fame as one of the leading authors of the day has been evidenced by the award of one of the O. Henry prizes for short stories, and by the universal acclaim which followed the publication of a number of her books, witnessed, the other day, the picturization of her novel, "The Sowing of Alderson Cree," which is a forthcoming Select release under the title "Seeds of Vengeance." The showing was arranged through the courtesy of the Inter-Ocean Film Corporation, which has secured from C. R. Macauley Photoplays, Inc., the foreign rights to the production.

After the exhibition Miss Montague expressed herself as delighted with the manner in which the spirit of her dramatic story had been preserved by O. L. Sellers, the director; the care shown in the selection of the characters; the beauty of the cameraman's photography, and the splendid work of Bernard Durning in the stellar role.

Owen Moore Starts Work in New Selznick Picture

Following Owen Moore's return from Europe Myron Selznick, production head of Selznick pictures, announced the star's next production will be "Lend Me Your Wife," an original comedy-drama by Victor Heerman.

Mr. Moore has already begun active work. His is the role of a gay man about town, who, with a friend, lives in circumstances that border on polite poverty. A rich aunt holds the purse strings, and has threatened to hold them closely until her nephew reaches the age of forty. However, Mr. Moore circumvents her.

The supporting cast will include a number of celebrated screen players.

Company Returns from Mountains

Harry Revier, director of "The Son of Tarzan," and a company including Karla Schramm, K. C. Searle, Manilla Martan and George Morsell, have returned from the mountains near San Bernardino, Cal., where they spent a week filming exterior jungle scenes for the serial.

Dead Men Tell No Tales

A SHIP! A SHIP!!

Hobart Bosworth and Anna Q. Nilsson seen here in a scene taken from "The Brute Master," which is being released by Hodkinson.

Miss Cleveland Promoted

Dorothy V. Cleveland, who was recently added to the publicity department of the W. W. Hodkinson Corporation, has been put in charge of all fan publicity emanating from that organization, as a result of her success in the field she has just left.

Records Broken in Selling Films

Irving M. Lesser, general manager of the Western Pictures Exploitation Company in Los Angeles, claims to have broken records in closing territory rights to several of his lately acquired feature films. The Western organization recently obtained world rights for distribution to "Souls of Men," "Sins of the World," "The Sentimental Bloke," and "Neptune's Bride" and in record breaking time, it is said, territory rights for thirteen states were closed. These include California, Arizona, Nevada, Oregon, Washington, Idaho, Montana, Texas, Oklahoma, Arkansas, Kentucky, Tennessee and Kansas. Other deals are pending.

Martha Mansfield in Cast

The name of Martha Mansfield was inadvertently omitted by the company from the cast of the Bradley Feature Film Company's production of "The Women Men Love" when the initial announcement was made recently of the completion of the new Charles T. and Frank Dazey photoplay.

The complete cast of the production consists of William Desmond, Martha Mansfield, Margaret Marsh, Evan Burroughs Fontaine, Denton Vane, Josephine Dempsey, Alice Fleming and Baby Doris Noldie. Harry Gerstad operated the camera and Milton Korach assisted Director Bradley.

Bracken Cutting "Kazan"

Bertram Bracken, who directed Anita Stewart in "Harriet and the Piper," a current Louis B. Mayer-First National attraction, is now supervising the cutting and titling of "Kazan," the James Oliver Curwood story which he recently finished in production as a Selig special.

Dead Men Tell No Tales

Fox Company Presents a Strong Array of Productions for October Release

"Bride 13," First Serial Produced by Company Among Subjects to be Circulated—Of the Five Mutt & Jeff Cartoons There Is One on the "League of Nations"

WILLIAM FOX presents for the month of October a list of productions worthy of considerable attention. Notable among these is the return of William Farnum in his latest western production, "Drag Harlan," by Charles Alden Seltzer. In this Mr. Farnum is said to have one of the finest western roles he has even enacted. J. Gordon Edwards directed. Jackie Saunders is the leading woman.

Tom Mix is to be seen in a thrilling tale of the great Southwest entitled "The Texan," written by James R. Hendryx. It is one of the fastest moving stories in which this star has appeared—fairly packed with stunts of sensational horsemanship and tense dramatic situations. The cast is marked by the strength always found in the Mix support.

Pearl White appears in her second big feature production for William Fox entitled "Tiger's Cub," which is a screen adaptation of the novel by George Goodchild. Great as was the success of this star in her first feature production, Frank L. Packard's "The White Moll," it will be eclipsed, Fox officials predict, by "Tiger's Cub," which is a drama of the Canadian wilds.

Russell in "Different" Role

Departing from his familiar field of American ranch life William Russell appears as a captain of the Canadian Northwest Mounted Police in a story entitled "The Challenge of the Law," written by E. Lloyd Sheldon. Action, and plenty of it, is the keynote of this story, which deals with the activities of fur smugglers along the Canadian border. Helen Ferguson, pleasantly remembered for many excellent portrayals, appears opposite the star.

Shirley Mason appears in a romance by Frances Marion Mitchell, entitled "Girl of My Heart," which is calculated to force both smiles and tears. Its pathetic quality is strong, but this is relieved by action in the lighter vein and by dramatic incident. Raymond McKee, who has appeared as leading man with Miss Mason in several other productions, is again cast opposite the star.

Buck Jones in "Sunset Sprague"

Buck Jones will be seen in another Western thriller, this one entitled "Sunset Sprague." Clyde C. Westover is the author. The picture is released. Buck manages to pack a thrill a foot into this production with his sensational stunts. In these perilous displays he surpasses his past performances. Patsey de Forest makes a charming leading woman and gives a delightful portrayal of a "regular" western girl.

Eileen Percy appears in "Beware of the Bride," a screen adaptation of Edgar Franklin's magazine story. It is a comedy. Miss Percy enacts the role of a little bride, who attends a masquerade ball in the absence of her husband and becomes involved in all sorts of mirth-provoking complications. The fun is clean and wholesome throughout.

Louise Lovely's First Starring Picture

Louise Lovely will be seen in her first starring vehicle, entitled "The Little Grey Mouse," written by Barbara Le Marr Deely. Miss Lovely was leading woman for William Farnum in several of his greatest Fox successes. "The Little Grey Mouse" provides her with a role that combines the light with the serious. "The Little Grey Mouse" is a strong tale of the love of a brave and talented woman for a worthless husband.

The first release by William Fox of the "Clyde Cook Comedies" will be in October with "Kiss Me Quick." This star brought the American theatre-going public to his feet with his droll humor and grotesque antics while he was the leading attraction at the New York Hippodrome.

"An Elephant's Nightmare" and "Hold Me Tight" are the two Fox Sunshine Comedies to be released in October.

Five Mutt & Jeff Cartoons

Mutt and Jeff, those grotesquely funny animated cartoon comedies, appear in five subjects: "The Brave Toreador," "The Politician," "High Cost of Living," "League of Nations" and "Flap Jacks." These Mutt and Jeff cartoons are steadily increasing in popularity. One of them, "The Merry Cafe," was recently booked into the Criterion Theatre, New York, for a four weeks' engagement.

Fox News approaches its first birthday anniversary with considerable pride, and continues to be released twice a week. Such theatres as the Capitol, Rivoli and Rialto in New York make Fox News an important part of their programs.

"Bride 13," the first serial ever produced by William Fox, and made with the cooperation of the United States Navy, is released at the rate of one episode every week. It is in fifteen episodes and gains in thrills, suspense and excitement with each installment.

Inter-Ocean Acquires Foreign Rights to "Luring Shadows"

The foreign distributing rights to "Luring Shadows," the latest product of the Catholic Art Association, has been acquired by the Inter-Ocean Film Corporation, according to a recent statement.

The production, which is said to be spiritualistic in theme, was evolved by O. E. Goebel and Conde B. Pallen. The story, however, is intensified by a baffling mystery, which is said to hold the spectator's attention from the very beginning. Interwoven in the plot is an abundance of love, laughter and pathos, calculated, it is explained, to cause a heart tug as well as a merry chuckle almost at once.

Is spiritualism a fraud, a fact or an illusion? Some of the greatest scientists and writers all over the world believe and practice spiritualism. On the other hand, there are just as many who hold contrary convictions. Are they in the right or are they deceived?

Inter-Ocean announces "Luring Shadows" as an October release.

Select Title for Bosworth Film

The J. Parker Read, Jr., production starring Hobart Bosworth, which the Hodkinson organization will release in November, was made and cut under the working title of "Bucko McAllister." However, the name has now been changed to "The Brute Master," a title possessed of that indefinable something that draws the crowds to the theatre.

U. S. Navy Helps to Make Picture Fans; Admiral Wilson Personally Interested

THE navy has become a splendid field for the development of film fans and just what is being done for the sailor boys will be of interest to producers and exhibitors. The navy's motion picture activities are more immediately important to producers because this department of our government has already become a very large purchaser of motion pictures. The exhibitor will be interested from a business standpoint because the navy is developing a taste for the right kind of pictures which will some day make the sailor laddie a profitable patron. The navy has bought a large number of projectors and conducts a school for the instruction of projectionists.

Commander Walter G. Anderson, in charge of the United States Navy Recruiting Bureau, New York, has furnished details regarding motion pictures in the navy, and speaks enthusiastically of films for everybody on board ship while at sea. Hardly a night goes by without the films being shown and every man off duty goes to see them. While the supply of new films holds out, everyone from the commander down is a regular patron.

Weather Never Interferes

The mail boats keep the fleet supplied with new films, and except at the most distant points, the ships at sea have very good picture programs most of the time. The pictures are shown in the officers' quarters or on the main deck or gun deck, and weather conditions do not interfere. Everybody comes early and stays as long as the show lasts. An exhibitor who could get his patrons to attend as regularly could retire in a few years.

Admiral H. B. Wilson, commander-in-chief of the Atlantic Fleet, indicates the attitude of the navy toward motion pictures by the interest he personally takes in the selection of films for the fleet. Few films get by without his inspection and he sees to it that the pictures are the kind that the men like. Pictures that keep the men laughing are the kind that he prefers.

Have Congressional Appropriation

He believes, however, in such pictures as "Sex" and said recently: "While we draw the line at vulgar and obscene pictures, we certainly don't want any namby-pamby ones. The men on board ship want to see the same films that the public see. In my opinion, we are getting very high class movies these days. The navy department obtains from Congress a fair sized appropriation to provide comforts for the enlisted men, and this money is now being spent under the direction of the Sixth Division Bureau of Navigation.

"A large part of it goes for motion pictures, which afford hearty amusement for both officers and men just the same as the screen attracts and entertains civilians. In the past we have not been able to get the best films on account of the expense, but now the Sixth Division is organized to supply the demand, and we also have established a navy motion picture exchange.

Poster Shows Activities

"At the exchange, all the films which can be obtained within our appropriation are shown before experts; their first consideration is based on whether or not the film will interest the men. Sometimes the humor is not of the kind that would appeal to an effete audience, but if it is wholesome, it always gets the approval of the censors. Ships in station are kept amply supplied with films at much less cost than they could be obtained out of the ship reserve funds. We think this is a long step forward."

The Navy Recruiting Bureau has distributed widely a poster showing some of the activities for the entertainment of the men aboard ship. One of the pictures shows the Power's projector on board the United States battleship Pennsylvania, flagship of the Atlantic Division. It is needless to say that this is one of the largest, finest and newest battleships in the American, or any other navy. The picture shows a type of Power's projectors which is used by the navy, and as thousands of these posters are being shown in public places all over the United States, it strikes us that Uncle Sam has given the Nicholas Power Company a very pretty piece of free publicity.

U. S. Navy Official Photo.

USING THE POWER'S PROJECTION MACHINE ON BOARD A UNITED STATES BATTLESHIP

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One of the most powerful dramatic super-features ever filmed

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Calls "Movies" Most Potent Agent in Producing Crime and Immorality

AN attack upon the motion picture industry in which he terms moving pictures as "the worst agents in producing immorality," has been started by Dr. Howard A. Kelly, of Baltimore. Dr. Kelly is a noted surgeon and runs a sanatarium in the Monumental City. He has been actively engaged as a reformer for a number of years. The first shot in his attack upon moving pictures was made on Sunday, October 3, in a long account published in a Baltimore paper regarding the present causes of immorality in that city.

An answer to the attack by Dr. Kelly was made promptly on Monday, October 4, by Bernard Depkin, Jr., manager of the Wizard, Strand, Pickwick and five other moving picture theatres in Baltimore, in an open letter and challenge to Dr. Kelly, in which he said: "If you can point to a single motion-picture house in Baltimore which shows the class of plays that you describe, I shall consider it my profound duty to co-operate with you in a vigorous effort to prevent further exhibition of such films."

Mr. Depkin also offered to give $1,000 to any charitable institution that Dr. Kelly would designate if he and his co-workers could prove that any picture they show or have shown might have a tendency to corrupt public morals.

Exhibitors' League Takes Up Matter

The matter was taken up at a meeting of the Maryland Exhibitors' League on October 5, and upon a motion made by J. Louis Rome and seconded by George A. McDermitt, it was agreed that a committee of three be appointed to find ways and means to combat Dr. Kelly's attack. The committee appointed includes Arthur B. Price, J Louis Rome and Louis Schlichter.

Dr. Kelly outlines the principal reason for the spread of immorality in the present generation particularly specifying moving pictures as the cause.

He said in part: "Co-operating with these evil influences comes a general degradation of our theatres into vaudeville and stupid, immoral or suggestive plays. Then worse, far worse, than the theatres, the utterly abandoned immoral movies, against which the Pennsylvania State Board of Censors has brought such an overwhelming, scathing, unanswerable indictment.

"Of all the evil influences of the present day, and exceeding by far the liquor traffic, I estimate the movies, as at present conducted, to be the worst, the most potent agents in producing crime and immorality."

Not Attacking Censor Board

In this new crusade which Dr. Kelly has started, he will be aided by the Rev. Dr. Clifford G. Twombley, who aided the State Board of Moving Picture Censors of Pennsylvania and cleaned up Lancaster, Pa., and who arrived in Baltimore on Tuesday, October 5.

Dr. Kelly states that he is not attacking the work of the Maryland Board of Censors but that the attack is made on the pictures which are shown in this state as well as elsewhere.

That children are given a false idea of humor by the throwing of pies and by covering men and women with dirty water, knocking them down with it and that sex and violence form such a large part of the movies they are corrupting the young, are reasons given in another statement issued by Dr. Kelly on Monday, October 4.

"The references to sex lead them (the young) to think that there is nothing else in life. It is not especially against the manner in which the State Board of Moving Picture Censors discharges its work, but against the evils generally that we have planned our attack."

Wants Co-operating System

In order to establish a system of co-operation throughout the State of Maryland whereby it can be reported to the proper authorities when any immoral moving pictures or objectionable scenes are shown, is the chief purpose of the new crusade, and the co-operation of Dr. Kelly with the Censor Board will be welcomed, according to Miss Marie W. Presstman of the Maryland Censor Board.

Dr. John R. Oliver, medical officer of the Supreme Bench of Baltimore and psychiatrist to the court, who is constantly engaged in the study of the psychopathy of the mind of the criminal and the psychology of crime, does not agree with Dr. Kelly in the latter's statement that "the worst and most potent agent in producing crime" are moving pictures.

In refutation of Dr. Kelly's statement, Dr. Oliver says in part:

"I do not think that the number of people who are harmed by movies are any greater in proportion to those harmed by anything else. The movies touch thousands of people, and on that account it may seem as if more people are badly influenced, but proportionately speaking, I do not think this is so. I do not think that a bad play at the theatre harms many people, if any at all, and I cannot see any distinction between a bad play and a bad movie.

"YOU SEE THAT DOT THERE I MADE? THAT'S 'MID CHANNEL.'"
An explanatory scene from Equity's "Mid Channel," starring Clara Kimball Young.

Censorship Committee Holds First Meeting to Organize

First meeting of the Censorship Committee of the National Association of the Motion Picture Industry to perfect its organization was held Tuesday at Delmonico's with Chairman Gabriel L. Hess presiding. Mr. Hess briefly outlined the committee's accomplishments during the past year and called attention to the fact that the industry faces censorship fights in thirty-six states in the coming year. He also recommended the appointment of several sub-committees, the personnel of which will be announced later.

The meeting was one of the most representative ever held by the committee and was attended by the following: Gabriel L. Hess, Goldwyn Pictures Corporation; P. L. Waters, Triangle Distributing Company; Paul H. Cromelin, Inter-Ocean Film; Paul Gulick, Universal Film Manufacturing Company; Lewis Innerarity, Pathe Exchange, Inc.; Paul Lazarus, Associated Motion Picture Advertisers; C. C. Pettijohn, Select Pictures Corporation; J. Robert Rubin, Metro Pictures Corporation and Anita Stewart Productions; Murray Silverstone, International Film Service; William Wright, Vitagraph, Inc.; James R. Quirk, Photoplay Magazine.

Dayton Ready to Entertain Motion Picture Engineers

The program for the convention of the Society of Motion Picture Engineers at Dayton, Ohio, is now complete. It will open in the Engineers' Club on October 11 and continue through October 14. Mayor Switzer will make the welcoming address on behalf of the city. The president's address will follow. Many interesting papers on technical subjects have been prepared.

A feature of the second day's session will be a visit to the factory of the Delco Light Company. The day will close with a dinner and theatre party. On October 13 the members will lunch in the factory of the National Cash Register Company and afterwards inspect the plant. There will be a banquet that night at the Engineers' Club. On the last day of the convention the members will be taken in automobiles to the Miami conservancy sites and McCook Field.

Raver Engages Color Experts

Harry Raver's new production, "The Virgin of Paris," adapted from Anthony Hope's book, "Sophy," by Agnes Fletcher Bain, has been given elaborate color treatment by H. J. Streyckmans and his staff of experts at the Claremont Laboratories. Streyckmans' skill has been shown in a number of prominent productions recently issued, the color treatment of which caused no little comment. Harry Raver saw these pictures and immediately engaged the laboratory expert to arrange the color scheme for "The Virgin of Paris."

Frances Marion Signs a Long-Term Contract to Direct Mary Pickford

FRANCES MARION, scenario writer, who is at present directing Mary Pickford in a story also written by herself, "Ray-Tag and Bob-Tail," which will soon be released by United Artists Corporation, has signed a long-term contract with Miss Pickford to direct her in forthcoming productions.

Miss Marion will continue her activities as a scenario writer and will take up her duties as a permanent member of Miss Pickford's organization immediately after the completion of a contract in the East, from which she was granted a leave of absence to direct Miss Pickford in her next two United Artists productions.

Since her success with Miss Pickford's photoplay, "The Foundling," which was adapted from Miss Marion's story, this young woman has risen high among scenario writers. She has been responsible for nearly a dozen of Miss Pickford's successful stories and in addition has written photoplays for Clara Kimball Young, Sessue Hayakawa, Alice Brady, Billie Burke and the late Olive Thomas.

She also did "The World and His Wife," "City of Dim Faces" and "Humoresque."

Miss Marion started on her writing career as a newspaper woman in San Francisco, both as reporter and special writer on several of the San Francisco dailies. Later she came to New York to do similar work.

While Miss Pickford was in Europe recently on her honeymoon, Miss Marion was also there for the same purpose. The two met in London and from there journeyed to Italy, where Miss Marion obtained the details for a story she will write and direct for Miss Pickford shortly.

In addition to writing many scenarios while in Europe Miss Marion spent a great deal of time in France in the Intelligence Department of the American Expeditionary Forces, and it was there that she married Frederick Thompson, who was chaplain of the 143d Field Artillery, of which Mary Pickford was godmother.

HARRY L. FRASER
Directing the second Harry Levey feature, "The White Bottle."

Fairbanks to Appear in New Type of Role and Will Have New Leading Woman

DOUGLAS FAIRBANKS is said to have an excellent character to portray in his fourth United Artists' production, which will be released shortly, besides having a new and beautiful leading woman. The picture still unnamed, is an adaptation of Johnston McCulley's story, "The Curse of Capistrano," which was a featured serial in a prominent magazine.

The story, laid in Southern California, in the midst of the magnificent settings is filled with action and there has been injected strong love interest different from anything that "Doug" has ever done before. He plays a new type of dual role, that of both the bad and the good man, winning the love of the girl in question in both guises.

The girl in real life is Marguerite De LaMotte, who portrays the character of an aristocratic and romantic lady of the early Spanish who settled California.

In explanation it is said many of the aristocrats of Spain claimed to be free from mixture with the darker blood, a proof being supposed to lie in the blue veins that showed in their fairer skins. Hence the care displayed by "Doug" and his director, Fred Niblo, in selecting Miss De LaMotte for the feminine lead. Incidentally her initial appearance before the camera was with the Fairbanks organization in the production of "Arizona." She had also attained considerable prominence upon the legitimate stage previous to her advent upon the screen.

"Doug" has been particular in the choice of his cast in this next "Big Four" production, and there will be a large number of new faces seen in this picture.

National Pictures Announces Ralph Ince Special Feature

National Picture Theatres, Inc., of which Lewis J. Selznick is president, announces for release during the latter part of September the Ralph Ince special production, "Out of the Snows," in which Mr. Ince plays the leading male role.

With the release of "Out of the Snows," National Pictures will have released four productions. Four other forthcoming National productions, the first three of which have been completed, include "The Palace of Darkened Windows," "Marooned Hearts," "Who Am I?" and "The Road to Ambition," starring Conway Tearle.

Ralph Ince in "Out of the Snows," is seen in the role of a Royal Northwest Mounted policeman. Mr. Ince assembled a cast which includes Zena Keefe, who appears as a half breed Indian hostess girl, Gladys Coburn, William Hartigan, Red Eagle, Jacques Suzanne, Huntley Gordon and H. L. Atkins. The story was written by E. Lord Corbett.

Protests Close Theatre in Louisville Sundays

The Parkland Theatre, Louisville, Ky., which has had a rather in-and-out career, hereafter will be closed on Sunday following orders of Mayor Smith and Chief of Police Petty, caused by a strong objection by the neighbors, the theatre having originally been located under an agreement that it would not be operated on Sunday, it is claimed.

It was explained that the administration is not opposed to Sunday shows, but reserves the right to close them where special objections are raised by the community. Messrs. Arthur V. Scheckler and Harry Stimmel, operating the house, claimed that a vote on raising prices or running on Sunday showed eighty to one in favor of open Sundays rather than a raise of 15 to 20 cents and 20 to 30 cents.

A committee from four churches, consisting of forty people, with 671 signatures to a protest, marched on the theatre; while a written protest was also received from the Women's Civic League.

New Book to Tell History of Motion Pictures and Blackton

Informative books on the motion pictures are all too rare. There are few volumes available that tell very much of the development of the art and industry that have made the motion picture the most effective universal influence in the history of the world.

A record of the early history and the pioneer struggles of the first producers and directors of motion pictures has just been completed and soon will be issued in an attractive book form. This should prove an authentic and comprehensive record of the development of the film art and industry.

Several years ago an English journalist visiting this country made a careful study of the American field. Meeting J. Stuart Blackton, he said: "The story of your career is the history of the motion picture, to a very great extent. Why has such a story never been written?"

So Commodore Blackton decided to cooperate in presenting a story of the development of the motion picture art and industry from its inception, combined with a record of his own activities in connection with film history. The book will bear the title, "The Pioneer of the Photoplay." It has been written by Felix Orman, author of the series of articles on the Famous Players-Lasky Corporation that have been appearing in Leslie's Weekly during the last year, who is now associated in a literary capacity with Commodore Blackton. The volume will be handsomely printed and profusely illustrated with scenes from Blackton productions during the last twenty years or more.

Screen Writers Form Partnership

J. Grubb Alexander and Harvey Gates, two successful screen authors and continuity writers on the West Coast, have pooled their knowledge of motion picture technique for mutual benefit and formed a partnership. At present they are directing Ben Wilson and Neva Gerber in a serial, "The Crimson Lash," a product of the pens of both authors.

Dead Men Tell No Tales

"The Hole in the Wall" Announced as Next Sawyer-Lubin Feature for Metro

"THE Hole in the Wall," the mystery play by Fred Jackson that was successfully produced at the Punch and Judy Theatre last season, will be the next S-L (Arthur Sawyer-Herbert Lubin) production to be made at Metro's Eastern studios and distributed by Metro. Preliminary work on the production has already been started, and Lois Zellner, who is adapting the play to the screen, has nearly finished the continuity.

Described as a drama of the supernatural, "The Hole in the Wall" sets forth the weird mysteries of the occult and their influence over the characters portrayed in a melodrama of fast action and interest. The play in its original stage form ran for many months at the Punch and Judy Theatre, where it was first produced.

The cast for the screen version that will be made at the Metro studios in West Sixty-first street has not as yet been selected, but it is announced that the production will be presented with an all-star group of players. In this way, it is felt better results will be attained than by centering the interest and attention too strongly upon one particular star, for the play possesses several important roles rather than one.

Leander De Cordova will direct the production, following his completion of "Polly With a Past," starring Ina Claire, which he directed under the personal supervision of Maxwell Karger, Director General, for Metro.

"OH, GEE! SUNDAY AGAIN!"
Says Charlie Ray in his latest First National picture, called "Peaceful Valley."

A Special Waterfall Was Constructed to Film a Scene in "The Blue Moon"

"THE BLUE MOON," American's forthcoming super special, has been set, it is said, with great regard for detail and the locale of the story, the paramount interest of which lies in the reckless pearl hunters of the Wabash flats of Indiana—and in their mode of life and occupation, out of which develops a romance crowded with action, and enobled with heroism.

The story is by David Anderson whose novel has gone through four editions since it was launched by the Bobbs Merrill Publishing Company, nine months ago. The American organization feels fortunate in being able to secure the picture rights and to give to the readers of the story an opportunity to live it over again through the medium of the screen.

Author Is Enthusiastic

So well have the spirit and action been caught and portrayed by the all-star cast under the direction of George L. Cox, that Mr. Anderson, himself, is delighted with the production on the silver sheet and enthusiastic over the settings and cast, which includes Pell Trenton, Elinor Field, Harry S. Northrup, Margaret McWade, James Gordon, Herbert Standing, and Sidney Franklin.

A night scene of a pearl hunt on the river furnishes one of the most effective bits of photography in the picture. Some of the river scenes were filmed on a portion of Goleta Slough, a tidewater inlet from the Pacific ocean. The other river scenes were made on a lake near Santa Barbara, which in parts looks so much like a river that it was re-named "The Santa Barbara River" by the party out on location for the picture. The opening scenes take place on a picturesque house boat, built especially for this picture.

Built Waterfall

One of the locations calls for a waterfall, large enough for a man to ride through, with a large cave behind it. As such a spot could not be found in Southern California, Technical Director, Sidney A. Baldridge designed and constructed one—the frame work of large rocks being built of slats and covered with wire mesh to hold the concrete and plaster. This was a difficult and interesting feat of construction, and the result is the realistic cave that in the film plays such an imporant part in the mystery element of the plot.

In the pearl hunter Mr. Anderson has found a new type, and under the impulse of a fresh inspiration has worked out an intricate and interesting plot.

Dead Men Tell No Tales

Required Two Months to Cut and Edit "Earthbound"

Amid the great amount of praise which has been showered upon Goldwyn, Basil King, the author, T. Hayes Hunter, the director, and the others responsible for "Earthbound," Goldwyn's sensationally successful photodrama, one man who deserves a great deal of credit was overlooked. He is Alexander Troffey, who edited and cut the film. It was more than a two months' job and the unusual smoothness with which the picture runs bears eloquent testimony to the thoroughness of his work.

The result is something of an achievement in editing and cutting, for Mr. Troffey had nearly 200,000 feet of film to choose from.

State Rights Exchange Established

Aa new state rights exchange has been established in Milwaukee to handle the Wisconsin distribution of Robert McLaughlin's picture, "The House Without Children," directed by Samuel R. Bradley for Argus Enterprises of Cleveland.

H. E. K. is the name of the new firm, directed by Sam Hixon from Suite 606, Majestic Building. Mr. Hixon contemplates putting out two road shows to cover the smaller towns after sectional engagements in the prominent cities.

Anna Q. Nilsson in Bosworth Picture

Anna Q. Nilsson, the Swedish actress, will be seen in the next Hobart Bosworth production, released under the Hodkinson banner. This picture made under the working title of "Bucko McAllister," has since been retitled "The Brute Master." It is a J. Parker Read, Jr., production, from the pen of Jack London's widow, and in it Mr. Bosworth does some of the most notable work of his career.

To Supervise All Art Effects in Katherine MacDonald Films

In his belief that motion pictures have neglected a great opportunity in the use of art titles, Arthur I. Rouda, former supervising art director for Metro and Allen Holubar, but now heading the art department of the Katherine MacDonald Pictures Productions, will personally supervise the designing and execution of more artistic art effects in the titles of future MacDonald pictures. Rouda designed and dressed the sets for Miss MacDonald in her recent production, the name of which has not yet been announced.

Elegant dancing effects of the Orient and Occident are obtained in "Curtains," Katherine MacDonald's latest First National attraction which shows the terpsichorean art of Kovert.

Signs for All Hodkinson Releases

Harry Reiff, the Pittsburg representative of the W. W. Hodkinson Corporation, has just closed a contract with Mr. Freeman, of the Penn Theatre, New Castle, Pa., for all Hodkinson pictures to be released up to January 1st, 1921.

This adds Mr. Freeman to that constantly growing group of exhibitors throughout the country who belong to what is unofficially known at the home office of the W. W. Hodkinson Corporation as "The 100 Per Cent. Club."

Wide Exploitation for "Down Home"

The advertising department of the W. W. Hodkinson Corporation has fired the opening gun of what is to be a most expensive advertising campaign on "Down Home," the first independent Irvin V. Willat production which will be released in October.

The campaign, as has been said, will be a most extensive one. Plans are now being perfected whereby the Hodkinson Corporation will co-operate in a large measure with all the exhibitors who book this picture.

Sam Wood to Direct Swanson Film.

Plans for a series of productions starring Gloria Swanson have been announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Miss Swanson's first production will be "Everything for Sale." It will be directed by Sam Wood.

Walter W. Irwin Charges "Freeze-Out" in Affairs of Company He Helped Form

SUPREME Court Justice Joseph Newburger on October 6 signed an order requiring Harvey H. Hevenor, of 498 West End avenue, and Arland W. Johnson, of 469 Fifth avenue, New York, to submit to an examination in advance of trial on Monday, October 11, in an action about to be brought against them by Walter W. Irwin, of 1 West Eighty-fifth street, who is a brother-in-law of William R. Hearst and is well known in the industry.

Irwin alleges that between the fall of 1919 and the spring of 1920, Johnson interested him in a plan for the obtaining of sites and erection of picture theatres throughout the United States, Johnson, he says, at the time being engaged in business as an architect and promotor for the erection of these proposed theatres. He told Irwin he was desirous of obtaining financial backing to carry his plans into execution and induced Irwin to assist in obtaining the necessary party or parties to invest in the scheme.

Johnson agreed to give Irwin the same amount of interest as he would have, says the plaintiff. The result was that Irwin, according to his petition in March, interested Hevenor in the plan and that it was agreed between the trio that if Johnson would turn over his ideas and plans to a company which Hevenor would form with an investment of $1,000,000, the common stock would be divided equally between Irwin, Hevenor and Johnson, and that there would be a division of profits between Irwin and Johnson. Shortly after this arrangement, Irwin alleges, the defendants began a plan to "freeze him out."

Irwin charges the defendants first evidenced this by ceasing to confer with him, and finally told him frankly that they intended to "proceed together without consulting me, and that they did not intend to carry out their agreement," Irwin alleges that both defendants then went ahead and formed the National Playhouse Corporation, to carry out the plans of Johnson with a capital stock of 200,000 shares of preferred stock valued at $10 a share, and 400,000 shares of common of no par value, to which concern Johnson transferred his ideas and plans.

Irwin further charges it was arranged between both defendants that Hevenor was to receive 35 per cent. as commissions from the sale of the stock, but on the books it was to appear that Hevenor received only 15 per cent. Notes or obligations of the corporation, Irwin alleges, in the sum of $200,000 were to be given to Johnson, and on their being redeemed by the concern Johnson was to turn the money over to Hevenor.

Kentucky Exhibitors Fast Over-Subscribing Quotos

Lousville, Lexington, Paducah, Owensboro, Frankfort, Winchester, Paris, Middlesboro, Richmond, Mayfield, Eminence, Princeton, Shelbyville, Harrodsburg, Mt. Sterling and other cities and towns in Kentucky have gone "over the top" in subscribing their quotas to the state and national exhibitor organizations.

A base of classification has been arrived at by the directors of the state association, who are: President, L. J. Dittmar; Vice-President, J. H. Stamper; Secretary, C. W. Krebs, F. J. Dolle, C. O. Brown, Henry Strube and A. N. Miles. The figures are as follows: Class A theatres, $100: Class B, $75; Class C 1, .50; Class C 2, $35; Class D, $25; Class E, $15. These amounts include initiation fees and dues for twelve months.

This will give Kentucky quite a fund in addition to its quota to the Motion Picture Theatre Owners of America and at once stamps it as a really live body. One of the first moves will be investigation of the state's 20 per cent. tax on seats, as it is thought class legislation.

Committees thus far appointed, which will be added to are as follows: Legislative Committee, F. J. Dolle, chairman; J. B. Elliott, W. R. Pattie, A. H. Miles, L. F. Keiler; Grievance Committee, H. B. Strube, chairman; Godfrey Kotzin, L. F. Steurle; Membership Committee, J. H. Stamper, C. O. Brown, C. W. Krebs.

Exhibitors of Southern Ohio Open Their First Convention

Cincinnati, October 7.

(By Wire to Moving Picture World)

THE first convention of the Motion Picture Theatre Owners of Southern Ohio, began at 9.30 o'clock Thursday morning, October 7, at the Hotel Gibson, Cincinnati, with the registration of members. Mayor John Galvin welcomed the exhibitors on behalf of the city at the opening session at 11 o'clock.

At the afternoon session, which opened at 2 o'clock, Senator James B. Walker, of New York, was to speak. Sam Berman also was to speak as the official representative of the national organization, outlining in detail its purposes and plan of action. There were to be automobile rides for the women in the afternoon. In the evening the members were to attend various theatres and a smoker.

The program for October 8 included an address by Harry W. Kress, of Piqua, Ohio, on legislative accomplishments and the attitude of the Ohio State Screen League, and the discussion of various businesses. Election of officers was set for the afternoon session. In the evening there was to be a banquet at the Hotel Gibson.

Illinois Convention

(Continued from Page 911.)

Joliet; B. F. Urban, Grand Theatre, Mattoon; W. N. McConnell, Orpheum Theatre, Quincy; George D. Hopkinson, Hamlin Theatre, Chicago; Louis Landau, Washington-Rialto Theatres, Granite City; Henry Imming, Star Theatre, Newton; Ed. Deason, Star atre, Hurst; H. E. Nelson, Star Theatre, Quincy; G. M. Luttrell, Majestic Theatre, Jacksonville; J. F. Dittman, Strand Theatre, Freeport; Peter E. Pinkelman, Casey, Gem, Savoy and Princess Theatres, Quincy; Charles J. Law, Palace Theatre, Pana; William McNamara, Rex Theatre, Virden; T. S. Scott, Scott's Theatre, Jacksonville; Verne Coffman, Lyric Theatre, Moweaqua; A. W. Barth, Barth Theatre, Carbondale; Will H. Sohn, Balasco Theatre, Quincy; Reid W. Hays, Grand Theatre, DuQuoin; Jean Dagle, Colonial Theatre, Gillespie; O. H. Giese, Oh Gee Theatre, Edwardsville; J. L. Spalding, Gem Theatre, Taylorville; D. H. Bestor, Covey Theatre, Kankakee; D. Frisinia, Elk Theatre, Taylorville; G. B. Wills, Rural Theatre, Olsey; Tony Serra, Gem Theatre, Pawnee; Dr. H. W. Pitner, Rex Theatre, Fairfield; W. L. Spar, Village Theatre, Wilmette; A. Sigfried, Bijou Theatre, Decatur; Cecelia K. Zah, Dreamland Theatre, Mt. Pulaski; W. D. Burford, Rialto Theatre, Aurora; J. A. Siepker, Wildey Theatre, Edwardsville; W. B. Kneedler, Gem Theatre, Litchfield; Mrs. Ella M. Duer, Empress Theatre, Springfield; F. W. Steimle, Lyric Theatre, Washington; Frank Hocking, Jr., Pershing Theatre, Taylorville; Ben Novin, Amuze U Theatre, Springfield; Steve Burns, Lincoln Theatre, Lincoln; Gus Kerasotes, Royal Theatre, Springfield; L. A. Burnstine, Capitol Theatre, Springfield; A. C. Metcalf, Majestic Theatre, Paris; I. N. Bullington, Opera House, Paris; E. O. La Roche, Rialto Theatre, Clifton; W. B. Sudduth, K Theatre, Clinton; Mrs. Lawrence Watkins, Strand Theatre, Petersburg; F. W. Hartmann, Aristo Theatre, Chicago; A. A. Gagnon, De Luxe Theatre, Forrest; J. R. Kramer, Grand Theatre, Geneva; H. C. Daley, Landale Theatre, Carlinville; V. Hick, Family Theatre, Marion; Fred Schneblin, Gem Theatre, Mascoutah; Louis Daniels, Gem Theatre, Benld; Henry Von Meeteren, Rainbow Theatre, Chicago; B. A. Wormald, Marquette Theatre, LaSalle; Sam Katz, Riviera Theatre, Chicago; J. A. Rubens, Fox Theatre, Aurora; William H. Cadoret, La Petite Theatre, Kankakee; Dee Robinson, Apollo Theatre, Peoria; W. W. Watts, Princess Theatre, Springfield; H. C. Loper, Lyric Theatre, Springfield; Ray Pitcher, Isis Theatre, Rossville, and Harry Koffman, of the circuit of Plough, Connors & Koffman, Chicago.

A. M. P. A. Dinner

Arrangements virtually have been completed for what promises to be one of the most talked-of social get-togethers in the history of the film business—the second annual dinner of the Associated Motion Picture Advertisers, to be held at the Cafe Boulevard on Friday evening, October 15. Already many men prominent in the industry have signified their intention of being present, among these being William A. Brady, Arthur Friend and Percy Waters.

It is announced that no expense has been spared to make this tremendous, stupefying, gorgeous, colossal, stirring, heart-gripping, scintillating, magnificent affair a super-dinner.

Dial Will Film Bacheller's "The Light in the Clearing"; Hunziker in New York

E. P. HUNZIKER, production manager of the Dial Film Corporation, arrived in New York from Los Angeles this week with the announcement that his organization will shortly put into film form the Irving Bacheller novel, "The Light in the Clearing."

Productions on the Bacheller story, which will be made with an all-star cast, will start as soon as Mr. Hunziker returns to the Coast. His stay in New York will continue for another week.

"I believe that the public is fed up on the sex story," said Mr. Hunziker, when seen by a representative of Moving Picture World at the Hotel Pennsylvania. "There seems to be a back-to-the-farm movement taking place in picture production right now, and the success of these pictures justifies the selection of the wholesome, old-fashioned theme.

"'The Light in the Clearing,' which is widely known, is a variation of that theme, and I believe the Dial Film Corporation will be able to offer the public a fine form of screen entertainment. Pictures these days must have bigness about them to win the attention of the public, and I am looking for 'The Light in the Clearing' to attract that attention."

The Dial organization just completed "The Tiger's Coat," which will be released through Hodkinson. Mr. Hunziker had a fine word of praise for the spirit of co-operation running through the Dial company, of which Otto Buhlman is president and Larry Weingarten publicity manager.

Realart Picture to Open $250,000 Danville House

The Terrace Theatre, Danville, Ill., will formally open October 14 with the Realart production, "39 East," starring Constance Binney.

The Terrace, controlled by the Home Theatre Company of Danville, was constructed at a cost of $250,000. Thomas P. Ronan, well known in Illinois as an exhibitor and manager of the Palace Theatre, Danville, will direct the activities of the Terrace.

The new theatre is a spacious one, with well arranged lobbies, parlors, smoking rooms, etc. A twenty-two piece orchestra has been engaged and the opening night will be a gala occasion. One of the best features, in addition to the orchestra and the Constance Binney picture, will be the presence of a well known singer.

Mr. Ronan is engaged in a heavy advertising and publicity campaign in the Danville newspapers, all of which have displayed a keen interest in the Terrace premiere.

Strand and Rivoli to Show First Clyde Cook Comedy

Clyde Cook's first comedy, "Kiss Me Quick," released by William Fox, is now ready, and Hugo Riesenfeld, after viewing it, immediately booked the picture for a week's run at the Rivoli Theatre. Joe Plunkett did the name for the Strand Theatre beginning Sunday, and both managers contracted for all future Clyde Cook Special Comedies for their respective theatres, and Fox officials are elated.

Clyde Cook is said to have a brand of humor entirely his own, and to be a droll, natural, "surprise-every-moment" entirely different comedian. He is a wonderful acrobat.

William Fox first saw Cook in a London music hall while on a visit to Europe, and immediately ticketed him as a coming screen sensation. At that time Cook had a contract ahead of him to appear at the New York Hippodrome—which prevented him doing any picture work; but Mr. Fox bided his time, and as a result is now presenting him in a series, the first of which is "Kiss Me Quick."

Fashion Show a Success

While fashion shows are an old idea, the one recently presented at the California Theatre, San Francisco, by Eugene H. Roth and Jack Partington showed so many new wrinkles that it was hailed as a distinct novelty and drew immense crowds, especially of the fair sex. This show lasted a half an hour, included four original songs by Jack Partington, was composed of three acts and was taken part in by twenty-five selected models. The wearing apparel from the City of Paris store was the most elaborate ever shown here in a fashion show. The film attractions included moving pictures of the city of Paris store and "Half an Hour," featuring Dorothy Dalton.

THE PRINCIPALS CLINCHED, STRUCK OUT AND THEN EXHIBITED AFFECTION FOR THE REFEREE

Society was on its tiptoes, and the betting favored the referee—that he'd last the ten rounds. A bit from "Don't Weaken," a Mack Sennett comedy, released by Paramount.

Lloyd Ingraham Will Direct New De Haven Comedy Feature

Carter De Haven is back in California and is busy selecting and assembling the cast for "The Girl in the Taxi," his first production under the new contract with First National. He announces the selection of Lloyd Ingraham to direct the production. Mr. Ingraham directed "Twin Beds," the picturization of the Selwyn comedy hit in which the De Havens are starred, and which is about to be released.

Mr. Ingraham was successively stock director for Oliver Morosco and Harry Bishop in his stage days, years ago. During his screen career he directed such successes as "What's Your Husband Doing?", "A Daughter of Joan," "Mary's Ankle" and "Let's Be Fashionable." The recruiting of a large cast for the new picture is necessary. In the stage production fifteen persons had speaking parts, and most of these played important roles. In the picture version Mr. De Haven will again appear as Bertie Stewart, the unsophisticated youngster, who, under the alluring influence of the girl who has the title role, furnishes no end of fun. Mr. De Haven declares that the cast in the picture production will be up to the same standard as in the play.

Wanda Hawley Finishes "Her First Elopement"

A shadowland romance culminated recently when Wanda Hawley boarded the yacht of her leading man, Jerome Patrick, and put to sea.

Although this was her first elopement, Miss Hawley eluded all her friends. She left Los Angeles, dressed for an outing and went to a small island.

Miss Hawley waved a handkerchief from the beach and within ten minutes a boat had taken her aboard the yacht.

Nel Craig, Ann Hastings and Jay Eaton, arrived in time to see Miss Hawley board the yacht. Miss Craig invited the couple to call the folowing day, and Mr. Patrick sheepishly produced a marriage certificate.

The photographer, Al Gilks, had filmed all of these incidents for Realart's "Her First Elopement" which is taken from Alice Duer Miller's novel which ran in Ainslee's Magazine. The production was directed by Sam Wood, assisted by Bob Lee. Others in the cast besides Miss Hawley and Mr. Patrick included Nell Craig, Lucien Littlefield, Herbert Stanley, Edwin Stevens, Helen Dunbar, Jay Eaton, Margaret Morris, Ann Hastings and John McKinnon.

Questions Goldwyn Right to Title

An action to restrain the Goldwyn Pictures Corporation from in any manner using the title "Dollars and Sense," which they are using in the production of a motion picture, has just been filed and Supreme Court Justice Joseph Newberger has set the matter down for a hearing before him on October 4.

The suit has been brought by Irving Hayward, who states that he is the author of the play bearing the title and charges that the defendants have appropriated the title for their motion picture production.

J. SEARLE DAWLEY

Dawley Is Busy Preparing to Direct His First Fox Picture

J. Searle Dawley, the director who has guided the work of many famous screen stars, including Mary Pickford, is busy in the William Fox studois in New York preparing for his first picture under the Fox management. The name of the star he is to direct has not been announced.

Mr. Dawley knows motion pictures "from the ground up." He came in as a director when the old Edison Company was making "Faust," "Treasure Island," "Carmen," and other classics in one reel. He declares it was at the Edison that he produced a picture called "Eagle's Nest" and learned years later that David Wark Griffith was in the cast.

Mr. Dawley not only directed but wrote the scenarios for over two hundred pictures in those days. And before that sixteen of the plays he wrote were used by stock companies.

Mr. Dawley has been in theatrical work since he was seventeen years of age. He spent five years in different stage productions, then three years in vaudeville, and, later, for five years was in stock in Brooklyn.

Bennett Starts on Third of The Lionel Barrymore Series

Whitman Bennett announces the starting of the third of the series of Lionel Barrymore pictures to be released through Associated First National Pictures. This is an adaptation of the play written by Arnold Bennett, itself founded and adapted from the novel "Buried Alive" by the same author.

The character portrayed in "The Great Adventure" by Mr. Barrymore—that of an artist of eccentric habits and manners is said to provide that star with an unusual opportunity for the display of his ability and depictive powers and for the development of an odd comedy character which departs widely from any previous role Mr. Barrymore has thus far created for the screen.

Kenneth Webb, who directed "The Master Mind" and "The Devil's Garden" which Mr. Bennett has already produced with Lionel Barrymore as the star for Associated First National, will also direct this third feature.

Supporting Mr. Barrymore are Doris Rankin, Ivo Dawson, Octavia Broske, Thomas Braidon, Charles Lane, Jed Prouty, Arthur Rankin and Maybeth Carr. The scenario is by Dorothy Farnum.

Metro Announces Formation of Strong Stock Company at Hollywood Studios

Includes Such Players As Edward Connelly, Cleo Madison, Edward Cecil, Wyndham Standing, Edward Jobson, Florence Turner and Lawrence Grant.

ORGANIZATION of a strong company of stock players is being completed at Metro's West Coast studios. A long list of well-known names has already been added to Metro's roll of players. Under the contracts their services will be devoted exclusively to Metro for a term of years.

Heading the list are Edward Connelly, Wyndham Standing, Edward Jobson, Florence Turner, Cleo Madison, Edward Cecil and Lawrence Grant. Their availability for future Metro pictures insures strong supporting companies for the company's stars.

Edward Connelly probably is best known, not only on the screen, but to followers of the stage, for his masterly work as "Uncle Nat" in "Shore Acres."

The name of Wyndham Standing is also familiar to theatregoers in both America and Europe. Mr. Standing, who comes from a famous family of actors, played important roles as a member of Sir Henry Irving's in London. Later he came to the United States and was featured by Comstock and Gest, the Shuberts and William A. Brady. He will soon be seen with Viola Dana in "Blackmail," her latest Metro picture, and With May Allison in "The Marriage of William Ashe."

Edward Jobson a Member

Edward Jobson, known for his good work in the roles of fathers, judges, ministers and others requiring dignity and finesse, is another well-known Metro stock player. Mr. Jobson has enacted important roles in several Metro pictures. He appeared with Mitchell Lewis in "Burning Daylight," Winchell Smith's "The Saphead," in which William H. Crane and Buster Keaton are co-starred, and in support of Viola Dana in "The Chorus Girl's Romance."

Lawrence Grant, leading man for many English stage stars, first appeared in pictures two years ago in the Metro production "To Hell with the Kaiser." As a featured actor of the speaking stage, Mr. Grant appeared with Olga Nethersole, Kate Rorke, Mrs. Brown-Potter and others. He was also under the Charles Frohman management for two years. Besides being an actor, Mr. Grant is well-known as a lecturer and photographer.

Edward Cecil made his picture debut with the old Majestic-Reliance company. Later he appeared with Priscilla Dean in "The Wildcat of Paris," with Peggy Hyland in "The Girl from Bohemia," and was featured by Universal in "After the War." Before going into pictures, Mr. Cecil was an actor on the legitimate stage.

Cleo Madison Again on Screen

Florence Turner has had a long career that embraces practically every phase of the screen. Starting with Vitagraph about thirteen years ago, she was for several years one of the foremost screen stars. Later she turned her attention to writing, and produced several of her own plays. In London she maintained her own studio. On returning to the United States she appeared in a picture with Sessue Hayakawa and later joined the Universal forces. She also appeared on the stage for several seasons.

Cleo Madison is again gracing the screen after a prolonged absence due to illness. Miss Madison's most recent work before the camera was in support of Bert Lytell in "The Price of Redemption." As a stage actress she appeared as leading lady for James K. Hackett.

Miss Madison also was a member of the Morosco stock company for some time, starring in several successes. Leaving the legitimate stage she joined Universal and was starred in several features.

"Madame X" Establishes New Record at Capitol Theatre

Another record was broken at the Capitol Theatre, New York, last week, when Goldwyn Pictures Corporation's emotional drama, "Madame X," starring Pauline Frederick, was the attraction. The total attendance during the week, despite hot weather and a severe storm one evening, was 71,197, compared to the attendance of 73,251 during the engagement of Goldwyn's production of Basil King's "Earthbound" the previous week.

This makes a total of 144,448 paid admissions for the Capitol in two weeks, a figure far in excess of any heretofore recorded by a motion picture or legitimate theatre for a like period.

Saturday, October 2, the closing day of the engagement of "Madame X," was the biggest Saturday in the history of the house. The picture started off with a rush on the preceding Sunday when there was capacity business from the time the doors opened in the afternoon until the last showing. Monday and Tuesday followed with figures slightly in excess of the "Earthbound" record during the preceding week, and then came the storm of Wednesday, causing a drop in attendance. But even with this setback, and the unusually hot weather which appreciably affected attendance at all New York theatres, "Madame X" almost climbed to the world's record for seven days, established by "Earthbound."

Edward Knoblock Sails

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has received a cablegram from Edward Knoblock, famous dramatist, stating that he has sailed for New York. Mr. Knoblock, who is author of "One," the current Belasco success, will write an original story for Paramount Pictures while here and assist in its production, working in close collaboration with the director and the continuity writer and supervising the details of the production.

Before taking ship for America Mr. Knoblock turned in to the production forces of the Famous Players-Lasky Corporation in England the script of the first story he ever wrote for the screen. It is called "Appearances" and is to be directed by Donald Crisp.

DEAD MEN TELL NO TALES

First National's Buffalo "Flying Squadron" Lands in New York with Flock of Contracts

THE sales staff representing First National in Buffalo, proved conclusively the deserving title "First National's Flying Squadron," for, at a minute's notice, these First National standard bearers packed their grips and boarded the first fast train for New York. It came about in this wise.

R. H. Clark, treasurer and general manager of the First National Exchange, decided to hold a convention with the Buffalo representatives, and bring them to New York for this purpose. On Saturday, he wired Hugh Rennie, the manager of the Buffalo office, to present himself and his staff at 729 Seventh avenue, New York City, in the offices of the First National Exchange, Inc., at ten o'clock Monday morning, September 13.

On the dot of ten, Monday, these salesmen presented themselves to R. H. Clark, and were received by H. L. Knappen, Greater New York sales manager for First National. Hugh Rennie greeted Mr. Clark by pulling out his watch and saying: "It is ten o'clock Monday morning, and although we come from Buffalo we cannot be 'buffaloed.' Now to business."

Had Grip Full of Contracts

The convention was an informal one. R. H. Clark received Mr. Rennie's report as to business conditions in general in the Buffalo territory. E. J. Hayes, the sales manager for Buffalo, turned over to Mr. Clark a grip full of contracts, which otherwise would have been mailed in, and told of conditions prevailing in Buffalo and vicinity. Messrs. G. Everson Dickman and Murray Hawkins pleased Mr. Clark and Mr. Knappen with their reports on the sale of franchises as well as the outlook for contract business in their respective territories.

At one o'clock the meeting adjourned to the Friar's Club, where the famous Friars' blue plate was served and which proved a special treat to the Buffalo cohorts.

After the luncheon the meeting was resumed in the office of Mr. Clark. Constructive talks on salesmanship were given by Mr. Clark and Mr. Knappen. Mr. Knappen called attention to the great strides that Hugh Rennie was making, and expressed himself that he felt that Mr. Rennie's success was his; that he turned over to Mr. Rennie the best sales staff to be found in Buffalo or any other territory, knowing the work of Messrs. Hayes, Dickman and Hawkins; and addressing Mr. Clark, assured him that the "Flying Squadron," under the guidance of Mr. Rennie is able and capable of sweeping clean their respective territories, and giving First National 100 per cent. results.

What the Satchel Contained

It was at the conclusion of this talk that Eddie Hayes, sales manager, dramatically placed the big satchel on Mr. Clark's desk, asked everybody to gather around it, and with imposing ceremony, opened it. The bulging satchel proved to be filled with First National contracts and franchise applications.

At seven o'clock the business was adjourned until the next day, and the night was given over to sight-seeing.

The next morning the meeting was resumed and work for the 1920-21 season outlined. The men were indeed optimistic as to what the net results will be. The business meeting came to a close at twelve o'clock, and the Buffalo boys in a body paid a flying visit to the home office to see how things worked on the inside. At three o'clock they piled into taxis and sped on toward the Polo Grounds, there to see the St. Louis baseball team defeat the proud Giants.

The rest of the evening was given up to jollification and at the early hour of eleven p. m. entered their Pullman cars to make good what they had promised R. H. Clark.

Selznick Division Managers Hold Conference in New York

Division Managers V. P. Whitaker, of the west coast; C. C. Ezell, southern division; Sam Sax, central division, and Arthur S. Hyman, of the mid-west division, all of Selznick Enterprises, have been in New York for a conference with president Lewis J. Selznick, Sam E. Morris, David Selznick and other home office executives.

Myron Selznick, supervisor of Selznick productions, discussed past and forthcoming productions with a view to conforming as much as possible with the needs of exhibitors. Other business was discussed.

During their stay the division managers viewed a number of Selznick Enterprises pictures, notably "The Sin That Was His," a Hobart Henley production starring William Faversham, written by Frank L. Packard; "The Dangerous Paradise," "Wilderness Fear" and the National Picture Theatres' "The Palace of Darkened Windows."

Homer St. Gaudens, Prominent Stage Director, Now with Whitman Bennett

HOMER ST. GAUDENS, son of the famous sculptor, Augustus St. Gaudens, is the latest prominent director of the speaking stage to turn to the art of screen direction. The accession of Mr. St. Gaudens to the motion picture ranks comes as a result of a plan advanced by Whitman Bennett for bringing into the industry newcomers whose stage achievements point to special directorial ability and who are willing to devote the necessary preliminary period to study and practical work in the capacity of assistants to prominent screen directors. From such men new ideas and valuable contributions to screen artistry and talent may be expected.

For the two past years Mr. St. Gaudens has been general stage director for the stage attractions of John D. Williams. On the completion of a period of assistant director to Kenneth Webb, Mr. St. Gaudens will return temporarily to the "legitimate" theatre to fulfill his agreement to stage with Maude Adams the Sir James Barrie play in which the star will appear during the coming season. On the completion of that production it is the hope and desire both of Mr. Bennett and of Mr. Webb that Mr. St. Gaudens may return to the studio and continue the development of his interesting screen direction.

An Unusual "Equipment"

In expressing his appreciation of the services of Mr. St. Gaudens, Whitman Bennett remarked: "Mr. St. Gaudens brings to the motion picture industry an unusual equipment, for he combines with his knowledge of the speaking stage an unexcelled practical knowledge of form, color and architecture. Prior to his accepting the position of general stage director for Mr. Williams' productions, Mr. St. Gaudens was for some years stage manager for Maude Adams under the Charles Frohman regime, besides which he has wide experience in stage art, and was for some time art critic on the New York Sun.

Mr. St. Gaudens is assisting Director Webb in the forthcoming production of "The Truth About Husbands"—the Pinero stage play whose run as "The Profligate" was one of the notable successes of a London season.

A GROUP PICTURE OF FIRST NATIONAL'S BUFFALO "FLYING SQUADRON"
Left to right: N. J. Hayes, sales manager; G. Emerson Dickson, Murray Hawkins and Hugh Rennie, branch manager

DEAD MEN TELL NO TALES

EDWARD GRAINGER
New York manager for King Vidor

"Way Down East" Breaking Records

D. W. Griffith's elaboration of "Way Down East" is nearing its one hundredth performance at the Forty-fourth Street Theatre, New York, where it has achieved a success comparable only to Mr. Griffith's "The Birth of a Nation" and "Broken Blossoms." This production, in twelve reels, is a three-hour show.

King Vidor and Grosset and Dunlap Together Exploit "The Jack Knife Man"

ARRANGEMENTS are being completed by Ed Grainger, New York manager for King Vidor, and S. A. Jenkins, publicist for Grosset and Dunlap, publishers, for a combination exploitation plan on "The Jack-Knife Man." The success which has come to the screen production of this novel by Ellis Parker Butler has revived a strong demand for the book, and as Mr. Jenkins has through long experience learned the efficiency of using a motion picture production for the purpose of boosting book sales, and knows that a selling campaign on a book will aid a screen adaptation of the same story, it is his intention to make the exploitation of the book fit in with the advertising on the picture.

Mr. Jenkins declares that the public has accepted the fact that a book has been adapted for the screen as a guarantee that the story is worthwhile, and therefore the mere advertising of the fact that it is the basis of a screen production has a real selling power in connection with novels. A screen production also profits by such exploitation, according to Mr. Jenkins, by the fact that persons who buy the book and like the story are anxious to see it picturized, or even if they do not buy the book, the advertisement of it creates a desire for the story which can be gotten by going to the theatre showing the film.

The campaign on 'The Jack-Knife Man" will be conducted along lines which Mr. Jenkins has found to be the most efficient from the point of profits for both the producer and the publishers. This consists of keeping in close touch with the bookings on the picture and then getting in touch with book stores in the vicinity of the theatre. The advantage to be gained by the book seller through an advertising campaign and window displays on the book, simultaneously with the advertising of the screen production of the same story at the local theatre, is obvious. Cut-outs, posters and other displays for use in the windows or in other ways of advertising are furnished by the publishers for the use of the book sellers. As near as possible these are made to conform with the advertising matter furnished the exhibitor by the distributing company.

A special edition of "The Jack-Knife Man" will be published by Grosset and Dunlap in connection with the exploitation campaign. The edition will be illustrated by stills from the motion picture and the title page will carry an announcement of the adaptation of the book to the screen by King Vidor.

Levey Sues Universal

Suit has just been filed on behalf of Harry Levey in an action in the New York Supreme Court against the Universal Film Manufacturing Company to recover $20,000.

Levy alleges that on April 1, 1919, he entered into a contract with Universal to be the general manager of its industrial department, and that the consideration was to be a salary of $200 a week, and 5 per cent. of all cash receipts arising in the department, on all contracts procured by Levey during the period of his employment.

Levey alleges that he faithfully performed all the conditions of his part of the contract, while the defendant, he contends, received from clients or customers from contracts during his period of employment the sum of $400,000, on which he claims he is entitled to $20,000, representing the 5 per cent. provided for under the contract.

Arthur Klein Describes His Plan for Furnishing Singers and Musical Acts

ARTHUR KLEIN'S Manhattan exchange idea for the booking to exhibitors a continuous split or full week service of singers and musical acts has aroused widespread interest in the trade.

Asked, as to just what he had in mind as to the scope of the proposed service and why he thought the exhibitor needed it, Mr. Klein admitted that for a year or more he has been studying the possibilities of breaking up the monotony of a straight picture program with some sort of entertainment. "Obviously," said Mr. Klein, "the entertainment would have to be of a type that would not too seriously interrupt the photoplay program, but at the same time would really entertain the 'wise audiences of the day.'

One Kind of Talent

"There is just one general kind of talent that will serve this purpose and that is the singing and musical numbers. If it has the class and is presented by finished talent, it can entertain anywhere, anytime, but is peculiarly adapted to photo-theatre needs.

"Between photoplay subjects a relief from eye and mental strain is given an audience, just as it is a relief to have the curtain fall now and then in a dramatic show to give the audience a chance to relax, so it is a relief to have the steady progress of a photoplay program interrupted.

Exhibitors Need Service

"It has been proved that lighter diversion whether it be a song by a cultivated voice or an instrumental selection by an accomplished musician has met with all the desired success where it has been tried, and since the idea came to me—and let me admit now that it is not an original idea—I have been contracting talent, sounding managers and making arragements to launch my proposition on a national scale.

"The inquiries received show the exhibitor's need of this service. We are trying to answer the predominating questions in this issue. We intend to give a frank answer to every inquiry, no evading of issues, no dodging of questions. We have no desire to serve any exhibitor who does not need the service—nor serve him unless his audience demands extra diversion."

L. D. Willis Leaves Selznick for Sealed-Air Laboratories

Lloyd D. Willis, franchise manager of National Picture Theatres, Inc., of which Lewis J. Selznick is president, has resigned to be secretary and treasurer of the Sealed-Air Laboratories, Inc., of New York, manufacturers of a process to preserve automobile tires.

Mr. Willis is well known in the film industry. For many years he was a newspaper writer. He was secretary to Joseph Johnson, then fire commissioner under the administration of the late Mayor William J. Gaynor, When the Gaynor administration ended Mr. Willis became secretary to Charles S. Whitman, then district attorney of New York County, later governor of New York State.

Mr. Willis, as Mr. Whitman's secretary, conducted the publicity and advertising campaign when Mr. Whitman was elected. He then joined the force of Fox Film Corporation as assistant general manager and served in that capacity for two years and a half, resigning in June, 1918, to engage in business on Broadway under the name of Lloyd Willis, Inc. He sold his business and returned to the motion picture field as assistant to J. A. Barst, president of the United Picture Theatres of America, Inc., in 1919, and resigned to become franchise manager for National Picture Theatres in February of the present year.

Plunkett Books "Flivver Wedding"

Federated Film Exchanges, of America, Inc., announce that manager, Joseph Plunkett, of the Strand Theatre, New York, has contracted for and is showing this week the Monty Banks comedy, "A Flivver Wedding."

This is said to be one of the funniest comedies produced in a long time, and to give Monty Banks ample opportunity to display those qualities which have made him one of the foremost laugh provokers of the silver sheet.

A man thought he loved

The Wrong Woman

But she really proved to be

The Right Woman

Olive Thomas Left No Will

That Olive Thomas Pickford, the popular motion picture actress, who died in Paris, on September 10, left no will, became known in the Surrogate's Court, when Surrogate James A. Foley appointed Nathan Burkan, a lawyer, as administrator of the actress' estate.

The petition of Mr. Burkan states that the deceased left no real property, that is known of at this time, and that the value of her personal property is about $25,000. There was no opposition to the appointment of Mr. Burkan as administrator, same being concurred in by Jack Pickford, the husband of deceased, whose address is given as Los Angeles, Cal. Mrs. Laurene Van Kirk, her mother, of 913 South 49th street, Philadelphia, Pa., and decedent's brothers, James M. Duffy, of 200 West 86th street, and William Leroy Duffy, of 541 West 12th street. Mr. Burkan furnished a bond of $50,000 for the faithful performance of his duties as administrator.

Bizeul Will Photograph Marshall Neilan Features

Marshall Neilan, just prior to his departure from Los Angeles for Glacier Park, Montana, to produce "Not a Drum Was Heard," announced the signing under a long term contract of Jacques Bizeul, prominent laboratory expert and for twenty years an expert photographer.

Mr. Bizeul arrived in Hollywood just in time to leave with the troupe of players for Glacier Park, where he will photograph the new Neilan-First National picture in collaboration with David Kesson.

Mr. Bizeul in 1915 arrived in this country from Paris with Jules Brulatour to establish the Paragon Studio in Fort Lee. After organizing that institution, Mr. Bizeul returned to motion picture photography—and for three years he was chief camera expert for Emile Chautard. Some of his most recent work is his filming of "The Mystery of the Yellow Room," "The Deep Purple" and "The New York Idea."

The working title of this photoplay for the past few weeks was temporarily known as "Pards." It was decided, however, that the original title, "Not a Drum Was Heard," has had such popularity that it would not be wise to discard the name by which Ben Ames Williams' story is known to thousands.

Gaston Glass Will Remain in Canada for Second Film

Gaston Glass, with a spectacular rise in the film world to his credit, has covered another lap. In the past year he has played prominent roles in two widely praised productions, "The Humoresque" and "The World and His Wife," in which his work has been a subject of favorable comment. The first of the Ralph Connor stories to be filmed, "The Foreigner," Gaston Glass was engaged for the title role. Exteriors were all made in and near Winnipeg, Manitoba. After seven weeks on "location" the balance of the company were free to return to New York. Mr. Glass, disappointed in not being able to join them, asked Director Henry MacRae for an explanation, and learned that he was being held there, pending final negotiations, for the leading role, with a "featured" clause, in "Cameron of the Royal Mounted."

Negotiations successfully carried on through Mr. Glass' manager, Arthur H. Jacobs, brought forth the following from Ernest Shipman: "No renewal of contract in my twenty years of experience has given me more pleasure than this, with you. I appreciate your splendid character as well as your splendid ability."

Harding Has Big Lead in Straw Ballot Managed by Associated First National

THE straw ballot under the auspices of Associated First National Pictures, Inc., furnishes an interesting sidelight upon the present political campaign in view of the appeal President Wilson has made to the voters making the League of Nations the dominant issue in the November election. While the returns in the straw vote show a big lead for Senator Harding over Governor Cox, opinion in regard to the League of Nations is against it by only a few more than 8,000 votes in a total of over 120,000 tabulated.

The present standing of the votes gives the following line-up of states:

For Harding: Connecticut, Colorado, California, North Dakota, South Dakota, Florida, Illinois, Indiana, Kansas, Michigan, Minnesota, Massachusetts, Maine, New York, Nevada, Pennsylvania and Wisconsin. Total tabulated vote, 75,656.

For Cox: Alabama, North Carolina, South Carolina, Kentucky, Missouri, Ohio, Virginia and West Virginia. Total tabulated vote, 45,054.

In regard to the League of Nations, the state line-up as shown by the votes tabulated is the same as it is for the candidates, the states favoring Harding being opposed to the League. The total vote tabulated, however, stands at 50,154 for the League and 58,338 against it.

Aroused Keen Interest

Newspaper and political interest in the straw ballot continues unabated two weeks after the close of the balloting. Many circumstances in connection with the counting of the ballots cast in individual theatres have delayed the forwarding of returns to the home office of First National for tabulation, and although the returns are not far from complete, hundreds of newspapers throughout the country are printing the story daily and the national headquarters of both political parties are still demanding a telephone supplement to the list of returns which are sent them daily.

The unabated interest in the event is due probably, to the large number of theatres which co-operated in the taking of the vote. This resulted in a comparatively large number of returns being received daily at the offices of Associated First National Pictures, Inc., in New York, with the result that numerous new cities were added to the total on each daily list. The keen interest felt by politicians as to the state of affairs in Ohio and Indiana, and a question as to whether the Republicans will be able to cut into the "Solid South" of the Democrats, and the fact that the returns have indicated that election day is the only time at which a definite answer can be obtained to these things, has aided in keeping the tabulation of the theatrical vote a matter of prime importance.

Took Voting Seriously

The seriousness with which the public took the voting is attested to by any number of theatres who experienced difficulty in getting patrons to sign their names and addresses to the ballots. Even in a straw ballot they stood for "the secrecy of the ballot" and as a result many theatres complained that the returns which they forwarded were not representative of the interest displayed by the patrons. In every case when the home offices of Associated First National was notified of this difficulty, instructions were sent to accept ballots without signature if the theatre manager was satisfied that the voter was not a "repeater" or under age.

Real Children to Play in Fairy Tale Episodes of Levey's "White Bottle"

AN interesting departure is being made by Harry Levey in the making of the fairy-tale episodes for "The White Bottle," the second of the Harry Levey Production features which is to be announced for release in the near future. A great part of the action of this story is in the form of a "real-come-to-life fairy tale" and each role in this part of the picture is portrayed by real children.

When the picture was first cast, it was intended to have these parts portrayed by grown-ups. Upon reading the script, however, Mr. Levey decided that it would be much more effective if the roles were given to real children. He declared that while grown-ups were probably much better trained and had had more experience, that the kingdom of the "once upon a time" really belonged to children, and that only children could properly understand and interpret fairy roles.

"Grown-up actors and actresses are consciously interpreting, when it comes to playing these fairy-tale roles," said Mr. Levey. "No matter how much they used to love their fairy stories, nor how well they remember them, they are constantly under the necessity of thinking back how they used to think and feel when they read these stories, and it is nothing more nor less than make-believe.

"To most youngsters the fairy stories are the realities of life. Kiddies live in an element of make-believe and it is more real to them than are the everyday happenings of existence. Every kiddie lives in an element of fairy-land, and to play fairy-tale roles is the most natural thing in the world for them."

Accordingly, real kiddies were secured for "The White Bottle," and at the studios is a happy group of youngsters who really believe, with Peter Pan, that there are still fairies in this world of ours.

Some unusual effects in these fairy episodes are promised. Double and triple exposures, and new kinds of fade-outs are part of the plans so that this part of the picture will tell a real fairy story in every way.

Another man thought he saw

The Right Woman

but she proved to be

The Wrong Woman

Ray Rockett Considering Many Offers for "Truant Husband," His First Film

RAY ROCKETT, president and general manager of the Rockett Film Corporation, arrived in New York early last week to open negotiations for the distribution of his company's first production, "The Truant Husband," featuring Mahlon Hamilton and Betty Blythe. He says that attractive offers have already been submitted by several prominent releasing organizations.

The Rockett Film Corporation is a newcomer in the field of independent production. It was organized six months ago by Al and Ray Rockett, both of whom have been identified with the industry in important executive capacities for several years. In the point of age, the Rockett brothers are among the youngest producers in the field although by virtue of their wide experience they are rated as veterans.

In producing "The Truant Husband," the company has reflected the scope of the resources at its command. The production, it is said, has been treated with a lavish hand. The plot is derived from Albert Payson Terhune's entertaining story of that name, published in the Cosmopolitan Magazine. Thomas N. Heffron, one of the best known directors in the profession, who was recently signed to a long term contract by Famous Players-Lasky, is responsible for the direction.

The story is an intimate revelation of married life and deals with the complications that ensue when an innocent but susceptible husband "steps out." Mahlon Hamilton, one of the screen's most popular leading men, who scored a personal triumph in "Earthbound," is seen in the role of the recalcitrant but later repentant husband, while Betty Blythe appears to advantage as his old sweetheart who causes all the trouble. Others in the cast are Richard Ryan and Francelia Billington. Miss Billington is featured by Metro in "Hearts are Trumps," the Drury Lane melodrama.

RAY ROCKETT
President of the Rockett Film Corporation

Entire Cast of Sennett's New Feature Comedy Composed of Prominent Players

MACK SENNETT'S latest five-reel super-comedy, "Love, Honor and Behave," is announced as having a distinct and dramatically developed story value, and the cast is of all-star importance, as he believes a small role badly played will negative the best effort of a star.

"There's no such thing as a minor role," says Mr. Sennett. "The finest effect devised in a drama or the most hilarious humor developed in a situation can be utterly ruined by the inexpert touch of an inexperienced player whose role is of briefest duration. We have all seen this happen in the days of the legitimate drama when high-class stars were sent out on the road to play the western cities and were supported by actors of small ability. In my opinion that habit on the part of certain producers did more than the so-called 'movies' to injure the legitimate drama in the West.

The subordinate roles in Mr. Sennett's "Love, Honor and Behave" have therefore been assigned to prominent players. Where, as in "Married Life" Ford Sterling and Louise Fazenda are seen in minor characterizations in "Love, Honor and Behave," a similar disposition of talent is achieved.

Two of Mack Sennett's feminine stars will be enrolled in charming characterizations, Phyllis Haver playing the part of a strangely-neglected wife and Marie Prevost playing the role of an over-jealous bride. Charlie Murray, Billy Bevan, William Armstrong, George O'Hara, Ford Sterling, Kalla Pasha, Charlotte Mineau, Eddie Gribbon, Baldy Belmont, Fanny Kelly and Eva Thatcher are some of the famous Sennett funsters into whose hands Mr. Sennett has consigned the fate of what he believes will be his most coherent and most hilarious five-reel comedy to date.

Henry Purmort Eames and W. J. Goodell Preparing American's Musical Settings

HENRY PURMORT EAMES, a composer, who for eight years has been Instructor in Piano and Ensemble playing and a lecturer in History and Aesthetics of the Cosmopolitan School of Music and Dramatic Art of Cihcago, will present the musical settings for American Specials. Walter J. Goodell, who is also well-known in the musical world as a composer and arranger will work in collaboration with Mr. Eames.

The American organization has always felt that the musical setting was a most important part of the service they give the exhibitor on "Flying A" productions. Until very recently this department was conducted in New York City. But due to delays in the mails between New York and Chicago, the settings were frequently late. The music cues for "A Light Woman," the American super Special, dramatized from the Browning classic, did not arrive in time to be incorporated in the campaign book. A separate sheet was hurried off the press —but none too soon, for telegrams and urgent letters poured in from salesmen, "Rush the music cues—the exhibitors are after us," demonstrating the exhibitor point of view in musical setting, leaving no doubt as to their value. "Just as the press notices in their campaign books are the work of publicity experts, so in using the musical settings furnished in campaign books, the exhibitors can feel sure they are to be provided with appropriate musical background when prepared by Henry Purmort Eames and Walter J. Goodell," says an American official.

In this connection American wishes to announce its policy in line with the desire of the majority of exhibitors today, of using only non-taxable music in thin musical settings.

Beth Martin in New Joyce Picture

Beth Martin, the daughter of Riccardo Martin, one of the foremost of the Metropolitan Opera singers, is making her initial appearance on the screen in "Cousin Kate," Alice Joyce's special Vitagraph production which is nearing completion under the direction of Mrs. Sidney Drew. Miss Martin made her first appearance on the spoken stage nearly two years ago.

"Cousin Kate" practically has been completed, but a few scenes remaining to be taken at the Brooklyn studio.

"The Romance Promoters" Next Williams Release Completed

The experience of being married to an heiress in spite of himself forms the basis of a dozen amusing situations in "The Romance Promoters," Earle Williams' latest Vitagraph feature recently completed under the direction of Chester Bennett. The film was seen late last week by Vitagraph's executives here in the East, and it is regarded as one of the best Williams productions in the past two years. It is different from any previous Earle Williams picture.

There is a live love story throughout, and an intricate plot which Director Bennett has made easy to follow. The story is from a magazine novelette and was written by L. H. Robbins. It was filmed among the most beautiful surroundings in California, largely in and about Santa Barbara.

Otis Harlan, the famous old Broadway stage star, has one of the most important parts in the picture and is responsible for the bulk of its amusing situations. He tops a strong supporting cast. Helen Ferguson, whose performance in several special productions of the past year has won for her a wide following, appears opposite the star. Jack Matheis gives an excellent portrayal in the part of the heavy. Charles Wyngate plays an excellent characterization in the part of the father.

"Sentimental Tommy" Progressing

Much of the story of "Sentimental Tommy," which is being filmed by Famous Players with Harry Coleman in the role of "Corp," is laid in and around a little Scotch village. Having already filmed the scenes in the woodlands surrounding the village, which were taken at Camp Singing Waters in upstate New York, Director Robertson, Harry Coleman, Gareth Hughes and the other important members of the cast have proceeded to Forest Hills for the Scotch village scenes.

DEAD MEN TELL NO TALES

THE SIX LEADING PLAYERS IN GOLDWYN'S SEXTETTE OF PICTURES FOR THE FIRST QUARTER OF THE NEW SEASON
Left to right: Barbara Castleton in "The Branding Iron"; Lon Chaney in "The Penalty"; Pauline Frederick in "Madame X"; Wyndam Standing in "Earthbound"; Will Rogers in "Honest Hutch," and Vera Gordon in "The North Wind's Malice."

Charges Misappropriation

Alleging that James H. White, who had been secretary of the Film Stock Company, acquired assets of the company which should have been applied to the liquidation of a judgment of $218.91, Lester Soman has brought suit in the New York Supreme Court to recover this sum from White, and to compel the latter to account for all moneys and property received from the film concern, at or after the time of its becoming insolvent in 1916.

Soman says he obtained a judgment against the Film Stock Company in September, 1916, for the above sum for commissions due him for goods sold for the benefit of the film concern, which became uncollectible, as the concern became insolvent about this time.

Since then Soman alleges he has ascertained that White received from the company by assignment $8,000 for the alleged purpose of settling certain claims, but which Soman charges White appropriated to his own use.

Kenton, Not Morris, Entitled to the Credit, Says Sennett

Regarding published statements that Reggie Morris, former Mack Sennett director, is responsible for the direction of "Married Life," a Sennett comedy, the Sennett company has issued the following statement:

"'Married Life' was directed, under Mr. Sennett's personal supervision, by Erle Kenton, whose picture to that extent it is. Mentioned in the billing as displayed on the film are two assistant directors, one of whom is Reggie Morris, who during but a brief period of the time consumed in making this picture, was employed by Mr. Sennett. Long before the picture was really under way, the relations were severed and he went elsewhere. Of the actual footage of scenes in which he served in a subordinate capacity, not more than 500 feet are projected in this picture, the credit for which in all fairness and justice belongs to Mr. Kenton."

Selznick Makes Title Change

Myron Selznick, supervisor of Selznick productions, announced this week that the title of the forthcoming Elaine Hammerstein starring vehicle, "Idle Hands," has been changed to "Pleasure Seekers."

"Pleasure Seekers" is the second picture of the new Elaine Hammerstein series, the first being "The Daughter Pays," an adaptation of the story of the same name written by Mrs. Baillie Reynolds.

"Homespun Folks," Rothafel Presentation, Breaks Records at the Capitol Theatre

"HOMESPUN FOLKS," Thomas H. Ince's first special for the newly formed Associated Producers alliance —comprising, in addition to Mr. Ince, Mack Sennett, George Loane Tucker, J. Parker Read, Jr., Marshall Neilan, Allan Dwan and Maurice Tourneaur—broke all records in the Capitol, at its New York premiere on Sunday, October 3. Paid admissions topped by a considerable margin those recorded for the biggest previous Sunday in the history of the theatre.

Credit for a measure of the success of the production is gladly accorded by Associated Producers to Samuel L. Rothafel, whose picture presentations have established a standard. A specially prepared music cue, played for the picture by the Capitol's symphony orchestra, added no little to the effectiveness of the picture. Old favorites of the "back home" type of ballad were featured, deftly interwoven with some of the more modern successes.

As part of the musical program, and in keeping with the homely nature of the feature picture, the Capitol Male Quartette, accompanied by violin, harp and cello, sang "When I Hear the Gate A'Swingin'", by Leo T. Croke, and "O, Time, Take Me Back," by Carrie Jacobs Bond. The orchestra played the Toreador song from "Carmen," Lake's "Evolution of Dixie" as an interlude and the "Hungarian Lustspiel" as an overture.

When "Homespun Folks" reached the point of its thrilling election night scenes, a small brass band back stage replaced the orchestra long enough to render in typical country town style "There'll Be a Hot Time in the Old Town Tonight," "Hail, Hail, the Gang's All Here" and other classics of America's wildest annual holiday.

Many Exhibitors Endorse Kerrigan's Latest Film

"The House of Whispers," the Robert Brunton production starring J. Warren Kerrigan, which Hodkinson will release in October, is announced as having received glowing praise, being declared the best picture Kerrigan has made. New York exhibitors present at a preview commented favorably. A. J. Wolfe, of the Adelphi Theatre, has declared that it is the "best Kerrigan yet." Mr. Springer, of the 77th Street Theatre, says: "It is a very strong story with lots of action." Fred Mitchell, of the Loew Circuit, also says that it is the "best Kerrigan yet," and goes on further to say that it "should please all fans."

The W. W. Hodkinson Corporation confidently expect that "The House of Whispers" will gross almost double the business that has been done on any previous Kerrigan release, for it has as well the added strength of William Johnston's name. Mr. Johnston is the author of "The House of Whispers" and a well known writer of mystery stories. He is one of the editors of the New York World and a foremost figure in the literary field.

Talmadges Return from Abroad

Norma, Constance and Natalie Talmadge, their mother, Mrs. Fred Talmadge, Joseph M. Schenck, president of the two Talmadge companies, Dr. Bernard Livingston, their family physician, and Miss Anne Pallette, Norma's secretary, returned from their two months' vacation in Europe, on Sunday, October 3. The Talmadge sisters are enthusiastic about their trip, and are planning not only to return to France, England and Spain next year, but to go to Japan, as well.

Both Norma and Constance will return to work at the Forty-eighth Street studios, the latter part of this week. Constance will start "Mama's Affair," a picturization by John Emerson and Anita Loos of Rachel Barton Butler's well-known Broadway production of the same name, while Norma will begin her fourth First National production, "Satan's Paradise."

Was The Right Woman The Wrong Woman?

See this complicated story

in

Ivan Abramson's

Society Drama

The Wrong Woman

Goldwyn Starts New Season with Six Big Specials in First Three Months

"Earthbound," "Madame X," "The Branding Iron," "Honest Hutch," "The Penalty" and "The North Wind's Malice" Comprise the List

GOLDWYN claims that never before has one producing organization released in three months six such great productions of its own make as Goldwyn's "Big Six" for the first quarter: Basil King's "Earthbound," directed by T. Hayes Hunter; Pauline Frederick in "Madame X," from Alexandre Bisson's famous drama, directed by Frank Lloyd; "The Penalty," from Gouverneur Morris' successful novel, directed by Wallace Worsley; Reginald Barker's production of "The Branding Iron" (soon to be shown at the Capitol Theatre, New York), from Katherine Burt's western novel; the picturization of Rex Beach's strong Alaskan novel, "The North Wind's Malice" (also an early booking at the Capitol), directed by Paul Bern and Carl Harbaugh; and Will Rogers in "Honest Hutch," directed by Clarence Badger and adapted from "Old Hutch Lives Up to It," by Garret Smith.

"Earthbound" Acclaimed

"Earthbound" has been hailed by many as a picture that will set screen standards for years to come. It ran for four weeks at the Astor Theatre, New York, five weeks at the Playhouse, Chicago, and is now playing Miller's Theatre, Los Angeles—all "legitimate" theatres at advanced prices. The week of September 19 it was screened at the Capitol Theatre, New York, before 73,251 persons. Sixteen thousand persons saw it on its first day there.

"Madame X," a great emotional drama, gives Pauline Frederick an excellent role and she gives a remarkable portrayal. Because of his directorial work in this picture, Frank Lloyd's future productions will be featured by Goldwyn. Fourteen thousand persons attended "Madame X" on its first day's showing at the Capitol Theatre, New York. William Courtleigh, Casson Ferguson, Lionel Belmore, Willard Louis, Sydney Ainsworth and Correan Kirkham are in the cast.

"The Penalty" Makes Reputation

"The Penalty," by Gouverneur Morris, in its screen form has proved a maker of reputations—both its director, Wallace Worsley, and its featured player, Lon Chaney, achieving new renown. It is a thrilling, dramatic story of San Francisco's underworld. It is now having an indefinite run at the Playhouse, Chicago, a "legitimate" theatre.

Reginald Barker has scored one of his greatest successes in "The Branding Iron." Russell Simpson, James Kirkwood, Richard Tucker and Barbara Castleton head the cast.

Rex Beach, it is announced, will be seen at his most virile and dramatic when "The North Wind's Malice" is shown at the Capitol. In it Vera Gordon, the Russian actress, who achieved a hit of "Humoresque," has another Jewish mother role, superbly acted. Tom Santschi duplicates his great performance as the hero of Mr. Beach's story, "The Spoilers."

Will Rogers was given a wonderful reception in "Honest Hutch."

LOUIS BAUM
Now the Equity sales manager

Paper with Punch Prepared for American's "Gamesters"

The paper supplied to exhibitors for American's "The Gamesters" is said to be fitted with punch, human interest and business-pulling qualities, suggesting a big story in a telling way.

The twenty-four sheet shows the star, Margarita Fisher, in the attitude of warding off an unwelcome visitor, Hayward Mack, who plays the heavy role.

The one-sheet presents a woman making an urgent and startling appeal to the older man whose face presents a study in indecision. One three-sheet is an attractive love scene in an arbor with the sea as a background. The other three-sheet shows a crowd about the roulette wheel of a fashionable gaming resort. The star, dazzlingly beautiful, is seized by one of the crowd while others look on in consternation.

The six-sheet startlingly depicts a tense moment of a man-to-man struggle in a cabin.

On the six-page spread, folded into the campaign book, are reproductions of posters and ten lobby scenes, and a complete display of all the other illustrative advertising material available on "The Gamesters." Ads are set up in display type with these cuts, in various sizes.

Release of Two Pathe Films Will Make Last Half of October Eventful Period

THE latter half of October will be a most significant period for the Pathe feature department with two of its biggest productions of the year slated for release. They are Jesse D. Hampton's "Half a Chance" and Ben B. Hampton's "The Money Changers." The former is scheduled for issue on October 24 and will be followed a week later by the Ben Hampton version of the Upton Sinclair story of New York life.

Two well-known authors are represented in these productions. The Jesse Hampton picture was adapted from the novel by Frederick S. Isham. Upton Sinclair has aroused much comment by his works in the past decade. Regardless of what was said of his writings, he always knew the subject with which he was dealing. In "The Money Changers" he purports to divulge some of the secrets of life in the lowest and highest strata of American society.

"Half a Chance" is said to represent again the best efforts of Robert Thornby. Mahlon Hamilton is featured with Lillian Rich. Hamilton will be well remembered for his sterling efforts in support of Blanche Sweet in "The Deadlier Sex." Lillian Rich helped make "One Hour Before Dawn" one of the most attractive of H. B. Warner's productions.

Besides these popular players, there appears in the cast of "Half a Chance" a number of other leading screen performers, among them little Mary McAllister, who has been starred in many productions; Sydney Ainsworth, Tom Maguire, Wilton Taylor, John Gough, William Lion West and Josephine Crowell. Fred Myton wrote the scenario.

Jack Conway, young and virile in his direction, is said to have made of "The Money Changers" a smashing entertainment with the force and dramatic punch a great melodrama demands. Fourteen prominent players have important parts in the production, with Robert McKim, Roy Stewart and Claire Adams principals.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.
1600 Broadway New York, N. Y.

DEAD MEN TELL NO TALES

New $50,000 Albany Company to Supply Churches with Religious Productions

THE International Church Film Corporation of eastern New York, capitalized at $50,000, has been incorporated in New York State by churchmen and churchwomen residing in the capitol district, who gathered in Troy a few days ago for the purpose of witnessing several photoplays based on biblical themes.

The main office and distributing center of the company will be in Albany. Films of a religious and educational nature will be supplied to churches subscribing to the service. Among the Bible subjects picturized will be "David and Goliath," the "Ninety and Nine," "How the Great Guest Came," "Samuel," "The Lord Is My Shepherd," "The Widow's Mite," "Luther" and "Blind Batimeaus."

The company is a subsidiary of the International Church Film Corporation and becomes one of thirteen similar branch organizations in the United States, this one's territory including northeastern New York and a portion of Massachusetts and Vermont.

The incorporators are persons prominently identified with church movements and include William H. Breese, Jr., Arvie Eldred, Dr. Thurman A. Hull, Bert E. Lyon, Frank L. Howe, Jr., of Troy; E. L. Frank, T. C. Brown, William S. A. Cary, Addison Keck, of Schnectady; former Senator William A. Gardner, Amsterdam; J. C. Clark, state superintendent of Sunday Schools, Albany; the Rev. Foster W. Taylor, Round Lake; T. D. Southworth, Poultney, Vt.

Director Noble Now Busy on "Cardigan," First Robert W. Chambers-Kendall Film

WORK on the first of the Robert W. Chambers stories to be produced by Messmore Kendall and the author at the Kendall studios, Astoria, L. I., has been started. It is a picturization of one of the novelist's most popular romances, "Cardigan," a story of American Revolutionary days, in a different vein from Mr. Chambers' recent successes. It is being directed by John W. Noble, one of the best known directors in America, who directed the first Messmore Kendall Production, "The Song of the Soul," starring Vivian Martin, which will be released soon through Goldwyn.

Mr. Kendall and Mr. Chambers selected Madeleine Lubetty, one of the beauties of Ziegfeld's "Midnight Frolic," to act the role of the coquettish Marie Hamilton. This marks her first appearance on the screen and her motion picture sponsors are confident that a great future awaits her in the silent drama.

The role of Cardigan will be played by William Collier, Jr., the adopted son of the famous comedian, who has appeared in many of his father's farces and who also acted an important part in Mr. Collier's first screen appearance in "The Servant Question." Betty Carpenter, who possesses a rare type of blonde beauty, has been selected for the role of Silverheels. Others in the east are Charles Graham, Dick Lee, Frank Montgomery, Colin Campbell, Jere Austin, William Pike, John Dillon, Florence Short, Hattie Delaro and Eleanor Griffith.

"Cardigan" is the first of a series of Robert W. Chambers novels which will be translated to the screen by the novelist in association with Mr. Kendall. The production will be released through Goldwyn.

Lillian Gish's First Production Made from Original Play by Madame De Gresac

THE first production starring Lillian Gish under the direction of Jerome Storm will be made from an original play by Madame de Gresac, French playwright, according to an announcement issued this week by Mr. Storm. Madame de Gresac is the author of a number of successful stage plays, including "The Marriage of Kitty," "The Enchantress," "The Purple Road," "Sweethearts," "Pamela" and "The Third Moon."

When Mr. Storm was secured by special arrangement with Storm Pictures, Inc., to direct Miss Gish in her first stellar vehicle for the Frohman Amusement Company, he was given the privilege of selecting the story for his production. A number of novels and plays were under his consideration when the de Gresac play was submited and instantly approved both by him and Miss Gish.

The playwright first conceived the idea of a play for Miss Gish after seeing her in D. W. Griffith's 'The Birth of a Nation." The theme was slowly evolved and was put into scenario form only a few weeks ago when Madame de Gresac learned that the young actress would star independently. While the nature of the story, now bearing the working title of "World Shadows," is not being disclosed, Mr. Storm states that he considers it a powerful theme peculiarly pertinent to the situation throughout the world today.

Mr. Storm is now assembling the cast and collaborating with the author on the final draft of continuity. He expects to commence rehearsals next week with a large cast of principals.

DEAD MEN TELL NO TALES

KISS ME GOOD-NIGHT
William Desmond and Mrs. Carter De Haven in First National's production, "Twin Beds"

Reginald Barker Completing "Bunty Pulls the Strings"

Reginald Barker's production of the Scottish comedy, "Bunty Pulls the Strings," by Graham Moffatt, is undergoing the finishing-up process. Photographing is practically completed. Mr. Barker's previous production, "Godless Men," based upon Ben Ames Williams' story of "Black Pawl," is now being edited and titled.

"Bunty Pulls the Strings" is in different vein from any other picture that Mr. Barker has directed for Goldwyn. The Scotch comedy is declared to retain the native humor and "character" which made its stage performance delectable.

Mr. Barker and Abraham Lehr, vice president in charge of production at the Goldwyn Culver City studios, selected Leatrice Joy to portray the character of Bunty.

The other roles are in the hands of players such as Russell Simpson, Raymond Hatton, Cullen Landis, Casson Ferguson, Josephine Crowell, Edythe Chapman, Rowland Rushton, Georgia Woodthorne, Sadie Gordon and Otto Hoffman. The continuity was prepared by Charles Kenyon.

Tribute Paid to Percy Marmont

The leading male role in Hope Hampton's production, "The Better Way" was given to Percy Marmont, who was unanimously chosen by both the star and Director Jack Gilbert, who is also the author of the story. During the course of the filming Gilbert was so taken with Marmont's work that when the original scenes for the story were all completed, he decided to add several developments in which Marmont figured. Accordingly, when the original story had been completely filmed, Marmont was kept over for some time making these additional scenes under Gilbert's direction.

Edith Stockton Loaned to Realart

Having recently completed filming "Through the Storm," the third Plympton-Epic Production in which she is featured, Edith Stockton made a hurried trip to Chicago to bring her parents on to New York, where she has decided to make her permanent home. Due to an inadvertent delay, Mr. Plympton's fourth picture has been postponed so that he was enabled to loan Miss Stockton to Realart, which had called on her to support Alice Brady in her current production.

WE'LL AGREE. SOME CHANCE!
Scene from "The Wonderful Chance," starring Eugene O'Brien, to be released by Selznick.

Harry Levey Gets Medal from French Commission

A bronze medal has been presented to Harry Levey, President of the Harry Levey Service Corporation, producers of industrial-educational motion pictures by the French Economic Mission as an expression of appreciation.

In November, the French Economic Mission visited New York City with the other delegates to the International Trade Conference, and Mr. Levey requested the privilege of showing the making of industrial motion pictures, and, to show them how the big industries and educational progress of America are shown to the world through the medium of the films.

The members of the Mission, about sixty in number, expressed deep interest, and were taken to the Capitol Theatre, where they were shown on the screen the making of many of America's industrial products. Following this, the party was taken to the motion picture studios, where these industrial films were made. Finally he photographed the members of the Mission itself, and showed them how they looked in the films.

This week he received the bronze medal bearing on one side a figure of France, and the words "Republique Francaise," and on the other the name Harry Levey engraved at the top, with a representation of the fleur de lis, and, in raised letters, the words "Mission Francaise aux Etats Unis, Septembre-Octobre, 1919."

Geraldine Karma, Exotic Dancer, Seen in Federated Film

When the Monty Banks comedy "Nearly Married" is released by the Federated Film Exchanges of America, Inc., a new dancer will be discovered in the person of Geraldine Karma. Miss Karma is a Los Angeles society debutante, who is distinguished as an exotic dancer who made such success in amateur theatricals that she was besieged with offers to go on the stage or enter the motion pictures.

She was prevailed upon by J. L. Warner, of Warner Brothers, producer of the Monty Banks Comedies, to have a test film made and so successful was the test that she was immediately engaged to appear in support of Monty Banks in his comedy, "Nearly Married." Said by those who have seen Miss Karma dance, she is very clever.

Fox's "While New York Sleeps" Plays to Record-Breaking Business in New York

Production Closes Ten Weeks' Run at Two Big Broadway Theatres—Greeted by Capacity Audiences in Providence, Boston, Springfield, Detroit and Los Angeles—Bookings Heavy

WITH a title that has been the talk of the town and with a novelty in plot and presentation which has swept audiences off their feet, "While New York Sleeps" has closed its tenth consecutive week on Broadway and departed from the "White Light" district, taking with it a series of record-breaking attendance records.

From the initial presentation at the Lyric Theatre, where it followed the first Fox special for this season—a screen adaptation of Justin Huntly McCarthy's "If I Were King" with William Farnum as Villon—"While New York Sleeps" each week drew capacity business to that theatre.

While running on a continuous performance plan at the Lyric, William Fox, president of the concern which bears his name and which produced this film, concluded arrangements with the Messrs. Shubert for presenting "While New York Sleeps" at the Astor Theatre on Broadway at Forty-fifth street. Here it opened also on a continuous performance plan, and for two solid weeks drew capacity business there without effecting in the least the amount of business done at the Lyric, just three blocks below.

Eight Weeks at the Lyric

For eight weeks "While New York Sleeps" ran day and night at the Lyric, and for two weeks at the Astor simultaneously with the sixth and seventh weeks at the Lyric. During this time this production was introduced to Providence and Boston audiences for runs respectively of one full week and four full weeks.

In Providence the picture was shown at the Providence Opera House and repeated in a way its New York success from the opening night to the closing—establishing an attendance record for that house and that city and adding no small amount of free publicity, which has spread throughout Rhode Island, creating a state-wide interest in the Fox special.

The Boston engagement, however, at the Boston Opera House, a theatre seating over 3000, offers a more striking comparison with the record established in New York. In Boston, conservative as to taste in motion picture entertainment, "While New York Sleeps," primarily a melodrama, drew crowded houses not only from the city but from the suburbs.

The newspapers in Boston and Providence echoed the metropolitan dailies in their unanimous verdict as to the merit of this film, and lavish praise was accorded the direction by Charles J. Brabia in the staging of the three episodes.

Goes Big Everywhere

"While New York Sleeps," on leaving the Lyric Theatre, was placed at once on the program of the Academy of Music in New York. This house, under the management of William Fox, has since its use as a picture theatre been run on the split-week plan, or two feature films per week. For the run of "While New York Sleeps," however, the usual plan was changed and, for the first time since pictures had been shown at the Academy, one feature occupied the screen a full week.

At the Audubon Theatre, in upper Manhattan, the production also was booked for a full week, for presentation with a special stage setting picturing the skyline of New York at dusk. Ben E. Jackson, manager of this house, enthusiastic over the possibilities of the film, arranged at once to stage a brief prologue in keeping with the atmosphere and theme of the play.

For one week this picture also drew crowded houses at the Fox Theatre in Springfield, Mass., until with the final counting at the close of the engagement it was found that at no time, with any feature or special entertainment of any description, had this theatre done such a big business.

Added to these records is the three weeks in Los Angeles, where it won high praise on every side; ten days in Detroit, to standing room only; and now, with the regular season just beginning, it is being booked by many of the country's largest theatres for runs of from one to four weeks.

John Fleming Wilson Enters the Moving Picture Field

The forthcoming picturization of "The Man Who Came Back," one of last year's greatest dramatic stage successes, marks the entry into the motion picture field of another well known author—John Fleming Wilson. Mr. Wilson is one of the best known writers of sea stories of the present day and for the past ten years he has been a steady contributor to most of the leading publications.

Announcement is made by the Picture Trading Corporation, 1402 Broadway, New York, which is representing Mr. Wilson in the motion picture field, that arrangements are being completed for a series of John Fleming Wilson productions which will be released through one of the important distributing companies. Some of Mr. Wilson's recent novels such as "The Salving of John Somers," "Number 100," "Night Signals" and the "Strange Adventures of Capt. Henry Hale" will be included among the early releases.

Mr. Wilson has always been a writer of sea stories, for the reason that early experience and constant study have made that setting natural. Most of his stories have to do with the Pacific and always he weaves into his tales a strong love interest that affords possibilities for good motion picture material.

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Starring

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1600 Broadway New York, N. Y.

Confidence in Cohen

Moving Picture World has been advised of the adoption of the following resolution:

Resolved by the executive committee of the Kansas State Exhibitors' Association, representing 253 theatres in the State of Kansas, that we herewith assert our confidence and faith in the integrity of the national president of the Motion Picture Theatre Owners of America, Sydney S. Cohen, and do herewith condemn as unjust, unnecessary and untrue the attack of Frank Rombush of Indianapolis.

This organization will stand solidly behind the Motion Picture Theatre Owners of America, its president, its officers and its executive board.

"The Rich Slave" Is First Michigan Productions Film

The Michigan Productions, Inc., organized at Howell and now making its headquarters at Muskegon, has opened a Detroit exchange at 201 Film building, and appointed S. D. Pelzman, general sales manager. The first release is "The Rich Slave" starring Mabel Taliaferro. In the all-star cast are Romaine Fielding, Ben Kendricks and many others.

Miss Taliaferro finds plenty of opportunity, it is said, for the expression of her talent in the role of a little orphan girl who has been spirited away to an orphanage, where she has a very unhappy time among her fellow orphans in charge of a brutal superintendent. Her freedom is sought by plotting financiers, who scheme to get possession of some valuable property to which she is entitled. The whole story is one of absorbing interest, reports say.

The picture was filmed in Central Michigan and had the assistance of the Michigan Constabulary and 1,000 people. It is the first of the company's productions. It is forecast that exhibitors who book it and properly advertise and exploit the fact that it is a Michigan-made production, are certain to "cash in" as a result. The owners are already making plans for their second production, anouncement of which will cause no little sensation in the film world, it is stated.

Officers of the company are Thomas J. Faussett, president and general manager; Dr. E. L. Avery, vice-president; Dorr W. Frisbie, secretary and treasurer, and S. D. Pelzman, general sales manager. Mr. Pelzman was with Select for a year as special representative in Ohio, Michigan and Washington. He was with Universal for a number of years and had also been in the state rights business for himself.

Frederic Shipman Sails

Among the passengers sailing on the Imperator this week were Frederic Shipman and wife enroute to the Far East via London and Paris.

Mr. Shipman sails to complete negotiations for the exploitation of First National Pictures and other product with Morris Greenhill and David P. Howells, who have called him to London.

The consummation of this deal secures for the chain of theatres now controlled by Frederic Shipman, and for all the territories of India, China, Japan, Java Straits Settlements, etc., pictures of a high quality.

Shipman's activities throughout the Far East during the past four years have familiarized him with the requirements of this vast and complex population.

Fifteen of the most successful features recently released are now in transit and will be the sample calling card of the new Shipman activities.

President William A. Brady Announces N. A. M. P. I. Committees for Coming Year

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry has announced the appointment of committees for the ensuing year.

In selecting the members of these important committees, President Brady, who is an ex-officio member of all committees, has endeavored to enlist those who have been active in the association's affairs, and have indicated their willingness to serve the industry through committee assignment.

P. L. Waters has succeeded Walter W. Irwin as chairman of the Executive Committee while practically all of the other chairmen have been reappointed in recognition of the splendid services rendered by them. This is especially true of the Finance Commitee, Arthur S. Friend, chairman; the Censorship Committee, Gabriel L. Hess, chairman; Fire Prevention Committee, J. E. Brulatour, chairman; Membership Committee, W. R. Rothacker, chairman; Film Theft Committee, H. Minot Pitman, chairman; Transportation Committee, P. H. Stilson, chairman; and the Law Committee, Nathan Vidaver, chairman.

New Committee Created

A new committee has been created under the title of the Legislative Committee which will take over the work of the former Sunday Opening Committee with Chas. C. Pettijohn, chairman. The membership, including Nathan Vidaver, Arthur S. Friend, Harry Schwalbe, John M. Quinn, R. H. Cochrane and Gabriel L. Hess.

The General Committee on the revision of the by-laws consists of: Arthur S. Friend, Gabriel L. Hess, Nathan Vidaver, J. Robert Rubin and S. E. Rodgers. This committee to be assisted by the following representing the Fifth Division: T. G. Wiley, chairman; Paul H. Cromelin, Fred. J. Beecroft, Lesly Mason and Will C. Smith.

Lesly Mason has been appointed chairman of a committee on International Affiliations by President Brady and given power to appoint the other members of his committee.

Previous to the recent annual meeting of the Board of Directors, President Brady announced the appointment of a Vigilance Committee with James R. Quirk as chairman, and a committee on the Buenos Aires Exposition, of which Albert E. Smith is chairman.

The Americanization Committee, of which Hon. Franklin K. Lane, former Secretary of the Interior, is chairman, is now conducting its work through the offices of the National Association. This committee is composed of the following: William A. Brady, Adolph Zukor, Lewis J. Selznick, H. M. Crandall, J. Hampton Moore, Mayor of Philadelphia, representing the municipalities; and Col. Arthur Woods representing the American Legion.

Names of the Various Committees

With the exception of one or two of the standing committees the routine work will continue under the direction of Frederick H. Elliott, Executive Secretary of the National Association.

The committees are as follows:

Executive Committee.—P. L. Waters, chairman; Arthur S. Friend, Gabriel L. Hess, W. E. Atkinson, William Wright, Charles C. Pettijohn, T. G. Wiley, Lewis Innerarity, J. E. Brulatour, Paul H. Cromelin, R. H. Cochrane.

Finance Committee.—Arthur S. Friend, chairman; Paul Brunet, R. H. Cochrane, John M. Quinn, Lewis J. Selznick, J. E. Brulatour, Gabriel L. Hess, Harry Schwalbe, P. L. Waters.

Censorship Committee.—Gabriel L. Hess, chairman; J. W. Alicoate, Paul H. Cromelin, Arthur S. Friend, Paul Gulick, Paul Lazarus, S. E. Rogers, Harry Schwalbe, P. L. Waters, James R. Quirk, R. H. Cochrane, Howard Dietz, D. W. Griffith, Lewis Innerarity, Charles C. Pettijohn, J. Robt. Rubin, M. Silverstone, William Wright, Martin J. Quigley.

Legislative Committee.—Charles C. Pettijohn, chairman; Nathan Vidaver, Harry Schwalbe, R. H. Cochrane, Arthur S. Friend, John M. Quinn, Gabriel L. Hess.

Fire Prevention Committee.—J. E. Brulatour, chairman; Albert DeRoode, W. E. Atkinson, H. H. Bruenner, J. F. Coufal, Major Tom Evans, Eric Schay, Lewis Innerarity, D. P. Howells, Alfred Weiss, C. H. MacGowan, Will C. Smith, S. E. Rogers, A. M. Asher, W. R. Rothacker, C. C. Pettijohn, George A. Skinner, E. M. Porter, A. I. Siegel, Reginald Warde, W. H. Hulings, Al. Lichtman, C. C. Ryan, Murray Silverstone.

Membership Committee.—W. R. Rothacker, chairman; Charles Christie, Fred. J. Beecroft, Sam E. Morris, Thomas G. Wiley.

Film Theft Committee.—H. Minot Pitman, chairman; Bert Adler, L. E. Franconi, G. E. Kann, A. I. Siegel, Sam E. Eckman, Jr.

Transportation Committee.—P. H. Stilson, chairman; E. M. Asher, H. H. Bruenner, J. F. Coufal, Major Tom Evans, John Hahn, W. H. Hulings, M. Johnson, J. S. MacLeod, M. J. Mullin, F. N. Rothenberg, A. H. Sawyer, A. I. Siegel, George A. Skinner, Will C. Smith, R. Ward, D. Berman, J. E. Brulatour, A. Du Mahaut, Will Francke, D. P. Howells, John T. Richards, B. J. Knoppleman, M. Moran, H. Robbins, C. C. Ryan, Herbert Lubin, M. Silverstone, Charles A. Dean, J. V. Warde.

News Weekly Committee.—Emanuel Cohen, F. B. Hattrick, L. J. Darmaur, David Selznick.

Law Committee.—Nathan Vidaver, chairman. (Each company to name representative lawyer.)

Laboratory Committee — Major Tom Evans, chairman; H. H. Bruenner, S. E. Rodgers, Jos. A. Golden, Arthur S. Friend, R. H. Cochrane, H. M. Goetz, Gaston Chanier, Mr. Brown, Mr. Hardeen, Geo. C. Dobbs, W. B. Cooke, J. R. Brophy, M. E. A. Tucker, S. D. Matthews, Albert Lowe, Nicholas Kessel, William Wright, Wade Hulings, Mr. Aldous, Mr. Dubulet, William B. Levy.

Walsh Wins Contest

Cabled reports from Havana, announce that the winner of the big motion picture popularity contest, which La Noche, the largest evening newspaper of that city has been conducting, is George Walsh, the well-known American star. His votes totaled 26,487. Francesca Bertini, the well known Italian star, carried off the honors among the feminine competitors with a vote of 26,213.

And yet another man loved

The Right Woman

and left her for

The Wrong Woman

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Heavy Bookings in First Run Houses for Vitagraph's "Trumpet Island"

VITAGRAPH'S spectacular production of "Trumpet Island," the first Tom Terriss special production, is said to be fulfilling the big things expected of it, and to have proved one of the most successful pictures of the year.

Some idea of its popularity and success is indicated by the widely diversified class of theatres in which it has been shown as a first run. In Chicago, it is booked, among other theatres, at the Ziegfeld, where it will be a three weeks' attraction at a dollar per seat. This is said to be the second picture to command this price at the Ziegfeld, the first having been D. W. Griffith's "The Love Flower," which immediately preceded it.

First Run Bookings

Among the larger theatres which have either presented "Trumpet Island" as a first run, or have arranged to do so, with the bookings covering an engagement of from one to three weeks, are the Pantheon Theatre, Toledo; the Strand Theatre, Akron; Tally's Broadway Theatre, Los Angeles; Victory Theatre, Providence; Strand Theatre, Flint; Imperial Theatre, Montreal; Minerva Theatre, Pittsburgh; Empress Theatre, Oklahoma City; Moon Theatre, Omaha; American Theatre, Salt Lake City; Phillips' Egypt Theatre, Fort Worth; American Theatre, Troy; Liberty Theatre, Sacramento; Liberty Theatre, Springfield, Ohio; Orpheum Theatre, Rockford, Ill.; Capital Theatre, Davenport, Ia.; Isis Theatre, Kokomo; Virginian Theatre, Charleston; Imperial Theatre, St. John, N. B.; Rialto Theatre, Tulsa; Regent Theatre, Billings; Princess Theatre, Quincy, Ill.; Lyric Theatre, Springfield, Ill.; Exhibit Theatre, Portsmouth, W. Va., and the Majestic Theatre, Memphis.

Several of the larger circuits also have booked "Trumpet Island," including the Fox Circuit in New York and vicinity, the Gordon Circuit in Massachusetts, and the S. A. Lynch Enterprises in twenty-six of the largest cities in the South.

Reviews of "Trumpet Island" throughout the country are said to have been uniformly good, and many praising it highly. Exhibitors, too, have expressed themselves as more than pleased with it.

Selznick Studios Very Active, Five Companies Now Making Productions

FOLLOWING closely on the announcement that Elaine Hammerstein had begun active work on her forthcoming Selznick picture, "Pleasure Seekers," Myron Selznick announced a special production, "A Man's Home," has been selected for Ralph Ince, and that Owen Moore's first starring vehicle for his second series is, "Lend Me Your Wife."

With Ralph Ince and Owen Moore actively engaged in new Selznick productions, five companies are now shooting scenes for five original screen stories for Selznick Enterprises. The three companies forging ahead toward the completion of forthcoming pictures are Eugene O'Brien, in "Soul and Body," written by John Lynch and directed by Alan Crosland; Conway Tearle in "The Road of Ambition," written by Elaine Sterne and directed by William P. S. Earle, and Elaine Hammerstein in "Pleasure Seekers," also written by John Lynch, and directed by George Archainbaud.

Neglects Home for Business

Mr. Ince is busily engaged in selecting a strong cast for "A Man's Home," and Owen Moore has shot the first scenes for "Lend Me Your Wife," written and being directed by Victor Heerman. "A Man's Home," from a play of the same name by Anna Steese Richardson, tells the tale of a man deeply enmeshed in the financial world, who, in his desire to gain a fortune neglects and wrecks his home. The scenario is from the pen of Edward Montagne.

"Lend Me Your Wife," written by Victor Heerman, is said to afford Mr. Moore another opportunity to reveal his ability as a farceur. It is declared to be the most hilarious farce comedy in which the popular star has ever been seen.

Pioneer Announces "Master Specials;" Reports Record Business for September

REPORTS from exchanges of Pioneer Film Corporation show that business for the month of September has reached a new mark and the outlook for October is particularly bright.

One of the outstanding features in connection with the forthcoming releases is the series of Nick Carter pictures made up of two-reelers.

Under the heading of "Pioneer Master Specials" comes Daniel Carson Goodman's "Thoughtless Women," which will be the next special release. This production is said by Vice-president and General Manager M. H. Hoffman of Pioneer to be "a moving picture of human emotion that moves the heart through the eye" and "it was written with a master insight into the great world play of emotions, and Dr. Goodman has evolved potent methods of imparting these cross-currents of life to the screen."

Alma Rubens is starred in this production of which Dr. Goodman is not only the author, but also the producer and director.

"The Place of Honeymoons," starring Emily Stevens and Montagu Love, and "Where Is My Husband?" starring Jose Collins, are the two current releases of Pioneer, and in the short subject field which Pioneer is developing to no small extent, "Luke McLuke's Film-Osophy" is heading the list, meeting with success in all parts of the country.

Bad Boy Comedies

Luke McLuke, author of Film-Osophy, is a column conductor whose humorous quips appear in hundreds of newspapers here and abroad and who has been called the Shakespeare of humor. Film-Osophy is now being released.

"The Sonny Series," the Modern Peck's Bad Boy Comedies, represents another short subject now being released under the Pioneer banner, and to this will be added other interesting screen features in the near future.

DEAD MEN TELL NO TALES

DEAD MEN TELL NO TALES

Ray's Second First National Film at New York Strand Week of October 10

"PEACEFUL VALLEY," the second of Charles Ray's independent productions released through First National, will be presented for the first time on Sunday, October 10, at the Strand Theatre, New York, the week opening with that day.

Two weeks later, beginning Sunday, October 24, this picturization of Sol Smith Russell's masterpiece, will be transferred to the Brooklyn Strand.

Meanwhile, the picture will be seen also in many other houses throughout the country. Officially, its release is set down on the First National schedule for October 10, and a large number of exhibitors have contracted for it.

Special Prologue

Joseph L. Plunkett, managing director of the Strand, prepared for the presentation of an elaborate prologue which bids fair to rival the one which he devised for "Forty-five Minutes from Broadway," which he declared to be the best of the many notable ones which have been seen at the Strand. Many exhibitors, it will be recalled, wrote Mr. Plunkett asking details of the "Forty-five" prologue arrangement and settings were constructed in several leading houses.

Mr. Plunkett's plan for the "Peaceful Valley" prologue calls for a representation of the famous Perpendicular Farm, where most of the scenes in the play take place, and which is reproduced in the Ray production. The modest farmhouse of the Howe family also is to be shown and music specially arranged in California to accompany the picture will be sung at the Strand and elsewhere.

In preparing to produce "Peaceful Valley" Mr. Ray was confronted by no easy task when the effort was made to find a plot of ground conforming to the peculiar requirements of the Perpendicular Farm. Finally one was constructed at the studio. Persons familiar with "Peaceful Valley" remember that Hosea, standing with Virginia on the hotel balcony at the summit of the hill, explains that were he to jump over he would "drop in on mother," and that when he tosses Ward Andrews from the balcony railing, the unhappy victim plunges downward to a haystack.

Board of Five to Prepare Scenarios for Katherine MacDonald Productions

ENCOURAGED by her work in "The Notorious Miss Lisle" and "Curtain," B. P. Fineman, vice-president and general manager of the newly reorganized Katherine MacDonald Pictures Corporation, has decided to place this star before the picture public only in the most appealing and human stories, which are to be released through First National.

In the belief that no one person is capable of producing stories and continuity to exactly suit the requirements of an artist and demands of the picture public at the same time, it has been determined to place such work before a scenario construction board consisting of Miss MacDonald, J. A. Barry, Gerald C. Duffy, Reed Heustis, and Mrs. A. O. Bender. The chief duties of this board will be to keep the stories logical and human, to eliminate bromides and melodrama and to analyze and dissect them so as to turn out pictures of universal interest and lasting impressions. The problems and people to be presented on the screen must be those the world recognize, and must appeal to the better qualities of an audience. The male members of the board, in discussing stories, will give particular attention to men's viewpoints and the women will view the situations through the eyes of their own sex.

J. A. Barry, formerly with D. W. Griffith, is to be productions manager and will act in a general advisory capacity.

While her next production is yet to be announced, it will be founded on a successful play.

De Mille and MacLean Features Head Paramount's October 2 Release List

"SOMETHING TO THINK ABOUT," the latest Cecil B. DeMille production, which is declared to be radically different from anything Mr. DeMille has attempted before, is scheduled for Paramount release October 3. Simultaneously is released the Thomas H. Ince production, "The Jailbird," starring Douglas MacLean.

The idea of right thinking furnishes the basic idea for the story of "Something to Think About," which was written by Jeanie Macpherson. In the early scenes the quaint rural characteristics of Luke Anderson, a blacksmith, and his daughter Ruth, are said to have a rollicking humor that is captivatingly presented.

An excellent cast of the usual DeMille standard is featured, the players including Gloria Swanson, Elliott Dexter, Theodore Roberts, Monte Blue, Julia Faye and Theodore Kosloff. As for Miss Swanson in this picture, rags and tatters are her portion through a large part of the action. But there comes a time when she is enabled to appear in regal splendor.

The story is said to offer a fine opportunity for contrast and due advantage has been taken. Here are supplied a humble blacksmith's home, his workshop and a poverty-stricken home wherein some of the most important action of the story transpires. Against this background, Mr. DeMille has placed a home of exquisite beauty.

MacLean as a Likable Rogue

Julien Josephson is the author of "The Jailbird," the Thomas H. Ince production starring Douglas MacLean, and the direction was entrusted to Lloyd Ingraham.

Mr. MacLean is seen as a rogue in this picture, but a loveable chap. He breaks out of jail, inherits a small fortune, goes West to edit a newspaper, excites the hostility of the staid old villagers, decides to bunco them into investing in a fake oil scheme, when presto! All his plans are pleasantly upset. He goes back to jail, but his action is not without its compensations.

Doris May again plays opposite Mr. MacLean and character parts are cleverly interpreted by Lew Morrison, William Courtright, Wilbur Higby, Otto Hoffman, Monty Collins and Bert Woodruff.

Kentucky Syndicate Buys Bleich Theatre to House First National Attractions

NEWS of a big deal in theatre property has come from Louisville, Ky., in the announcement by Colonel Fred Levy, of the Strand Amusement Company, holders of Associated First National franchise in that city, of the purchase of all the theatres in Owensboro, Ky., including a new $100,000 house, the Bleich Theatre, which will open October 18.

This purchase brings the number of theatres owned or controlled by Colonel Levy and his associates to sixteen. They are situated in Louisville, Paducah, Owenboro, Mayfield, Princeton and Irvins. A report also is current that Colonel Levy is about to build a new $150,000 theatre in his home city and that it will house the second runs of Associated First National attractions.

Lee Goldberg, of Louisville, and Leo Keiler, of Paducah, are associated with Colonel Levy in the Owenboro enterprise. It is reported they intend to acquire at least 100 theatres in Kentucky and Tennessee.

Wants 100 Theatres

Colonel Levy said: "The purchase of all the theatres in Owensboro is the consummation of plans entered into prior to my recent visit to the Coast. Our ultimate object is the accumulation of a hundred houses in this state and in Tennessee. We will have in Associated First National attractions a guaranteed supply of first class pictures with which to supply them.

"Past performances may be allowed to speak for Mr. Goldberg and myself—while in Mr. Keiler, who will have the management of the houses just acquired, we have an associate whose ability as a showman has been fully demonstrated."

Asked as to the report that he contemplated building a new $150,000 theatre in Louisville, he declined to affirm or deny it.

Lewis J. Selznick Makes Business Trip to Chicago

Lewis J. Selznick, president of Selznick Enterprises, left New York for Chicago on October 6, on a business trip, which is expected to cover several days. Mr. Selznick was called to the Windy City on organization business, included in which is the finding of new quarters for the Chicago branch of Selznick Enterprises. This move, it is made known, is necessary owing to the steady growth of Mr. Selznick's interests in that territory.

On the return trip Mr. Selznick expects to stop at the Pittsburgh branch.

The mid-west trip is understood to be the first of many business journeys which the producer will make from time to time to various sections of the country in which Selznick offices are located.

Personal Touch

(*Continued from page 920.*)

houses in Hot Springs, Ark., has been spending the summer in the East and is now back at Hot Springs formulating plans for a big winter drive.

* * *

E. J. Sparks, general manager of S. A. Lynch enterprises in Jacksonville, Fla., with Mrs. Sparks and his assistant Ott Brown, are spending a few days in New York.

* * *

Harry Sherman has signed a contract with the Kraus Manufacturing Company to produce complete lobby displays for his twelve yearly productions. Mr. Sherman has been advised to adopt his well known slogan "Sherman Is Right," which he used so effectively in his early enterprises.

* * *

Merritt Crawford has been appointed publicity director for the Harry Sherman productions.

* * *

W. G. Smith, general manager of the Fidelity Film Corporation, has just returned from a trip to Chicago and will leave New York for a trip to the Coast about October 12.

* * *

Joseph B. Nathan, of Wilmington, N. C., brother of Marx Nathan of Associated Artists, has been appointed Brooklyn, N. Y., and suburban New Jersey towns representative for the American Film Corporation. Mr. Nathans succeeds Wallace Aikin, who has been promoted to the home office in Chicago.

* * *

Al. Harsten and Charles Steiner have taken over the Mount Morris Theatre at 116th street and Fifth avenue, New York, and will run it exclusively as a picture house. It was until recently run as a Columbia wheel house.

* * *

John J. Walker, formerly connected with the Lincoln Theatre in Schenectady, N. Y., will manage the Barcili Theatre, seating 1,200, recently opened in the Electric City.

* * *

Max Goosman has been appointed salesmen by Robertson-Cole for Brooklyn. Jack Kaplan has been appointed salesman for upper New York State and Moe Kerman for Southern New Jersey.

* * *

Arron Corn, formerly with First National, is now sales manager for the Commonwealth Film Company.

* * *

Vic. Shapiro, exploitation manager for Pathe, is week ending in Boston on business.

* * *

Frederick A. Thompson, formerly director for Vitagraph and other companies, is directing at Universal City. Paul Scardon is directing Bessie Barriscale on the Coast and Walter McGrail is doing great work under his direction. Anna McKnight, whom we all knew as "Little Anna," is doing film editing for Vitagraph and spending her vacation at Mrs. and Mr. Frank Lawences home at Hollywood.

GRACE DAVISON
Whose new starring vehicle, directed by Charles Horan, is now ready for release

* * *

Abe Blumstein, the man who books pictures for the Fox theatres, was hustling round the film zone, as is usual with men of his many activities.

* * *

J. Stuart Blackton has been much entertained by motion picture, theatrical and literary people while in the British capitol. He has been quite conspicuously quoted and mentioned in the British newspapers.

* * *

Harry Lewis, better known as "Louy Harris," art manager of Pathe, has just purchased a new home in South Orange, New Jersey.

* * *

George B. Dietz has just finished directing "Robes and Romance," featuring himself and June Caprice. Most of the scenes were made in Spain. The story was written by himself. It will be released by Pathe.

* * *

Paul Tessier, Pathe's Cleveland branch manager, was in New York last week in conference with Chief Elmer Pearson. Monsieur Gaillot, of Pathe foreign department, left for Europe on October 6.

* * *

M. E. Mazur, from Minneapolis, arrived in New York this week to locate here. Mr. Mazur handled the "Crisis" about four years ago.

* * *

Harry Crandall, of Washington, D. C., was in New York this week to attend the champion baseball series. He was not the only one here on a like errand.

* * *

Meyer & Schneider, controlling a circuit of theatres in New York and Brooklyn, with offices at 31 Second avenue, New York, are building up a prosperous chain of modern and well managed houses that are a credit to their communities.

* * *

The Mass Amusement Company, 79 First avenue, owners of the Lucky Star Theatre, New York, is contemplating building a new theatre at Coney Island.

* * *

Harry Ginsberg, owner of the First Avenue Theatre, New York, is a happy manager, with smile that indicates the size of his business and still growing bigger.

* * *

"Below the Deadline," the five-reel cinema spectacle of underworld life along San Francisco's Barbary Coast, which was acquired by the Inter-Ocean Film Corporation two weeks ago, will be released next week, according to an announcement from the Inter-Ocean offices.

* * *

"The Burning Question," produced by the Catholic Art Association, and distributed in foreign film markets by the Inter-Ocean Film Corporation, has been disposed of for Spain and Portugal. The same film buyer has also taken over the rights to the series of Paralta Plays, controlled by the Inter-Ocean Film Corporation for foreign distribution.

* * *

Jack Steinhauer, who for the last two years has been connected with the Exhibitors' Trade Review, has resigned. Mr. Steinhauer will henceforth make his headquarters in the publicity offices of Tex Rickard, the promoter, at the Madison Square Garden. Jack, as he is known among his friends, will aid in the extensive publicity campaigns that will precede the boxing shows Rickard will stage there twice a month. Ike Dorgan is in charge of Tex Rickard's publicity department..

WAITING FOR THE CAMERA
A scene from the new Harry Raver picture, "The Virgin of Paris."

La Crosse Film "Fans" Tell in Paper Their Interest in New Rivoli Theatre

MOTION picture fans of La Crosse, Wis., made the opening of the new Rivoli Theatre in that city an event in the history of exhibiting when, in reciprocation for a pre-opening inspection of the beautiful new playhouse, they published on a full page of the La Crosse Tribune and Leader-Press a letter expressing "the genuine satisfaction" and "deep appreciation" they felt in the new theatre.

The La Crosse Theatres Company, builder of the new edifice, had taken a ten page supplment in the same issue of the newspaper in which the "fan" letter appeared, for the purpose of advertising the new theatre and its other houses in La Crosse, and the newspaper gave the new enterprise high editorial commendation, also in the same issue, so that the newspaper on that one day became almost a special edition devoted to motion pictures.

The new theatre occupies the major portion of the Rivoli Theatre Building, which occupies nearly a whole block in the centre of the business section of La Crosse. It was erected to supply a theatre adequate for the handling of the releases which the company will receive under its franchise in Associated First National Pictures. It is regarded as one of the most beautiful and commodious playhouses in the Northwest. It was formally opened to the public on September 18 with "Yes or No," starring Norma Talmadge.

The day before the opening an invited list of guests inspected the building and on the following day those who had taken part in the visit to the theatre caused the following letter, occupying the entire back page, to be published:

"A word of appreciation to the management of the Rivoli Theatre, greetings: "This is a message of friendship. Not the least of the things that are essential to the balanced development of a people is their amusements. They break the hard tension of the serious endeavor to which the life of the community must be devoted if it is to do its part in the upbuilding of civilization. They tend to keep our human impulses generous and to mellow human relationships. Without them we would soon become very narrow, self centered and perhaps unkind. Next to the education and the work of the commonwealth, its amusements are of genuine importance.

"The modern 'movie' has come into the most important place in the general amusements of the times. The arts involved have been developed to the point wherein realism goes beyond that of the legitimate stage. Not only romance and humor, but learning also, is ministered to by this great new diversion.

"There have been movie theatres, and there will be others. Every city has them. But comparatively few theatres have taken into full account the effect of environment upon the 'movie' patron. To be in a place of beauty, at once comfortable and healthful, where music and art speak to the senses, contributes materially to the pleasure of performance.

"A group of 'movie fans' who have had the pleasure of visiting the Rivoli, that splendid new motion picture house about to open its doors to the people of La Crosse, have adopted this means of expressing to you, on behalf of themselves and of many who have had no opportunity to join in this statement, the genuine satisfaction and deep appreciation with which they regard your new and magnificent enterprise. The Rivoli is 'a thing of beauty' and will be 'a joy forever'."

Paramount Salesmanship School with Thirty Students to Open October 11

THE Famous Players-Lasky Corporation will open its new school of salesmanship on October 11, when the first of a series of classes, each lasting four weeks, will hold its initial session. Fred C. Creswell, who for some time past has been Field Sales Supervisor of the distribution department, will be in charg.e

Fifteen from the Company

Between twenty-five and thirty men have enrolled for the first class and of these, Mr. Creswell states, about half are from outside the Famous Players organization. Since the first announcement he has been interviewing applicants and so carefully have the men been chosen that not more than one of every ten who have applied have been admitted. Each applicant has been subjected to the most rigid cross-examination, as to his reasons for desiring to enter the school, his ideals of salesmanship and his ideas concerning the motion picture business. Careful investigation of the applicant's past record in business has then been made before the final decision.

Projection Room Demonstrations

The remaining men, from within the organization, have been designated to attend by the District and Branch managers. Each one has been selected as a reward for faithful service and in appreciation of his worthiness for promotion and general qualifications for salesmanship. Every section of the country will be represented.

Company to Pay Expenses

All expenses of the students throughout the four weeks of the course will be paid by the company. The sessions will be held daily from 9:30 to 4:30 and each session will be addressed by some official of the company or department head. Special attention will be paid to productions and the work of the production department, on the theory that the best salesman is the one who has a thorough knowledge of what he is selling and of its points of superiority. Vice-President Jesse L. Lasky, in charge of production, will speak often and there will be addresses by other production officials and by leading directors.

There will be projection room demonstrations of old and new subjects, showing the improvements in production art and technique. Short subjects as well as features will receive attention and among the speakers will be Burton Holmes and Louis Francis Brown, manager of the Burton Holmes business organization. Supplementing the classroom work there will be trips to the Long Island studio and special theatre parties of a combined business and social character, giving the men an opportunity to study the up-to-date methods of presentation as well as to familiarize themselves with many of the new Paramount productions which are being shown throughout the country.

Gardiner Replies to Suit

Answer has been filed by Thomas R. Gardiner to a suit brought against him in the New York Supreme Court by Estelle Lewis, trading under the firm name of the American Trading Association.

After making certain denials to the complaint, Gardiner alleges that on April 15 the American Trading Association entered into an agreement with him whereby it was to have the right to exhibit a serial for a period of thirty days in the territory within Greater New York and received $1,050.

Refused Return of Film

Gardiner says that in violation of this agreement the American Trading Association immediately arranged to ship the film outside of Greater New York. He says he was refused the return of the film, but arranged to have the plaintiff deliver it to the Magnet Film Exchange, of 729 Seventh avenue, and in order to obtain such a promise Gardiner says he delivered to the American Trading Association two checks, one on an Albany, N. Y., and one on a Buffalo, N. Y., bank, the total of which was $2,550.

The Albany check, Gardiner says, was paid, but when he learned, as he claims that the American Trading Association failed to deliver all of the film and has not yet delivered the last two episodes of it, he instructed the Buffalo bank not to pay the check.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.
1600 Broadway New York, N. Y.

Nye Finds the Goldwyn Studio Picture a Great Business Getter in the Orient

GEOFFREY NYE, Goldwyn's Far East representative, who is back from a ten months' successful trip to the Orient and Australia, where he placed Goldwyn pictures in every country he visited, asserts that the studio picture which he took along was his best selling argument with the exception of the screening of Goldwyn pictures. He is strongly convinced that every exchange and every agency which handles pictures should be equipped with a studio picture and that it should be shown to exhibitors, newspaper writers and the general public.

Before leaving Goldwyn's Pacific Coast studios Mr. Nye picked out 2,300 feet of studio film, showing the size of the Culver City plant, sample elaborete sets, such as those used in "The Flame of the Desert" with Geraldine Farrar, and "Jubilo" with Will Rogers, pictures of the stars in their dressing rooms, acting in front of the camera, etc., and incidentally a hundred feet of film showing himself at the studio and with the Goldwyn officials there. Having himself in the picture served as a sort of bankers' credentials to prospective customers.

Proof of the Pudding

The views of the studios, production sets, etc., gave a convincing account of the cost of Goldwyn pictures, the skill and pains with which they are prepared, in settings, costumes, acting, directing and photographing, and made it an easier task for Mr. Nye to obtain greater prices for Goldwyn productions than the Orient had ever before paid for pictures, it is claimed.

On the steamship, both going and coming, Mr. Nye showed the studio picture to the passengers and found it an excellent advertisement for Goldwyn and Goldwyn pictures. In Tokyo, Bombay, Melbourne, Sydney, etc., it was an equally good Goldwyn advertisement with newspaper writers and picture fans, and a selling argument with the firms with which he contracted to handle Goldwyn pictures.

In India such American studio pictures should go a long way, Mr. Nye believes, towards counteracting the great propaganda being conducted there in favor of European-made pictures as against American-made pictures. They are flooding the exhibitors of India with beautiful circulars—better than the product which they advertise—boosting the pictures of the European country which sends out the material. The exhibitors of India naturally favor the European production and unless the American producers counteract this propaganda, the market there for American pictures is going to continue decreasing. It has fallen off about twenty per cent., Mr. Nye states, since the ending of the war.

Four Weeks Before Its Release Date "Riddle: Woman" Promises New Records

FROM bookings recorded four weeks before the production was set for release, Pathe predicts that "The Riddle: Woman," first Associated Exhibitors' feature to be distributed through its channels, will far eclipse the records of "Common Clay," "The Thirteenth Chair," "Other Men's Shoes," "One Hour Before Dawn," "A Broadway Cowboy," "Rio Grande," "Passers By" and other big pictures issued by Pathe in recent months.

With returns in from only six of the thirty-four Pathe exchanges, this prediction seems certain of fulfillment, for more than two score of the foremost exhibitors in the localities covered by this office, have booked "The Riddle: Woman." The personal popularity of Geraldine Farrar, the star, and the numerous exploitation angles afforded an exhibitor by the screen version of Carl Jacoby's famous play, have been instrumental in the running up of the great number of advance bookings.

In Newark, N. J., the picture had its first run showing at the Orpheum Theatre, while in Kansas City the Liberty will inaugurate the local run. James Clemmer's Spokane Theatre will give its premiere in the Washington metropolis, and in Washington, D. C., this distinction will be accorded the Metropolitan Theatre.

The Washington Theatre, Chester, Pa., paid a record-breaking sum to exhibit it for seven days. The Capitol at Springfield, Mass., has first run on the Farrar picture, and in Flint, Mich., the Orpheum Theatre outbid all first run rivals.

In New England the Boston office of Pathe has placed "The Riddle: Woman" in the biggest houses in many of the leading cities of the section, including the Waltham, Waltham, Mass.; Stoneham, Stoneham, Mass.; Gorham, Framingham, Mass.; St. James, Boston; Empire, Portland, Me.; Gardner, Gardner, Mass. In Fort Worth, Texas, the Queen Theatre will first exhibit the picture. The Strand will do the same in Port Arthur, Texas.

Frank J. Carroll, President of Lone Star, Visits New York; Quiet as to Future Plans

FRANK J. CARROLL, veteran of the film industry, was again seen around Film Square this week after an absence of a year in the oil country of Texas. Mr. Carroll journeyed to the Southwest on his recovery from a serious attack of "flu" and primarily on account of his health. He returns to New York as president and general manager of the Lone Star Pictures Corporation, of Fort Worth, Texas.

Beyond stating that his company was solidly backed and intended to produce only big specials, Mr. Carroll was reticent concerning the plans of the Lone Star organization. His visit to the metropolis is not occasioned by business, being due to the unfortunate illness of his mother.

Frank Carroll's experience in the film world dates back to its beginnings. As early as 1913 he was associated with some of the first multiple reel specials to be made independently. The five-reeler, "The Jack of Diamonds," comes to mind in this connection. More recently he will be remembered for his connection with "The Cavell Case," which set booking records when released through Selznick, and "For the Freedom of the World," the first big independently made special to be accepted for distribution by the Goldwyn Pictures Corporation.

DEAD MEN TELL NO TALES

DEAD MEN TELL NO TALES

Louis Baum Joins Equity Pictures as Sales Manager; Is Veteran in Industry

LOUIS BAUM, formerly district manager for Universal, has just joined Equity as sales manager. He left Universal last week. The news of his charge came unexpectedly as no rumor to this effect had been circulated. Many of Mr. Baum's friends are still ignorant of his new connection, but the circumstances surrounding his departure explain the suddenness of the step.

Equity has been laboring under a severe handicap as the sales of its state right features, among them "Whispering Devils" and "Keep to the Right," have taken a great jump, thus taxing the equity sales force to capacity. J. I. Schnitzer, president of Equity, therefore wired Mr. Baum to share the task of negotiating with the many buyers of Equity pictures.

Mr. Baum, besides being a veteran salesman and sales manager, has an enviable acquaintance with state right men throughout the country, as he has spent all of his business life in the film industry and with film exchanges, both independent and otherwise. His career is marked by rapid progress. He began as a salesman twelve years ago.

Mr. Baum was exchange manager for Selznick for two years and made a record for popularity and service among exhibitors. One of the chief reasons why Equity has selected him is the fact that he has gone through all the stages of the motion picture field, having been an exhibitor at one time and having made a specialty of showmanship. He is said to be one of the few men who can "pick a winner" and tell at a glance what success a picture will have in any particular territory.

His reputation of being an "all-around man" in the industry will enable him to serve exchangemen from the moment they buy the picture to its very last run. He is thoroughly versed in the exhibitor market and is in position to give expert assistence to independent buyers.

All Classes in the Blue Grass State Help in Filming of "The Kentuckians"

AN instance of unusual co-operation in the making of a motion picture is unfolded by Charles Maigne, who has just returned from Kentucky. Mr. Maigne took his company directly to Big Stone Gap, Ky., the home of the late John Fox, Jr. The fact that a motion picture company was in town to film this author's "The Kentuckians," featuring Monte Blue, spread like lightning and in a short time Mr. Maigne met Horace Fox, brother of the author, and the town officials, all of whom co-operated.

How to obtain several hundred real mountaineers for feud scenes was one of the first problems that Mr. Maigne had to face. Through the aid of the press, slides that were shown in the town's lone motion picture theatre and by personal excursions into the mountains, the population was invited to participate in the picture. The response that Mr. Maigne's request brought was more satisfactory than he anticipated.

One 81-year-old patriarch walked nine miles to work in the scene. Some of the scenes were taken at a cabin on the top of the mountain in the gap between Powell and Stone Maintain, a cabin which had been washed away several times during the last fifty years, but had always been replaced by its owners on the same location.

Made Big Scenes in Frankfort

From Big Stone Gap the company went to Frankfort where some of the biggest scenes of the picture were laid. It was a simple matter for Mr. Maigne to obtain access to Governor Morrow and other influential individauls, and he was aided in the process through people who were friends of his father, Col. James F. Gregory, of the Corps of Engineers, U. S. A., when he was supervisor of docks and canals, on the Kentucky River.

Governor Morrow presented Mr. Maigne with a letter addressed to "whom it may concern" urging the co-operation of everyone in the filming of this, one of the state's most popular novels. The Chamber of Commerce extended much invaluable aid.

Under such circumstances Mr. Maigne obtained scenes that are said to be remarkable for their personalities and genuine interest. Much of the action took place at the capitol and the Governor invited Mr. Maigne to make any use he wished of the new Kentucky state capitol as he believed this a good opportunity to show it to the country. The script called for a number of state legislators, and, instead of engaging extras Mr. Maigne obtained the services of real members of the Kentucky State Legislature and other State officials.

A number of places of unusual interest were also used for location. The actors who made the trip were Monte Blue, Diana Allen, Wilfred Lytell, J. H. Gilmour, John Miltern, Eugenie Woodward, J. W. Johnston, Thomas S. Brown, Frank Joyner, Russell Parker, John Carr and Albert Hewitt.

James Morrison Cast in Vitagraph's "Black Beauty" Opposite Jean Paige

JIMMY" MORRISON will be seen opposite Jean Paige in Vitagraph's special production of "Black Beauty," adapted from Anna Sewell's novel. He is a popular juvenile and was with Vitagraph for six years. His characterization in Vitagraph's "Over the Top" was said to have been a big factor in the success of that film. He recently went West to play in several special productions.

The "heavy" has been entrusted to George Webb. John Spaulding, equally well known, takes the part of Squire. Mollie McConnell will have the role of the squire's wife. Because of the nature of the story unusual importance was attached to the casting. Albert E. Smith, president of Vitagraph, passed on the more important selections while he was on the coast recently. Acting with him were W. S. Smith, general manager of the West Coast studios; Wilfred North, production manager; David Smith, who directs the picture, and Chester Bennett, director of Earle Williams, who for the past two years has supervised the casting of Vitagraph pictures in the West. George Randolph Chester, and Mrs. Chester wrote the continuity.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"So Long Letty"

Al Christie Makes Morosco Musical Comedy into Capital Farce for Robertson-Cole

Reviewed by Epes W. Sargent.

As a stage play, "So Long Letty," the musical farce by Elmer Harris and Oliver Morosco, was a decidedly funny play, but in the more elastic medium of film, permitting as it does the rapid changes to contrasting scenes, it gains remarkably in entertaining qualities and it has yielded, under Al E. Christie's personal direction, one of the smartest little comedies we have yet been given. It forms a genuinely amusing little play in which the somewhat suggestive situations are handled so deftly as to offer no offense.

And it is to the direction, even more to the playing, that this result is due. It is as much a personal triumph for Mr. Christie as for the quartet of featured players. The action is smooth, almost unmarred by breaks in the continuity of time, and it moves so swiftly in every quickening tempo to the anticipated, yet unexpected climax that the length is not apparent, which is the truest compliment which can be paid to straight comedy, which seldom can hold interest through five full parts.

The acting lies almost wholly with the four principals. They alone hold the screen for nine-tenths of the time, the remainder being given to the Christie bathing girls who have no real part in the play and yet do not obtrude.

T. Roy Barnes, Grace Darmond, Walter Hiers and Colleen Moore comprise the cast and their work is so uniformly good that it is difficult to single any one player for special mention. It is really an all-star cast whose efforts provide a very high degree of entertainment.

Cast.

Harry Miller.....T. Roy Barnes
Grace Miller.....Colleen Moore
Letty Robbins.....Grace Darmond
Tommy Robbins.....Walter Hiers
Story by Elmer Harris and Oliver Morosco.
Produced by Al. E. Christie.
Length, 5,000 Feet.

The Story.

Harry Miller, in "So Long Letty," is a "natural born mixer." His wife, Grace, is a home body, whose delight is making him comfortable and who is distressed by his errant ways. She finds a sympathizer in Tommy Robbins, who lives in the other half of a twin bungalow and whose wife, Letty, is devoted to the cabarets. Were it not for the sardine factories, Tommy would starve to death. On a diet of sardines he has acquired much too solid flesh.

Harry naturally admires the dashing Letty as much as Tommy admires Grace, and suggests to his neighbor that they arrange an exchange of wives. Tommy is more than willing and they arrange to arouse a mutual jealousy that will lead to the divorce court and a readjustment of domestic affairs.

But Grace and Letty love the men they married and Letty conceives the daring scheme of an apparent acquiescence in the arrangement and a demand for a week of purely platonic trial marriage.

Within the seven days the clever little women so contrive their domestic arrangements that they have won back their own spouses and the divorce court is cheated of its prey.

Program and Exploitation Catchlines: A quartet of stars in a Christie triumph.
Treat your face to an honest laugh.
A lesson to husbands; an instruction to wives.

IN THIS ISSUE.

"So Long Letty" (Robertson-Cole).
"Tiger's Cub" (Fox).
"The Man Who Had Everything" (Goldwyn).
"King of the Circus" (Universal).
"The Purple Cipher" (Vitagraph).
"Madame Peacock" (Metro).
"Curtain" (First National).
"You Never Can Tell" (Realart).
"Forbidden Valley" (Pathe).
"Broadway Bubble" (Vitagraph).
"Harriet and the Piper" (First National).
"Everybody's Sweetheart" (Selznick).
"Wanted at Headquarters" (Universal).
"Voices" (Kremer).
"The Truant Husband" (Rockett).
"The Silent Barrier" (Hodkinson).

Don't miss this. If you haven't the price of a ticket climb under the tent, but see it.

Exploitation Angles: See the special exploitation section elsewhere in this issue.

"Tiger's Cub"

Pearl White Featured in Strong Six-Part Drama of Life in Alaskan Camp

Reviewed by Robert C. McElravy.

If any one ever doubted the artistic ability of Pearl White as a screen performer, he should certainly not miss an opportunity to see this six-part picture, "Tiger's Cub." Her performance in serials and melodramatic subjects have made the public familiar with her work in tense situations. There are plenty of such in this picture, in the latter reels, but in the opening reels the actress reveals an unsuspected understanding of comedy and human interest. Her toboggan slide down a snow-clad hill in Alaska, in which she upsets her prospective husband, whom she had never met before, makes a fine comedy opening. The awakening of her love for David, her claiming of the infant child, her willingness to marry in order to protect her mother, are all features of a fascinating, closely-knit story.

J. Thornton Baston and Frank Evans make a thoroughly disreputable pair of villains and the characterizations are exceptional, not alone in make-up, but in the acting as well. John Davidson also makes the most of his few appearances as Lone Wolf and Thomas Carrigan is a good type for the hero.

"Tiger's Cub" is expertly made, human in feeling and powerful in its melodramatic moments. The atmosphere and settings are all that could be asked.

Cast.

Tiger's Cub.....Pearl White
David Summers.....Thomas Carrigan
Bill Slark.....J. Thornton Baston
Lone Wolf.....John Davidson
Tiger.....Frank Evans
Colonel Summers.....John Woodford
Hilda .....Ruby Hoffman
Father Jerome.....Albert Tavernier
Story by George Goodchild.
Scenario by Paul H. Sloane.
Direction by Charles Giblyn.
Length, Six Reels.

The Story.

"Tiger's Club," in the picture of that name, is a pretty girl living in a remote district of Alaska, near important gold fields. In coasting down a hill one day, the girl upsets David Summers, a young man just come from the States in search of his father. David goes home with the girl, whose mother is ill, and they fall in love, though without knowing it for a time. David then takes up the search for his father, Colonel Summers, and learns that he was shot during a card game.

The Tiger and Bill Slark, who were responsible for the Colonel's death, have tricked David out of his inheritance of the Golconda mine, but David learns some facts about the murder from an Indian named Lone Wolf. David returns to see the girl and is surprised while calling at her cabin by the entrance of Tiger and Bill Slark. The former, who is supposed to be the girl's father, orders David out of the cabin.

The girl has in the meantime adopted an infant child, abandoned by Hilda, its mother. Hilda is really the wife of Bill Slark, who will not acknowledge her, as he wishes to wed Tiger's Cub. This wedding actually takes place, but David and Lone Wolf reach Slark's cabin in time to save the girl. Bill Slark is killed by Hilda and it develops that the girl is not the daughter of the Tiger, but of a former husband of her mother's. She and David are then free to wed.

Program and Exploitation Catchlines: A Story of Alaskan Camp Life.
A Melodrama of the Rough Alaskan Outdoors.
A Story of the Gold Fields of the North with Pearl White.

Exploitation Angles: Let Miss White carry the play. Interest in her work is the surest appeal. If you played her last release, hook up with "The White Moll." Drive hard on her old serial following and tell them that this is a corking Northwest drama. It is about all you need to do.

"You Never Can Tell"

Realart Presents Bebe Daniels in a Bright Comedy of Aspiring Girlhood

Reviewed by Louis Reeves Harrison.

"You Never Can Tell" is so nicely balanced between sentiment and a sense of fun that it may truthfully be called "pure comedy." The story is a very human one, that of a modern Cinderella, whose outlook from the cloak-room of a fashionable hotel reveals to her that there are a lot of fortunate and seemingly happy people in the world, better off and far more interesting than those of her home environment. She is at one and the same time stirred with ambition and depressed by realization of how powerless she is to remedy her lot. She surrenders to the illusion that she may become one of the gay throng passing before her eyes, and the idea becomes so dominant that she finds her way to the front by unexpected adventures, all of them logical, and eventually to a position almost undreamed of in her philosophy. It is the logic of events and of character that points to exceptional scenario construction and direction. By an exhibition of unusual skill on the part of co-workers Tom Geraghty, Helmer W. Bergman and Director Chester Franklin, the characters in "You Never Can Tell" seem to move brightly of their own volition, impelled by the logic of their own individuality.

Bebe Daniels is both charming in personality and very capable as an actress, making the most of her entire line of opportunity. In this she is ably seconded by Jack Mulhall as the Prince Charming, Edward Martindel as a gentlemanly villain, Neely Edwards as the "Mysterious sport," whose antics excite laughter, though they have nothing to do with the story, and a

cast generally well balanced. As presented at the Rivoli Theatre, "You Never Can Tell" provided, as it will everywhere, a very delightful entertainment.

Cast.

Rowena Patricia Jones .....Bebe Daniels
Prince .....Jack Mulhall
William Vaughn .....Edward Martindel
Mrs. William Vaughn .....Helen Dunbar
Jimmy Flannery .....Harold Goodwin
Mysterious Sport .....Neely Edwards
M. Brian .....Leo White
Mrs. Jones .....Mrs. Harry Davenport
Mr. Jones .....Graham Pettit

Story by Grace Lowell Bryan.
Scenario by Tom Geraghty and Helmer W. Bergman.
Director, Chester Franklyn.
Length, five reels.

The Story.

"You Never Can Tell," muses pretty Rowena Patricia Jones, as she gazes wistfully forth from the coat room of a fashionable hotel upon the care-free ladies and gentlemen who come and go, "some day I may be of that happy crowd." In a handsome fur coat of one of the ladies at dinner Rowena makes an impression on handsome lounger Vaughn, an effect which remains with him and with others who see her in borrowed finery, though her pretensions are rudely exposed when the owner of the coat appears. Vaughn makes a date to dine with her the following Sunday evening, and she hurries home to tell her unhappy family—they are about to be dispossessed—that she has at last caught a rich husband.

Rowena actually dines before them with a veritable Prince Charming, when she is arrayed in the borrowed finery of a lady's tailor, for whom she has consented to pose as a walking model. Prince Charming later discovers her true character, but he is in the leather suit he wore as an aviator, and she mistakes him for a chauffeur. He keeps up the illusion when he drives her home in his limousine. He finds her such a true-hearted girl and is so pleased to be loved for himself alone, that he proposes marriage. This does not meet with her mother's approval—no ordinary chauffeurs for her when there is a rich husband in sight.

Rowena keeps her engagement with Vaughn and is dining with him in a private room, when his wife enters and makes a scene. Rowena goes back home disillusioned so far as Vaughn is concerned, and she yields her consent to marry the handsome "chauffeur." She is persuaded to accept a beautiful gown and suitable costume details for an adventure into good society and enters a mansion by the servants gate. She is surprised to find that her chauffeur is a veritable Prince Charming, introduced to his mother and to guests of the occasion. She is startled to find among them Vaughn and his wife, but Vaughn lies his way out of the complication, and she is married to the man of her heart's choice. Thus "You Never Can Tell."

Program and Exploitation Catchlines: A Sparkling Comedy on Girlhood.
See Bebe Daniels in Her First Starring Picture.
She Saw the Idlers and Wondered if She'd Ever Be in the Wealthy Class—Suddenly the Chance Comes and with it Many Humorous Events.

Exploitation Angles: Play this up as Bebe Daniels first starring venture. If you had her in the De Mille plays, you don't have to tell who she is. If your opposition has had those attractions, go over into the opposition territory with your advertising; particularly the lithographs. Use the story angle to help sell, but the stills and cutouts will help materially. Work from all angles for a cleanup.

"Blackmail"

A Not Unusual Crook Story, with Viola Dana in the Leading Role, Given Excellent Production by Metro

Reviewed by Jessie Robb.

The ever popular crook story is again presented in "Blackmail," a Metro production, starring Viola Dana. There is nothing sordid in this picture, as the "crooks" are of the upper circles of "crookdom" and the crime attempted is the blackmailing of a gilded youth of little intellect. While the story is somewhat slow at the start it soon moves along at a pleasant pace until it reaches the point of blackmailing the feminine blackmailer when the action is decidedly quickened.

DOWN HOME

Scene from the last Olive Thomas picture, called "Everybody's Sweetheart," to be released by Selznick.

The production is in excellent taste; good lighting, interior and exterior sets displaying great beauty and admirable work on the part of the director. A piece of trick photography, which is not in keeping with the high class of this production, is the appearing and disappearing ass ears on the head of James Venable, the gilded youth. Undoubtedly this device is used to accentuate the silliness of the character but Jack Roi, who plays the part, succeeds in looking sufficiently vacuous without this addition.

Viola Dana gives a clever impersonation of the girl crook, managing the various transitions of mood with understanding and sympathy. That fine actor, Wyndham Standing, is just a bit too obvious in the "love at first sight" scene and the other members of the fine cast do very good work, indeed.

Cast.

Flossie Golden.....Viola Dana
Harry Golden, her father.....Alfred Allen
Richard Harding.....Wyndham Standing
Larry.....Edward Cecil
Lena.....Florence Turner
James Venable.....Jack Roi
Mrs. Venable.....Lydia Knott

Story by Lucia Chamberlain.
Directed by Dallas M. Fitzgerald.
Length, Six Reels.

The Story.

Harry Golden, clever crook, is caught by the man whose house he is robbing and, during the pursuit, is fatally shot. He staggers into the flat, where he lives with his daughter, Flossie, and his partner, Larry. The police have tracked him, but before they can take him he dies. In dying, he tells Flossie to do as Larry wants her to and to never look at a cop's face but judge him by his shoes. This advice Flossie proceeds to follow.

She and Larry leave town. She tries out her charms on James Venable, a young man with large fortune and little brains. When he is thoroughly infatuated, she institutes breach-of-promise suit for fifty thousand dollars as a salve for her lacerated affections. Larry, who has acted as intermediary for Flossie, is informed by Richard Harding, Venable's lawyer, that Flossie can marry Venable and they can live on three thousand dollars a year. This does not please Flossie, who has a taste for a Rolls-Royce. She throws up the game, but with a determination to get even with Harding, who has never seen her.

Posing as Miss Innocence Page, she goes to Harding's office with a convincing sob story. His sympathy is aroused and he induces Mrs. Venable to assist her. Neither that dowager nor Flossie is long in perceiving that Harding is very much in love. Living with Mrs. Venable, as companion, Flossie finds that she is unable to go through with her plans. She has fallen love with the man she meant to play. Larry finds the game lagging and asks Flossie to speed things up.

When Harding and Flossie marry, Larry has his chance. He blackmails the erstwhile blackmailer, demanding fifty thousand dollars to keep quiet. His demand precipitates a scene in the Harding home, during which Harding enters.

Flossie, rather than have the past forever clouding her happiness, takes a chance and tells Harding the story. He is amused and tells Flossie he knew the truth all the time.

Program and Exploitation Catchlines: A Story of a Feminine Blackmailer.
Viola Dana in a Crook Story.
She Made a Man Become Infatuated with Her—Then She Instituted Breach of Promise Suit and Got Some of His Fortune.

Exploitation Angles: Play strong on Miss Dana for your chief bet, and play up the story angle. Write one or more silly love letters and post them in a window with a bundle of other letters against a card reading, "Would you pay $50,000 to get these back? See how Venable beat the game in 'Blackmail' at the &c."

"King of the Circus"

Universal Serial Presents Eddie Polo in New Story of The Sawdust Ring

Reviewed by Robert C. McElravy.

The success made by Eddie Polo in his previous serial of circus life may be duplicated by this new production. The first four instalments, of two reels each, give a good idea of what it is to be. It is almost a replica of the first serial, in everything but the plot, and even this settles down into the usual melodramatic conflicts. These are not always convincing, as much of the villainy is badly set forth. An instance of this is noted when James Gray, the crooked owner of the circus openly orders three of his men to "get" the hero at any risk. At the same time, Eddie Polo is so interesting when he does get into action, that his admirers will perhaps not be too critical of the details of construction. The plot, if conventional, is at any rate clear and moves at a good pace.

This, as in the previous serial, has the fine lure of the big tops, with elephants, camels, horses and all the glitter of a real circus in evidence. In each of the opening instalments there have been glimpses of genuine circus life and for this reason the subject will have a special appeal to children.

The supporting cast is adequate, Kittoria Beveridge and Corrine Porter being the feminine leads.

Cast.

Eddie King.....Eddie Polo
James Gray.....Harry Madison
Mary Warren.....Kittoria Beveridge
Old John Winters.....Charles Fortura

Adapted by Anthony W. Goldeway.
Directed by J. P. McGowan.

The Story.

Eddie King, in "King of the Circus," is a circus performer in a tented show owned by James Gray. The latter is a coldhearted individual, who has an instinctive fear of apes and protests whenever one is shipped in to the circus with other animals. He is apparently fond of Mary Warren, one of the girl performers, whom he adopted from an orphanage, but the girl seems to mistrust him.

An old half-witted fellow, named John Winters, receives an injury which suddenly restores his lost memory. He informs Eddie King, whose father had originally owned the circus, that James Gray had tricked his sire out of the ownership and was responsible for the elder King's death. Eddie, determined to bring about a solution of the

mystery, soon finds himself in a series of clashes with Gray and his hirelings.

Early in the story Eddie has an automobile accident, while conveying John Winters to a hospital. This accident brings about his acquaintance with Helen Howard, the daughter of a noted physician and philanthropist, who plays an important part in the story from that time forth.

"The Man Who Had Everything"

Goldwyn Presents Jack Pickford in Role of a Lad With Too Many Millions

Reviewed by Mary Kelly.

The unmoneyed many ought to find comfort in the lesson contained in "The Man Who Had Everything." For he really had nothing. This is a pleasant sort of moralizing, and healthy, as well. Too many material possessions starve the soul and clog ambition. The hero finds that in the very thing which he has always avoided—hard work—lies true satisfaction. This discovery is forced upon him by a wise father who decides that satiety will cure the boy of laziness.

Primarily the picture has a mental appeal. One feels that the author, Ben Ames Williams has a fixed point to make and that director and cast have sincerely cooperated in defining it. The development of this idea is not decidedly dramatic, but it is interesting and educational.

Jack Pickford's personality seems peculiarly adapted to his role. He has a boyishness and abandon in portraying the pampered, irresponsible rich man's son, that makes his part very effective. Nowhere is this more evident than in the "hang-over" scene when he rides his horse right into his father's house and up to his bedroom, a scene that is amusing and amusingly done. Lionel Belmore is excellent in registering a father's interest and concern. The choice of players shows good judgment, and their performance, a high standard of acting.

Cast.

Harry Bullway.....Jack Pickford
Mark Bullway.....Lionel Belmore
Prue Winn.....Priscilla Bonner
Leonore Pennell.....Shannon Day
Matt Sills.....Alec B. Francis
Joel.....William Machin

Story by Ben Ames Williams.
Scenario by Arthur F. Statter.
Direction by Alfred Green
Length, Five Reels.

The Story.

Mark Bullway is much discouraged over the shiftlessness of his son, Harry, whose only object is to have a good time. Bullway's secretary, Prue Winn, is in love with the young wastrel and tries to shield him from disgrace in his father's eyes by doing his work for him.

One day while father and son are out riding, they nearly run over a blind man. Harry shouts out a heartless remark about the old man's carelessness in crossing the street. Sills (the blind man turns in the direction of the voice and utters what he calls a beggar's curse, saying, "May you always have everything you want," and passes on. Harry laughs, but finds later that the old man's wish is really a curse.

Impressed by Sill's strange words, Bullway has a conference with him the next day and asks his advice about Harry. Sills suggests that by giving the boy everything he wants and opposing him in nothing, his father may be able to make a man of him. Accordingly Bullway starts in and with his secretary's help, tabulates a list of the things that Harry desires—which range from a bullpup to a diamond pendant for his lady love, a girl with more admirers than sense.

Harry proceeds to have a glorious time, but is somewhat unsuccessful in his pursuit of Leonore, the fair lady, who loves his money but will not consent to marry him. Finally Harry's father consults with her and offers her a generous sum for every day she can make Harry happy. For four days she succeeds. Then at a dance she leaves him for another partner and in following, he discovers her later in the other man's arms. Now thoroughly disillusioned in her, Harry starts to think for the first time in his life. He then gives her up of his own free will, and the next day starts to work in his father's factory. He begins to see the shallowness of living just for "things," and comes to appreciate the true love and assistance that Prue offers.

Program and Exploitation Catchlines: A Modern Prince Midas Whose Touch Turned Everything to Gold Until He Sickened of His Own Desires.

How Honest Labor and a Girl's Love Made Life Everything But Character—How a Beggar's Curse Came True—How a Woman's Fickleness Served to Teach Him the Lesson He Needed.

How Could a Fond Father Cure His Only Son of Prodigality? "Give Him Everything" said the Seer. See How This Strange Recipe Worked.

Exploitation Angles: The name of the star ought to be featured just now more than anything else, as it will attract the attention of those who know his work and many others who will come just out of curiosity. The moral lesson involved is a strong one. Its message could be put over in some such way as this. Have you everything you want? If not you will never know how lucky you are until you see, etc.

"Madame Peacock"

Six-Part Metro Production Features Nazimova in Dual Role of Fair Strength

Reviewed by Robert C. McElravy.

In his six-part subject, "Madame Peacock," Nazimova plays the role of mother and daughter, both actresses. The mother has abandoned the daughter years before for the sake of her art.

As the mother, Jane Goring, Nazimova is wonderful. She plays the selfish, artificial actress, full of temperamental hysteria, as perhaps no one else could play the role. There is much arresting charm about the fore part of this story, but it has been drawn out too much and overbalances the later portion of the story. As the simple Gloria Nazimova has not enough to do. The spectator would like to see just where the child excels the mother as an actress, and the few scenes alloted Gloria fail to prove her ability. For this reason the satisfying quality of the subject may be doubted, too much emphasis having been thrown on the wrong character.

The settings and lighting effects are delightful in this production. The supporting cast is proficient, but few demands are made upon it. As a whole the picture is one of a slight fascinating plot, artistically presented, but promising much more than it fulfills in the way of entertainment.

Cast.

Jane Goring }
Gloria Cromwell } .....Nazimova
Robert McNaughton.....George Probert
Rudolph Cleeburg.....John Steppling
Lewis.....William Orlamond
Thorne.....Rex Cherryman
Harrison Burke.....Albert Cody
Character lady.....Gertrude Claire
Mrs. Goring.....Mrs. Woodthorpe

Story by Rita Weiman.
Adapted by Nazimova.
Directed by Ray Smallwood.
Length, Six Reels.

The Story.

Jane Goring, in "Madame Peacock," is a successful actress of the "personality" type, with but little ability to back up her outward charm. She has forsaken her husband and daughter for her art, as she calls it, and become a cold creature, loving nothing but personal publicity. She sends her husband uncritical public. She sends her husband off to Colorado for his health without asking a word about their little daughter.

In the course of time the daughter grows up and becomes quite favorably known as a stock actress. Fate eventually brings her into the same cast with her mother, and the daughter's acting awakens the mother to the fact that she has small real ability. When she learns that the girl actress, whom she so hates, is really her own daughter, her humiliation is complete. Her nature softens and she learns to care for both husband and daughter with real affection.

Program and Exploitation Catchlines: Nazimova in a Dual Role Story.

Story of a Mother Who Abandons Her Daughter for the Sake of Stage Art.

A Drama Telling How An Actress Leaves Her Daughter in Order That She May Maintain Her Stage Prestige—The Daughter Grows Up and Outstrips Her Mother's Acting on the Same Stage.

Exploitation Angles: Play Nazimova as thoroughly as you can with newspaper work, lithographs, cutouts, stills and window displays. Play up also the fact that she has made her own screen adaptation. Thorough work alone along lines should give you full houses. Tell enough of the story to show that this has real meat and is better than "Heart of a Child."

"The Purple Cipher"

Earle Williams in a Fine Mystery Drama Released by Vitagraph

Reviewed by M. A. Malaney.

"The Purple Cipher" was a Chinese blackmail warning. Everybody who received it was marked for death if the blackmailers did not receive money they demanded. It's a story of deepest mystery, thrills and "creeps." The players handle their parts so vividly that it makes a person shiver. But when the mystery is cleared up, and the audience finds that the three men who were apparently slain and their bodies stolen, were really only "faking," and that they were the real blackmailers, it makes the fans go out talking about it. And the more they think it over, the more they will talk about it.

There are not many great settings, but there is a rain storm that is wonderful. Some very interesting golf playing is introduced and the final scenes show a submarine suddenly emerging and trapping a gang of blackmailers. The direction is good. The scenes in Chinatown, especially the raid, are well staged.

The cast is unusually fine. Earle Williams, of course, has the leading role, that of Leonard Staunton, and he plays it in a smooth and clever manner. Allen Forrest, as the clubman who first disappears, does some wonderful "fake" work, and Vola Vale makes a charming heroine.

If you want to give your patrons something different, play "The Purple Cipher." They may laugh at the improbabilities of it, but the laugh will be on them at the finish of the story.

The Cast.

Leonard Staunton..... Earle Williams
Jeanne Baldwin.....Vola Vale
Jack Baldwin.....Ernest Shields
Alan Fitzhugh.....Allen Forrest
Frank Condon.....Henry A. Barrows
Hop Lee.....Goro Kino
Wang Foo.....Frank Seki

Directed by Chester Bennett.
Length, Five Reels.

The Story.

Leonard Staunton, Jeanne Baldwin, Jack Baldwin and Alan Fitzhugh make up a party to visit Chinatown. Hop Lee offers to conduct them through underground dens. During this trip, Wang Fee, another Chinaman, succeeds in separating Jeanne from the rest and makes her a prisoner. Frank Condon, a private detective, watches the party start into the underground dens and gets the police to make a raid. The party is rescued and the incident forgotten.

Three months later Fitzhugh receives a demand for a large sum of money. The note is signed in Chinese characters. He is unable to meet it and his life is threatened. Staunton watches at the club with him to avert an attack. The fatal hour passed without a disturbance and Fitzhugh starts for home in a taxi. He is scarcely out of sight when a shot is heard. Staunton runs to the cab and finds a blood-stained handkerchief and the cab empty. The police investigate but drop the case. Condon takes it up and despite a heavy guard Jack Baldwin receives a similar threat and is poisened. His body disappears. Condon then receives a warning. He laughs at it, but a bomb is exploded in the Baldwin home and Condon disappears. Next a threat against Jeanne is received by Staunton. The girl's

father implores Staunton to pay the money demanded even though it bankrupts their. firm. He agrees and seeing a submarine at the dock of their shipyards, he decides to trap the conspirators. He is to meet them at a certain buoy in the harbor. He fulfills the requirements and is about to hand over the money, when the submarine comes to the surface and captures the three conspirators. They are masked and to the surprise of all Staunton tears off the masks and finds they are the three men who supposedly were murdered and their bodies disappeared. The detective states he engineered the blackmail plot, and forced the others into it. Next is shown Staunton and Jeanne happily married with their little child.

Program and Exploitation Catchlines: "The Purple Cipher" Is the Sign of a Violent Death. The Evils of Chinatown Are Employed to Make "The Purple Cipher" Realistic.

Earle Williams Is a Most Absorbing Mystery Story—"The Purple Cipher."

The Most Sensational Blackmail Plot Ever Conceived, and Who Did It. That's the Mystery of "The Purple Cipher."

Exploitation Angles: For an advance campaign would suggest that you give out cards in the theatre bearing Chinese characters, with the words "This means death." Also teaser ads like this. In your newspaper reviews and stories, by all means don't tell how the picture ends, because that is what makes it good—the surprising finish. Play up the Chinese angle. Also the star and the supporting cast. There are very realistic scenes in Chinatown which would back up a lobby display of Oriental stuff. Ushers could be dressed in Chinese costumes.

"Forbidden Valley"

Pathe Releases J. Stuart Blackton Production Based on Story by Randolph Lewis

Reviewed by Robert C. McElravy.

A feud story, laid in a pleasant, sunshiny mountain region, is pictured in "Forbidden Valley." It opens with a typical prologue for this sort of tale, in which men of the opposing Mitchell and Lee families are killed. Then occurs a lapse of fifteen years during with a boy and girl of the two families have grown up and eventually meet, without knowing the details of the old feud.

This main situation offers material for a pretty little romance, with Bruce Gordon and May MacAvoy as the principals. After the sanguinary beginning there is not much dramatic suspense, but the love episodes are cleverly handled and certain incidents of a humorous sort keep a fairly strong hold upon the interest. In the later scenes there is more of a dramatic nature. May McAvoy carries off the shooting of her lover and her subsequent grief until he appears uninjured in a satisfactory manner. The clever twist at the close does much to strengthen the final impressions of this little yarn.

The scenes are of an attractive rural nature and there has been a careful selection of country types for the supporting cast.

Cast.

Morning Glory..... May McAvoy
Jack Winslow.....Bruce Gordon
Dave.....Wm. R. Dunn
Ben Lee.....Charles Kent
Dominie Jones .....Warren Chandler
Aunt Endor.....Nellie Anderson
Sentimental Joe.....Gene Layman
Cal Mitchell .....Emil Mink
His Son.....Harry Kiefer

Story by Randolph Lewis.
Produced and directed by J. Stuart Blackton
Length, Five Reels

The Story.

In the Kentucky hills, in "Forbidden Valley," live the Mitchell and Lee families, who are enemies of long standing. As the story opens a man on each side of the dwindling families are killed, following which a young minister, Dominie Jones, carries away from the scene of the strife a lad named Mitchell.

Fifteen years pass, when a young surveyor, named Jack Winslow, appears in Forbidden Valley. He comes, with a companion, to the cabin of Old Ben Lee and his granddaughter, Morning Glory. Jack and Glory are at once attracted to one another, but the love affair is opposed by a half-wit named Dave, who has grown up in the Valley. Dave makes several attempts on the life of the hero, as he is in love with Morning Glory himself.

The crisis comes when Jack Winslow is suspected of being the young Mitchell lad who was carried away by Dominie Jones. The girl tries to shoot him, but only injures him slightly. The love affair is renewed after the reappearance of Dominie Jones, who explains that the harmless half-wit, Dave, is really the surviving member of the Mitchell family.

Program and Exploitation Catchlines: A Feud Story Telling How a Boy and Girl Meet After Fifteen Years without Knowing of the Old Feud Between Their Families.

A Romance of the Hills by Randolph Lewis.

A Love Story of the Kentucky Hills.

Exploitation Angles: Offer this as a Blackton production and hook the principals to their recent success in other Blackton presentations. Go light on the feud angle and offer players and producer instead. People who will not come to see a feud story will like it once they are in, so work on the featured people.

"Everybody's Sweetheart"

Sympathetic Story with Olive Thomas in the Title Role, Selznick Release

Reviewed by Louis Reeves Harrison

The last screen story in which Olive Thomas appeared, "Everybody's Sweetheart," is one engaging strong sympathetic interest from the outset, and it has many notes of tender pathos. It is powerfully effective in revealing the heart of a young girl actuated by feelings of generosity and loyal kindness. Living under wretched conditions, she is ever alert to help others, broken on the wheel of fate, all with instinctive sweetness and good cheer. It is her motto to "keep smilin'." That the girl is completely a child of circumstance, even when good fortune comes to her relief, is not destructive of interest. To the contrary, it enhances appreciation of her devotion to those she loves.

Such is the characterization, "Everybody's Sweetheart," Olive Thomas interprets with such fidelity that it seems to be a true self-expression. Her strong supporting cast includes William Collier, Jr., in a boyish role of a "poor farm" sweetheart, Joseph Dowling as a fine type of the old-fashioned aristocrat, Hal Wilson in the affecting role of an old Civil War corporal, and others of highly intelligent performance. Larry Trimble has chosen his backgrounds and devised his interiors with good taste, making the most possible of a very simple story. As shown at the Broadway Theatre, "Everybody's Sweetheart" produced a deep impression, and there was a long line at the box office to see the bright little star in the last picture made of her before her tragic death abroad. Because of its intrinsic merit and because of its association, "Everybody's Sweetheart" is bound to draw wherever shown.

Cast

Mary .....Olive Thomas
John .....William Collier, Jr.
The General.....Joseph Dowling
Mrs. Willing.....Aileen Manning
Miss Blodgett.....Martha Mattox
Corporal .....Hal Wilson
Mr. Willing.....Bob Hick

Story by John Lynch.
Director Lawrence Trimble
Length, Five Reels

The Story

She is "Everybody's Sweetheart" at the poor farm where she was brought up, but Mary is particularly John's "best girl." The two are waifs from a nearby train wreck, and the bond of sympathy between them is so strong that they think and feel alike during all their trials at the wretched place. The tragedies of one are the tragedies of the other until there is a change of management and John is sent to a neighboring farm. Mary and a feeble old Corporal of failing Civil War memories revolt and leave the farm. John sees them march away; Mary in a suit taken from a scarecrow, and joins the expeditionary force. After three days the Corporal's strength gives out. John and Mary assist him to the country place of a General whose face awakens the fast-dimming memory of the Corporal. The latter has made his last march. He dies in the General's arms after exacting a promise that he will take care of Mary, the dying Corporal's last act a military salute. Now begins a new life for Mary and for John, the latter employed as the gardener's assistant. Mary's love for her old playmate is unchanged by her superior position. She and John meet and romp in an old garret. They dress in old clothes they find there, he in the uniform of a West Point cadet. They are so attired one day when the General is in a violent struggle with a dissipated nephew, when Mary summons John, and the boy rushes to the rescue as he is. Startling result is the discovery that John closely resembles the portrait of the General's son, who was killed in a railroad wreck long years before. It is found that John is the General's grandson. As the General has already adopted Mary as his granddaughter, John says she shall be in truth when he grows up to be a man—she is to be his wife, but none-the-less "Everybody's Sweetheart."

Program and Exploitation Catchlines: Olive Thomas in Her Last Picture.

A Pathetic Story of Human Interest.

A Simple Story of Youthful Love on the Farm.

Exploitation Angles: Use the news angle on this picture, but do it nicely or you will get a reaction. Treat this angle lightly, but make a strong connection with "Olive Thomas' last picture" and similar lines. Then wade in and sell it as a thoroughly good picture in itself. It can be sold on its merits.

"Harriet and the Piper"

First National Release Starring Anita Stewart Is a Superior Production

Reviewed by Mary Kelly.

Almost everything that makes a picture attractive has been injected into "Harriet and the Piper." Popular story, logical plot development, highly dramatic moments, touches of the spectacular and a sprinkling of fine humor give the picture an effect of being well-rounded out. It is a tribute to good directorship from start to finish. The unconventional situations have been delicately handled, the exciting scenes are not overdrawn and the subtitles are dignified.

The analogy between the Pied Piper of Hamelin whose magic music lured children away from home, and the modern free-lovers has been cleverly drawn. Greenwich Village has been used as the garden of temptation; a fake wedding as the piper's fatal melody and a girl's dishonor as the piper's toll. Considerable ingenuity has been exercised in making this well-known plot appear to be something entirely new.

Anita Stewart gives a performance that for real sympathy and vividness has been seldom, if ever, equaled in her career. She passes through the stages of innocence, disillusionment, hope, temptation and moral victory with art. She is shown in a number of charming close-ups. Others strikingly efficient are Ward Crane, Byron Monson and Margaret Landis. The sets are elaborate, the costumes rich, and the beauty of the whole has been enhanced by fine photography.

Cast.

Harriet Field.....Anita Stewart
Royal Blondin.....Ward Crane
Richard Carter.....Charles Richman

Isabelle Carter.....Myrtle Stedman
Nina Carter.....Margaret Landis
Ward Carter.....Byron Monson
Mme. Carter.....Loyola O'Connor
Anthony Pope.....Irving Cummings

Story by Kathleen Norris.
Scenario by Monte M. Katterjohn.
Direction by Bertram Bracken.
Length, Six Reels.

The Story.

Harriet Field, a young girl who has yielded to the fascinating whirl of life as it is in Greenwich Village, is inveigled into a false marrage with Royal Blondin. Following a wedding that amounts almost to an orgy of gayety, they go to his apartment. Here she finds a package from home awaiting her, with a little note from her sister describing here recent wedding "out on the lawn under the lilacs." Something about the message makes Harriet uneasy and homesick. Without knowing anything of Royal's past, she suddenly begins to suspect him, She begs him to let her go home right then, but he refuses and locks her in for the night.

Time passes, and shows her installed in the home of the wealthy Carters, as companion to Nina, the young daughter of the house. Royal has long since passed out of her life, but his memory has left a sadness and despair that Harriet finds hard to shake. Ward Carter, the only son, falls for the charms of his sister's companion, but she regards him as a mere youth.

Carter's wife, Isabelle, has been having a flirtation with Anthony Hope, a "friend of the family." Carter discovers her one night at a costume ball in their home, while she is in Hope's arms. Upon his reproaching her, she threatens to leave him. During the same evening Harriet has discovered that Blondin is one of the guests and that he is making love to Nina. She determines to break this off. She has a long talk with Blondin, but he threatens to relate the story of her unfortunate "marriage" with him, if she interferes in this affair with Nina.

Carter's wife soon after elopes with Hope and they are killed in an auto accident. Carter, impressed by Harriet's devotion to his children, asks her to marry him. She is frank in telling him that she cannot love him. He is persistent, however, and convinces her that it will be the best way of saving her reputation. After the marriage, Blondin and she have another talk and he threatens instant expose of her past, if she does anything t prevent him from marrying Nina. Harriet withdraws to think it out. She meets her husband and Blondin later and surprises the latter by violently opposing his marriage to Nina. She confesses all to her husband and wins his forgiveness. Carter offers Blondin a large sum of money to stay out of Nina's life, but before Blondin has left the premises he is shot by a lifelong enemy. Nina consoles her "broken heart" with a box of bonbons.

Program and Exploitation Catchlines: A Picture With a Little of Everything—It's Merry, It's Tragic, It's Real.

Whatever the Tune, She Danced—The Piper's Repertoire Was Life Itself—And She Was in Love With Life.

It's the Old Story—Any Woman's Story—Told in a Modern Way.

Anita Stewart Triumphs! In a Role That Demands An Understanding of Life. She Is Every Inch An Actress.

Exploitation Angles: Women have shown marked appreciation of this picture. Make your biggest appeal to them. Use Kathleen Norris' name as author, and explain that the story is the same as the one which ran serial-form in the Pictorial Review. Cut-outs of Anita Stewart in her Evangeline costume would be effective in lobby displays. If you could have a "pied piper" on street parade bearing some sort of a placard with a message corresponding with the ancient piper's such as "Follow me and I will rid your soul of cares; the ——— Theatre is my home," it would attract attention.

"Wanted at Headquarters"

Five-Reel Universal Subject of Fair Strength, Built Along Serial Lines

Reviewed by Robert C. McElravy.

This five-reel Universal subject, "Wanted at Headquarters," is like a serial in certain respects. The characters are represented by an agreeable cast, but after the first introductions they seem to lack individuality. Eva Novak, who plays the girl-crook heroine, is pleasant to look at and moves with assurance, but there is nothing about this story that draws out her best work. The action of the piece is largely to blame for this, as it at first tends to the narrative style and later even the melodramatic incidents are sketched in too lightly to make any great impression.

The story is built up about a train robbery, conducted by a gang of crooks, headed by the girl. This event takes place as scheduled, and some good examples of night photography mark this part of the tale. The flashing of headlights, lanterns, signals, and then the explosion, all contribute to give the production a wierd atmosphere. The subsequent events are moments that interest the spectator, though they do not stir him to any great emotion. As a whole, the production falls considerably below the average for a feature subject.

Cast.

Kate Westhanger.....Eva Novak
Moya Flanbaugh.....Agnes Emerson
Michael Pretherson....Leonard C. Shumway
Geo Flanbaugh.....William Marion
Ralph Sapson.....Lloyd Sedgwick
Col. Westhanger.....Howard Davis
Tommy Carter.....George Chesebro
The Bishop.....Frank Clarke

Story by Edgar Wallace.
Scenario by Wallace Clifton.
Directed by Stuart Paton.
Length, Five Reels.

The Story

Kate Westhanger, in "Wanted at Headquarters," is the pretty young feminine leader of a band of crooks, of which her uncle, Col. Westhanger, is the nominal head. Kate furnishes the brains, and when the story opens is busy with plans to rob a train and capture a large gold shipment being made by George Flanbaugh.

Kate, whose activities are unknown to many outside the gang, moves freely in society. Here she one day meets a young criminologist named Michael Pretherson, who recognizes her. Michael and Kate are attracted to one another, but the girl laughs at his amateur detective work and tells him she intends to pull off a big deal which he cannot stop.

Michael is supposed to be in love with Moya Fanbaugh, but the engagement is only a tacit one and Moya has another admirer whom she prefers. The train robbery occurs, but the gang members rebel against Kate's handling of the job. Michael, who is working on the case, is made prisoner and later Kate herself is roped and tied near him. A raid by the police disposes of the gang and Kate remains the only member captured. She returns the stolen loot and is afterward free to wed Michael. Moya accepts her other admirer.

Program and Exploitation Catchlines: Story of a Girl Train Robber.

She Helped to Rob the Train and Then the Gang Went and Made Her a Prisoner—They Got the Detective Too and Tied Him Beside Her—And Then She Fell in Love.

See a Girl-Crook Heroine Lead a Gang of Train Robbers and Get the Loot.

Exploitation Angles: Put this over with a jazz appeal to your melodrama patrons, but don't work it too strong. The fake summons, stating that the recipient is wanted at Headquarters will work well with this and if your town stands that sort of thing try similar mysterious telephone calls.

"The Silent Barrier"

London Drawing Rooms and Alpine Snows in "The Silent Barrier," Hodkinson Release, Starring Sheldon Lewis

Reviewed by Jessie Robb

The pictorial values in "The Silent Barrier," from the novel of the same name by Louis Tracy, Hodkinson release, are unusually effective and striking. Representing scenes from the streets and drawing rooms of London to the snow-clad heights of the Alps, this picture presents the true atmosphere of the different locales of the story. The winter sports, Swiss chalets and shelter huts in the mountains, where some of the most dramatic action is located, are interestingly portrayed.

The main theme is the familiar, yet engrossing one of the honorable and dishonorable love of two men for the same woman. The action of the unfoldment of the plot is smooth and works up to the climax with telling force. Sheldon Lewis, to whom is entrusted the leading masculine role of Mark Bower, London millionaire and roue, gives a characterization marked with breeding and suppressed villiany. Outstanding work is done by Corinne Baker, Florence Dixon, Gladys Hulette, Donald Cameron and Adolf Milar. The remainder of the cast give good accounts of themselves.

Cast.

Mark Bower.....Sheldon Lewis
Millicent Jacques.....Corinne Barker
Helen Wynton.....Florence Dixon
Charles K. Spencer.....Donald Cameron
Etta Stampa.....Gladys Hulette
Stampa .....Adolf Milar
Barth .....Ernest Des Baillets
McKenzie .....Fuller Mellish
Professor Lammenois.....Joseph Burke
Lady Lavasour.....Mathilde Brundage
Sir George Lavasour.....Jack Raymond
Delavere .....Rob Lee Keeling

Story from the Novel by Louis Tracy
Scenario by Charles T. Dazey.
Length, Five Reels
Directed by William Worthington.

The Story

Helen Wynton, society reporter on the Argus, lives at the home of Professor Lemmenois. At her home is Etta Stampa, the maid, who is much attached to Helen and, in a moment of confidence, tells Helen her story. Helen determines, if possible, to go to St. Moritz and reconcile Etta and her father, a Swiss guide.

At a reception given by Mark Bower, London millionaire and roue, in honor of his fiancee, Millicent Jacques, Helen meets Charles K. Spencer, an American mining engineer. He is much attracted by Helen and tells her of his good fortune in disposing of mining property to Bower. She tells him of her desire to go to St. Moritz. Bower also is attracetd to Helen and by his interest arouses Millicent's jealousy.

Unknown to her, Spencer arranges with the editor of the Argus to send Helen to St. Moritz to report the winter sports carnival. Bower learns of this and follows. When Spencer and Millicent hear of Bower's trip, they also go to St. Moritz. Bower and Helen go on a mountain climb. Spencer learns of the danger and with Stampa as guide, follows them. Bower attempts to kill Stampa at a dangerous crevasse, on the return trip, but does not succeed.

In the meantime Helen has persuaded Stampa to forgive Etta and send for her. She arrives and is reconciled to her father, who vows to kill her betrayer. Helen is told by Millicent that she and Bower are becoming the subject of gossip. When Helen informs Bower that she does not care to be seen with him, he tells her that her expenses are being paid by Spencer. Helen ascertains the truth of this and leaves for Majola-Kulm. Bower and Spencer follow. Millicent in a frenzy of jealousy, tells Stampa that Bower is Etta's betrayer. He goes across the mountain pass to Majola-Kulm and on the way meets Helen. She had gone to a shelter hut to view the scenery. Bower had followed her and attempted to force his attentions. She escaped and met Spencer, who attacked Bower. When she tells this to Stampa, the guide rushes in to separate the men, in a fight, Bower falls over the cliff and is killed.

Program and Exploitation Catchlines: A Story That Takes You from the Luxurious London Drawing Rooms to the Highest Alpine Peaks.

An Adaptation of a Louis Tracy Story.

Story of a Girl Society Reporter.

Exploitation Angles: Stress on Sheldon Lewis, but do most of your selling on the Alpine atmosphere. Offer it as a melodrama with colorful locale and drive heavily upon this, using plenty of stills and scene cuts.

"The Truant Husband"

A Comedy of Man's Weakness and Disillusion—Produced by Ray Rockett

Reviewed by Louis Reeves Harrison

Adapted from the story by Albert Payson Terhune, "The Truant Husband" is a comedy with an ironical note, portraying man as he daily appears to feminine intelligence. He is emphatically not a hero, not even to his fond wife, though she loves and pets him in a maternal sort of way. He loves her most of the time as a matter of conscience—he feels that he ought to in return for her unselfish loyalty and devotion. At unexpected moments he surprises himself with a flash of tender passion for her—at others the flash of passion goes wandering toward some new discovery or belated romance. The characterization in "The Truant Husband" is exceedingly good—that is what the comedy depends upon.

There are three leading characters, husband, wife and the other lady, the latter a former volcanic flame. The husband in this up-to-date triangle is played by Mahlon Hamilton in highly amusing style, every conflict of emotion clearly revealed on his expressive face, making many of the explanatory subtitles wholly unnecessary. Francelia Billington as the wife is admirable in her role of a sweetly affectionate wife and a very attractive personality besides. To Beatty Blythe falls the part nearly always exaggerated on the screen, the vamp, in this case naturally and delightfully feminine. She portrays with skill the keen visioned female who clearly sees into man's helplessness in his moments of delusion and is half-amused and half-touched by his weakness. The comedy is well-handled, with some interesting double exposure and many consistent backgrounds and ensembles, altogether something out of the common and thoroughly modern as an entertainment.

The Cast

Billy Sayre.....Mahlon Hamilton
Sibyl Sayre.....Francelia Billington
Vera Delaunay.....Betty Blythe
Bran Woller .....Richard Ryan

Story by Albert Payson Terhune.
Director, T. N. Heffron.
Length, Five Reels

The Story

"The Truant Husband" is really a model one until a former flame, Vera Delaunay calls at his office to announce that she is a widow with no memories so romantic as those of a day she and Billy spent at a country resort known as "Grandpre." She suggests that they spend another day at "Grandpre" in remembrance of good old times, and Billy, in a moment of languid "spring fever" rashly consents. He is enabled to explain his absence to his wife, as he has already promised a friend, an aviator to fly with him to a distant point and back. The night before his romantic reunion with Vera is one of agony. He is torn by conflicting conscience and deluded inclination. His wife makes the parting harder because of her sweetness, faith and tender solicitude. Billy is half inclined to quit before he has started.

The day with Vera is one of constant disillusion from the start. It is hot; the train is stuffy; there is no conveyance at their destination, and they are compelled to walk a distance over a dusty road. None of the beauty and charm of "Grandpre" remains—it has become a dirty and disreputable joint. The beauty and charm of Vera also fades. She and Billy quarrel viciously, and the trip is a rank failure. To make matters worse, Billy finds on his return that the papers contain an account of the death of the aviator and a companion on the return trip. He dashes home and recovers a telegram the aviator has sent as an alibi and is intently relieved to find that friend wife is uninformed of the disaster. Never again will Billy be "The Truant Husband."

Program and Exploitation Catchlines: A Comedy About a Man's Weakness and Disillusion.
An Albert Payson Terhune Story.
He Wasn't a Hero—Not Even to His Wife.

Exploitation Angles: This was a corking good story in the Saturday Evening Post, which Sydney Drew would probably have played had he lived. Boom it as a lesson to married flirts and middle-aged widows. Don't tell much of the story, but play on the situations, withholding the climax. Play up the author, for the Terhune stories have screened remarkably well, and he is favored as an author. He can help you sell tickets.

"Curtain"

Katherine MacDonald in Impressive Drama Released by First National

Reviewed by Louis Reeves Harrison.

"Curtain" has its own intrinsic merits, but it is essentially through Director Young's highly imaginative treatment, through his ability to weave a story of sustained mood, in a complete harmony of purpose that its appeal becomes so attractive. Infinite pains have been taken in every detail of setting, especially in the large ensembles of audience within and without the theatre and behind the scenes. If based on one merit alone, "Curtain" will stand as one of the most impressive pictures ever shown on the screen of what goes on in and about the theatre, all its mysteries revealed and vividly pictured. Director Young carries his art into other scenes, always tastefully and in accord with the spirit of the play. He has made beauty emotionally appealing in "Curtain" and even given it social significance in sensing the sweetness of life in contrast with the finality of evil.

Katherine MacDonald meets the demands of her part with a manner of great charm, though the role is that of a highly cultivated and serious-minded woman. She is impressively supported by E. B. Tilton and by an exceptionally fine cast, their work merged with hers in quiet and almost-purely spiritual interpretation of a modern social drama. The whole performance, as shown at the Strand Theatre, is one of undoubted sincerity and unqualified beauty, a fine entertainment.

Cast.

Nancy Bradshaw.....Katherine MacDonald
Jerry Coghlan.....E. B. Tilton
Ted Dorn, the Author.....Earl Whitlock
Dick Cunningham.....Charles Richman
Lila Grant .....Florence Deshon

Director, James Young.
Length, five reels

The Story.

"Curtain" rises on intimate life of the theatre when Nancy Bradshaw appears in a play by poor and talented Ted Dorn. She is apprehensive only about her artistic success, but along with it comes the inevitable social one. Dorn is only one of many in love with the accomplished young actress. He pleads with her to join him in a perpetuation of their combined artistry. She is almost on the point of yielding when an enormously wealthy man of society sweeps away all resistence and wins the lovely actress for his bride. He compels her at the end of the season to give up all hope of reappearing on the stage and provides her with compensating luxury.

Nancy makes a fond and devoted wife—even after motherhood she is still her husband's sweetheart. Twice her attention is drawn to another actress, her successor, named Lila Grant, but she cannot convince herself of his infidelity until it is revealed by various incidents that he is in Mexico with Lila, when it was supposed that he was there on a business trip. The absence of Lila throws rehearsals at the theatre into confusion. Nancy saves the day by returning to her art—she is thoroughly convinced that her husband regards all women as simply playthings. His sudden return brings about a crisis. He declares he will get a divorce. She reminds him that she is the one to do that, and he resigns himself to the inevitable. Thus it is that Nancy keeps the child and is enabled to return to the art she loves and to the congenial companionship of the dramatist whose plays have afforded her artistic opportunity from the first to the "Curtain" of her first matrimonial venture.

Program and Exploitation Catchlines: A Story About Stage Life.
A Drama Telling All of the Ins and Outs of the Theatre.
She Gave Up the Stage for Married Life, But When She Finds that Her Husband Has Gone Away with Her Successor She Returns to the Stage and the Man She Loves.

Exploitation Angles: Play up Miss MacDonald and her beauty and announce her in a pleasantly intimate story of back-stage. This always appeals to the fans, and they will like the handling of this story from this angle. Also play up the opportunity it gives the star to do some real work. If you can borrow a show window, take down some old scenery, set it up with the backs to the street and place a cutout of the star, or work this in your lobby by masking it with flats or flippers and inviting your patrons to "come back stage with Katherine MacDonald." Be careful, however, that you comply with local fire laws.

"Nomads of the North"

The criticism and cast of "Nomads" of the North" appeared in last week's issue.

The Story.

Among the "Nomads of the North" none is more unhappy than Nanette Roland, an impoverished and dying father on her hands, her fiancee, Raoul Challoner, long absent and silent. She will not marry Factor McDougal's son "Buck" until she is convinced that Challoner is dead. Buck brings false testimony of Challoner's death, and Nanette yields to the force of circumstances. She is about to be wed, a loveless mate to Buck, when Challoner returns and spirits her away at the wedding. She is married to the man she loves, but Buck excites Challoner to a quarrel in which he accidentally kills one of his assailants. Challoner is accused of murder and is imprisoned by Buck, but he is rescued by his wife, and they flee in his canoe. The special duty of one of her ardent admirers, Corporal O'Connor, is to find the alleged murderer.

Three years later, Challoner with his wife and baby are living in an almost impenetrable forest when they are discovered. Buck is with Corporal O'Connor and still intent on vengeance, but he breaks down from lameness and is left at a shack. He there discovers a cache of whiskey and becomes stupefied with drink. The Corporal arrests Challoner, who yields without a struggle. They start away, the wife accompanying them with her baby, when they become encircled by a forest fire. The fire destroys Buck. The Corporal escapes through Challoner's efforts, and, at last, his manliness is aroused. He leaves, saying that he will announce Challoner's death and thus stop further search. Challoner and his love mate are left to enjoy their perfect happiness as "Nomads of the North."

Program and Exploitation Catchlines: Adaptation of a James Oliver Curwood Story.
A Thrilling Tale of the Canadian North Woods.
Genuine Beauty of the Canadian Forests Shown in An Inspiring Love Story.

Exploitation Angles: Play heavily on the Curwood name and recall Lewis Stone's work in "The River's End," and Chaney in "The Miracle Man." Go it strong on the forest fire; one of the most realistic yet staged, and appeal to the kiddies of all ages with the bear and dog. Play strong on this and the north woods angle.

"My Goodness"

Reviewed by Louis Reeves Harrison.

"My Goodness" is the amusing story of a primitive young married couple. It is a runaway match with a lively pursuit and a swift succession of incidents following to keep the two apart until the last moment. It is farce, pure and simple, filled with acrobatic stunts and ingenious incidents—the ingenuity of Sennett seems to be exhaustless—and it provided light entertainment for a crowded house at the Rivoli Theatre. "My Goodness" pretends to nothing else than "precious nonsense."

Short Subjects of Importance

KISS ME QUICK! (Fox-Clyde Cook Comedy).—Two reels of genuine slapstick mirth are unfolded in this subject, which is the first of a series to feature Clyde Cook, once a clown at the Hippodrome. Cook is a skilful comedian of the knock-about sort, and there isn't a doubt but that these comedies will go over with a bang, starting with the first scene in the first number, in which the genial Clyde harnesses a dishwashing apparatus to a wheel operated by a squirrel, thus saving himself much personal effort. He has the valuable faculty of knowing in advance what is going to be funny and in this number proves that he has many strings to his bow. The cat and mouse trick, the chase scenes, the skating rink business, the wrestling bout with the "Masked Marvel," and the aeroplane stuff at the close all prove that here is a new screen comedian to be reckoned with. J. G. Blystone and Hampton Del Ruth directed and produced.

THE POLITICIANS (Fox).—Mutt and Jeff do some campaign electioneering in this animated. Mutt gets a dog catcher's wagon and hustles unwilling voters to the polls. This is typically amusing.

A BLUE RIBBON MUTT (Universal-Century).—A two-reel comic, written and directed by Chick Reisner, in which the Century Wonder Dog and other canines appear; also a parrot, a cat and a monkey. Spectators will get considerable amusement out of this. The dog show makes a pleasing feature, and the big sewer pipes offer opportunity for funny business. The affair winds up with the marriage of the proprietress of the dog and cat store to her clerk.

AN ELEPHANT'S NIGHTMARE (Fox-Sunshine).—Some of the best acting ever done by animals for the screen is found in this uproarious two-reel comic, directed by Vin Moore. The intelligent work of the elephants is nothing short of remarkable and the huge creatures give the impression of having a decided sense of humor, one of them ripping a pair of trousers from the legs of a comedian in the neatest possible way. Then the manner in which the elephants dash through houses, squirt water and trail their intended victim over hill and dale makes a fine climax. The opening situations are also good. In this part of the picture a monkey and some canines appear. The whole subject should make an enormous hit with children and is one that will also go strong with adults.

THE TAILOR SHOP (Fox).—A funny Mutt and Jeff animated, in which Mutt takes his only pair of trousers to a tailor to be pressed. While standing behind a screen, waiting for the trousers, the tailor burns a hole in them. Mutt is naturally in great distress. Little Jeff adds to the humor of the situations in his efforts to steal a pair of pants for Mutt.

CINDERS (Universal-Western)—A two-reel comedy-drama, by W. C. Tuttle, produced by Edward Laemmle and (Hoot) Gibson and Dorothy Woods play the leading roles. The story is one of the light amusing type, with horseback riding and thrilling incidents thrown in to keep up the interest. Hoot plays the cowboy hero, whose flirtations with a lady on a passing train get him into trouble with his sweetheart, but he wins back her love as the story progresses. The action is good in this and the humorous touches particularly pleasing.

PATHE REVIEW, NO. 73—For splendid tinted effects, these opening scenes, taken along a country road in Portugal, are exceptional. Vehicles, some of them a hundred years old, are shown, and the activities and industries of the inhabitants are briefly pictured. The "slow" camera pictures illustrate a juggler keeping four hats in motion at the same time, a trick that small boys will be imitating all over the country after they see this. Numerous varieties of orchids are pictured, in tints. A subject of especial interest to women is the one exposing the crooked boxes, baskets and measures used by profiteers in filling orders for fruits and vegetables. Some surprising methods for faking have been developed along this line. Hy. Mayer winds up the number with a number of his amusing travel-laughs, illustrating the resemblance of various animals in the zoo to the human tribe.

FELLOW CITIZENS (Pathe).—This "Snub" Pollard comic pictures the hero as a henpecked married man, who pretends he has a sick friend in order to get a night out with the boys. He goes, with his friends, to cabaret which boasts of a ladies' jazz orchestra, and they make merry in the usual way. The scenes are attractively pictured, the men wear full dress and the whole cast is dressed in good style. Its humorous moments are typical of the life pictured. Little Sambo adds some good touches by his appearance as flower boy, who negotiates a "date" for Snub with one of the lady entertainers. The couple take dinner together and consume some exhilerating tablets called "Jaglets." Marie Mosquini is in the supporting cast. The subject was directed by Alf Goulding.

THE TEACHER'S PET (Universal-Western)—This two-wheel western subject written by Ford Beebe, provides Ed. (Hoot) Gibson and Dorothy Woods with an entertaining story, nicely produced and directed. It is conventional in certain respects, yet runs considerably ahead of the average western in general interest. The hero befriends a young school teacher, who adopts a child at his suggestion. The real father of the child, who neglected its mother and allowed her to die, tries to make the teacher believe the hero is its father, which brings about an interesting complication. There are some good riding scenes in this.

CHASE ME (Fox-Sunshine). A two-reel comic, directed by Roy Del Ruth, with Olive Dale, Glen Cavendar, Dave Morris and Ed. Kennedy in the cast. This contains some very funny situations and is on the whole well above the average comic. It deals with the adventures of a well-meaning but flirtatious young man who becomes entangled with another man's wife. The husband leads him a merry chase, on street cars, buses and other vehicles. The scenes in the police station are original and laughable.

THE BRAVE TOREADOR (Fox). A good Mutt and Jeff animated, in which the pair visit a bull fight in Spain. In trying to get to the fight without paying, Mutt accidentally gets into the bull's quarters. He is chased into the arena and the crowd mistakes him for a new toreador. Mutt survives the ordeal and then throws Jeff in with the bull. This is one of the best yet.

SCENES FROM "MAN AND WOMAN," TO BE RELEASED BY THE SHERMAN PRODUCTIONS CORPORATION.
Diana Allen heads a distinguished cast of players in this production that was written and directed by Charles A. Logue.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law.
The Iron Rider.
Dynamite Allen.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).
Bim (Buck Jones).
The Eveless Eden (Eileen Percy).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick.
The Huntsman.

MUTT AND JEFF CARTOONS.

The Song Birds.
League of Nations.
A Tight Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L-4,639 Ft. Vol. 46; P-533.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493
Half an Hour (Dorothy Dalton). L-4,667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246.
Little Miss Rebellion (Dorothy Gish). L-4,835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-642.
Held by the Enemy (All-Star). L-5,526 Ft. Vol. 46; P-835.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,505 Ft. Vol. 44; P1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft.

COMEDIES.

Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.
His Youthful Fancy.
My Goodness.
Movie Fans.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.
Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.

PARAMOUNT MAGAZINE.

(One Reel.)

Oct. 3—Magazine Items—Cartoons by Frank Moser.
Oct. 10—Magazine Items—Cartoon by Henry D. Bailey.
Oct. 17—Magazine Items—Cartoon by Earl Hurd.
Oct. 24—Magazine Items—Cartoon by Pat Sullivan.
Oct. 31—Magazine Items—Cartoon by Frank Moser.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.
Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Moritz.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930; Ex. P-790.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913; Ex., Vol. 45; P-787.
July 19—Yes or No? (Norma Talmadge). Ex.-Vol. 46; P-80, 216.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068. Ex., P-1013-77-361.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 19—Good References (Constance Talmadge). Vol. 46; P-687.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore). Vol. 46; P-531; C-R, P-608.
Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391; C-R, P-608.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Productions). Vol. 46; P-836.
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-690.

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W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, P-2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of September 12.

Felix O'Day (H. B. Warner). Vol. 46; P-390.
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Get Out and Get Under (Harold Lloyd—Two Reels). Vol. 46; P-531.
Go as You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet). C-R, P-766.
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double-Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels).
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels).
No. 9 of Pirate Gold (The Double-Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of The Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels).
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels).
No. 2 of The Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels).
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanity Fair Maids—One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now? (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-?
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em, Lions; I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

Releases for Week of September 20.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

Releases for Week of September 27.

Once a Plumber (Lyons-Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog).
A Gamblin' Fool (Hoot Gibson—Two Reels).

Releases for Week of October 4.

Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life).
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North (Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger (Hoot Gibson—Western—Two Reels).

Releases for Week of October 11.

Sundown Slim (Harry Carey). Vol 46; P-?
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, P-503.
September—The Whisper Market.
October—The Broadway Bubble.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639.
The Vice of Fools.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.
(Two Reels.)

A Parcel-Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).

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GOLDWYN DISTRIBUTING

The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lou Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister) Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Love, Honor and Obey (All Star). Vol. 46; P-250; C-R, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, P-503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, P-503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels).
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoons (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
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39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.

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Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

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PROJECTION

By F. H. RICHARDSON

From Griffiths, on Optics

In August 14 issue we published an article under the title "A Really Big Thing," in which brother John Griffiths' new method for ascertaining the correct focal length condensers was given. We now have an article in which Griffiths goes at considerable length into the whole subject of projection optics, as applied to the projector optical train.

After due consideration we have, for several reasons decided to preceed the new article with a condensation of the one published August 14. This we hold to be justified by the fact that too much space cannot be devoted to teaching the projectionist how to handle his optical train intelligently and efficiently. True, there are the lens charts, which have amply proven their worth, but the charts do not fit all conditions.

In the first place they do not extend beyond 60 amperes d. c. and a. c., and very many theatres now excepted that amperage by a very substantial amount. Then, too, when the correct optical train is installed and the correct adjustments thereof made as per the lens chart, working aperture of the projection lens is often found to be too small.

To Determine Requirements

It is therefore not only desirable but imperative that the projectionist be able to determine for himself exactly what the requirements of the local conditions are, and the main purpose of this present article and the one in August 14 issue is to enable him to do that one thing.

But the projectionist should understand that if he finds the diameter of his projection lens is so small that the condenser must be removed a greater distance in order to cause the light beam to all enter the lens, this may only be done by installing a condenser with a longer E. F., which means that the crater will be a greater distance from the collector lens, hence the power of the collector lens will be reduced—it will receive less light.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

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Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

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This loss will, however, be more than compensated for by the additional collecting power of the projection lens. But right here the element of common sense should enter, because if an attempt is made to compel a small diameter projection lens to pick up the whole ray, when to do so you must pull the condenser back an abnormal distance, the condition will not be good. Such a condition calls for a new projection lens of larger working aperture, unless the present lens is of maximum diameter.

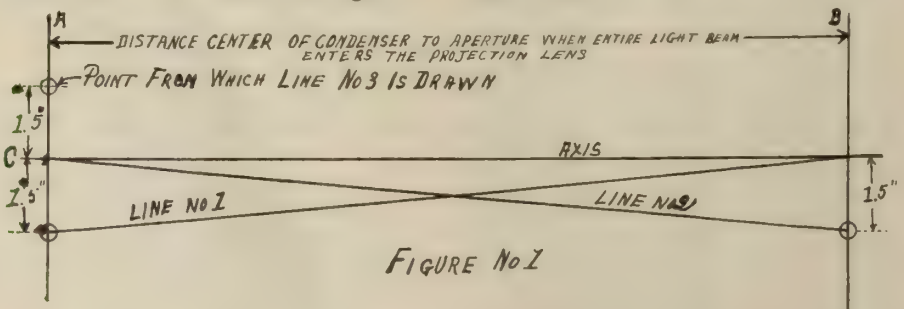

FIGURE No 1

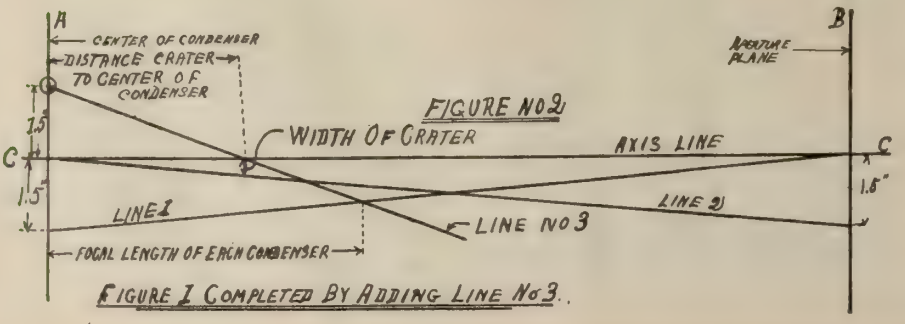

FIGURE 1 COMPLETED BY ADDING LINE No 3.

If, however, you have a lens of say two or two and a quarter inch working aperture and it does not pick up the entire beam, then the following will apply to your advantage, and to the advantage of the management.

When the Following Applies

Also, if you have a small diameter projection lens and the management refuses to get another of larger working aperture, and the small lens is not picking up the ray, then there will be advantage in applying the following, notwithstanding the fact that it will not be the right thing.

With this explanation we will proceed to refresh your memory as to the August 14 article, Figures 1 and 2 of this article being the same as those published August 14.

To apply diagrams 1 and 2, proceed as follows: On a sheet of translucent white paper, such as writing paper, draw a circle the exact diameter of the working aperture of your projection lens. Next measure the exact distance between aperture the first surface of projection lens (the working distance). Next remove the projection lens and install the paper inside the projector mechanism, with its surface exactly where the surface of the projection lens was, and with the center of the circle (which should be drawn with black ink though a heavy pencil mark will do) opposite the center of the aperture—on the optical axis of the system.

The circle is not really essential. In fact it may not be advisable to use it at all, but merely to use a blank paper.

Having installed the paper, with or without the circle, watch its surface through the lens opening in the front plate while you have some one draw the lamphouse back until the rectangle of light on the paper all falls inside the circle, if there is one, or until its measurement across the longest way is no greater than the measurement of the working aperture of the projection lens, which will mean that the light beam will all enter the projection lens. Hence there will be no loss at this point.

The installing of the paper inside the mechanism will call for the exercise of a bit of patience and ingenuity, but it can be done.

The main thing is to get it exactly, or at least very close to the same distance from the aperture that the surface of the first lens of the projection lens was.

With the Power projector it will probably be best to remove the front plate. With the Simplex the removal of the jacket joining aperature and lens will serve.

Having followed the above instructions you will then proceed as per brother Griffiths instructions in the August 14 article, or as per the instructions he gives further along herein.

With this prelude we will turn the stage and spot over to John Griffiths for a discussion of

Owing to the fact that the projection of lantern slides preceded the projection of motion pictures, and as the same layout, within certain limits, did service for both, it was erroneously assumed that the correct optical system was the same for both.

Due to this error we plodded along in the

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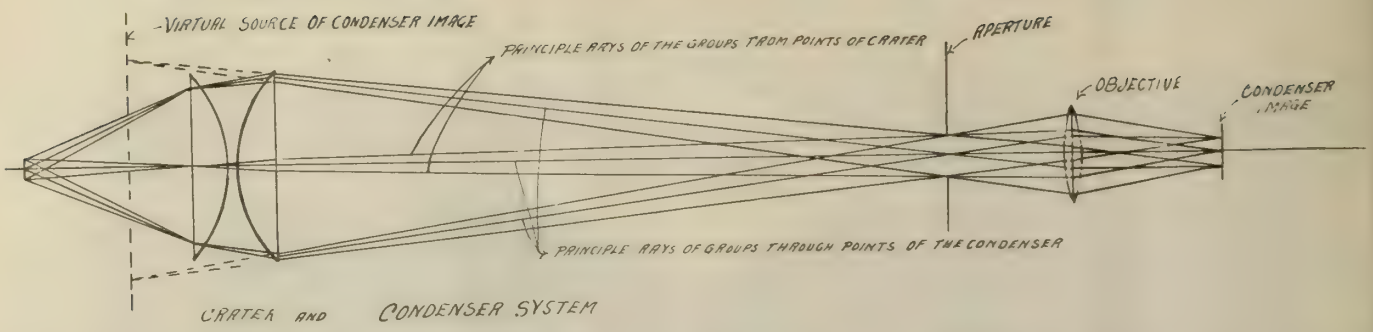
Fig 3



dark for many years, but when the producers of motion pictures began to make denser films, which required more brilliant light, hence heavier amperage, it soon became apparent that something was radically wrong with the optical system. This was first evidenced by the frequent inquiries as to how the ghost could be removed from the screen.

About this time the writer and some others began to realize that there was a very real problem to solve. Our early efforts to straighten out the tangle were in the light of later knowledge, a bit amusing. We seem to remember that at that time some one much to the disgust of our esteemed editor, compared the projection department to the comic section of a Sunday paper, the comparison being based on our undeniably crude optical dope as set forth therein.

The credit for the final solution belongs to no one individual. Many of the earlier correspondents added their bit, and then retired from the field, but their work nevertheless was useful, and considerable credit is due to those earlier pioneers in the field of projection optics.

Intelligence Required

Having arrived at a more or less correct solution of the problem, we found that it required a fair degree of intelligence to correctly adjust the different factors of the projector optical system, and although the writer has worked out rules, whereby the average projectionist may correctly make the adjustment, the fact remains that there may be local conditions which need special consideration, and in order to successfully handle them it is necessary that the projectionist thoroughly understand the underlying principles, so that he may not have to depend upon any given set of rules.

The one big outstanding fact in projection is that even illumination is essential to perfect results, and to secure even illumination at the screen requires that we first must secure it at the projector aperture, and then project the even illumination of the aperture to the screen without change.

Getting even illumination to the aperture is a comparatively simple matter, but getting it to the screen presents some very real problems.

The requirements of the situation are that the objective receive an equal group of rays from each point of the aperture, because if some points of the aperture do not deliver their full quota of rays to the objective, then the corresponding points upon the screen will just to that extent be deficient in illumination.

In the optical system a triangle of factors exists, which same must be made to harmonize, viz.: the diameter of the crater (amperage), the diameter of the objective and the diameter of the condensers. These must be so arranged that the spot, or the maximum point of concentration of the condenser beam at the aperture will be of sufficient area to cover the aperture and overlap enough to provide a clear field without too much waste.

Also the working opening of the condensers and of the objective must be arranged so that a line drawn between their opposite edges will pass through the aperture, just touching the edge of the opening thereof on the side opposite from the side of the condenser opening whence the particular line emanates. When this condition is attained, the whole of the group of rays from any marginal point of the film will enter the objective, and each point of the film will be correctly registered, as to light value, upon the screen.

A Great Advantage

The importance of even illumination cannot be overestimated. By evenly illuminating the entire area of the film photograph in the aperture, and then exactly duplicating the light values of all points of the film upon the screen we obtain the same apparent depth that the high grade camera lens produced upon the film, which is in itself a very great advantage, and one which may only be had by an evenly illuminated aperture projected to the screen as before set forth.

Having arranged the different factors of the optical system so that they are in a position to project even illumination, it is up to the projectionist to figure out the focal length of his own condensers and to enable the projectionist to do this we have designed a diagram which greatly simplifies the problem.

Figure 1 consists of five straight lines. First, line C is the axis, then two vertical lines, A and B, representing the center of the condenser and the aperture plane, and last lines No. 1 and 2 which start at a point 1½ inches below the axis in either place represented by lines A and B, Fig. 1, and extend to the axis at the other plane. This diagram is always made the same, except as to the distance between the two planes, A and B, which varies with the condition, and the answer to the problem is just a single straight line, No. 3 in Figure 2, drawn from a point 1½ inches *above* the axis *at the condenser plane* (line A) as per circle Fig. 1. We then find a point on the axis where line number two is separated from the axis by a distance equal to the width of our carbon crater, and if the last named line crosses the axis at this point it will cross line number 1 at a distance from the condenser plane equal to the focal length of the required condensers, though in practice, due to spherical observation the actual distance is about ¼-inch less.

NOTE—*For the collector lens this distance should be reduced to 6½ inches and the difference added to the front condenser.*

We might add that the distance from the condenser plane to the point where line 3 crosses the aperture will be the theoretical distance of the crater from the center of the condenser. So much for the condenser focal length.

Analysis of Light Cone

We will now proceed with the analysis of the light cone as a whole, which may be divided into three parts. Viz.: The crater system, the condenser system and the projection lens system.

Considering the crater system first. It extends from the crater to the aperture. The lenses of this system are the condensers. The only practical method of examining the action of the millions of rays which form the light cone, or beam as a whole, is to divide it into groups, and the usual method of grouping is to isolate the rays emanating from one point of the source.

This method is excellent where a single system is involved, but in a compound system, such as is the optical system of the motion picture projector, there are many advantages in using another method of grouping, viz.: isolating those rays which pass through a single point of the condenser.

In Figure 3 we have both methods illustrated. Considering the usual method first, we have rays from each point of the crater being projected toward all points of the surface of the condenser. It therefore follows that all points of the condenser are receiving rays from all points of the crater, and that the rays from each point of the crater completely fills the aperture of the condenser. We know that the rays from each point of the crater are focused to a corresponding point in the crater image, and that this point will be on the opposite side of the optical axis of the condenser beam as a whole. Why on the opposite side of the axis?

Answer Is Simple

The answer is simple. It is because the central or principal ray of each group is converging toward the optical axis of the condenser beam as a whole on approaching the collector lens, hence is forced to cross the axis, and the remainder of the group is forced to focus upon the principal ray at or near the image plane.

By examining the tracks of the paths of these principal rays it is easy to trace the course of the whole group. If the group is converging upon the principal ray when approaching the lens, the rays will reach the image plane diverging from the principal ray, and vice versa. The principal ray is however always the center ray of the

Fig 4

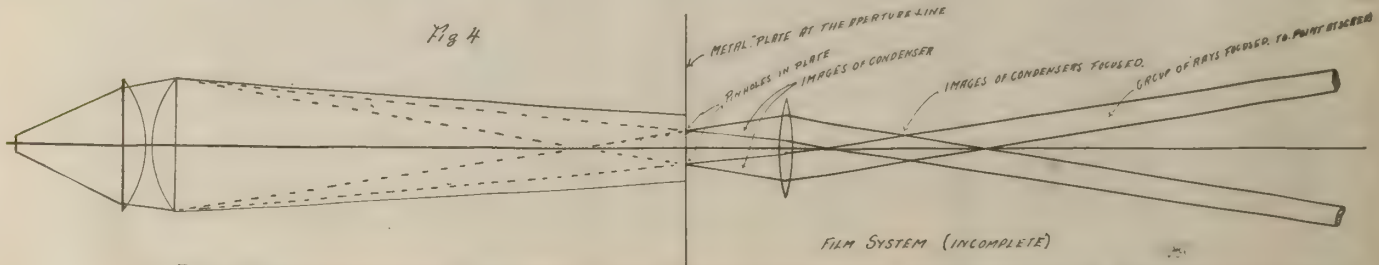


DIAGRAM SHOWING THE KIND OF GROUP THE OBJECTIVE RECEIVES FROM EACH POINT OF THE FILM AND HOW THE OBJECTIVE REFRACT THEM TO THE SCREEN

Los Angeles of Motion Picture Fame

Lincoln High School, Los Angeles. California.

LINCOLN HIGH SCHOOL
LOS ANGELES
OFFICE OF THE PRINCIPAL

March 25, 1920

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Los Angeles, Calif.

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Very truly,
Martin L. Flackey
Martin L. Flackey,
Head Science Dept.,
Lincoln High School.

Form 151 PHONES

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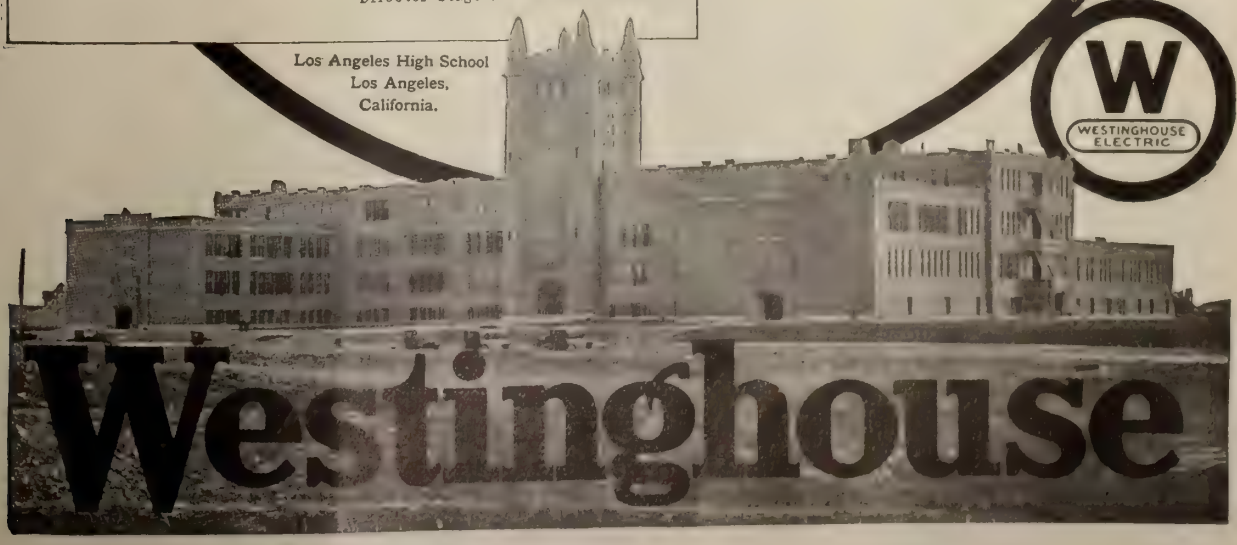

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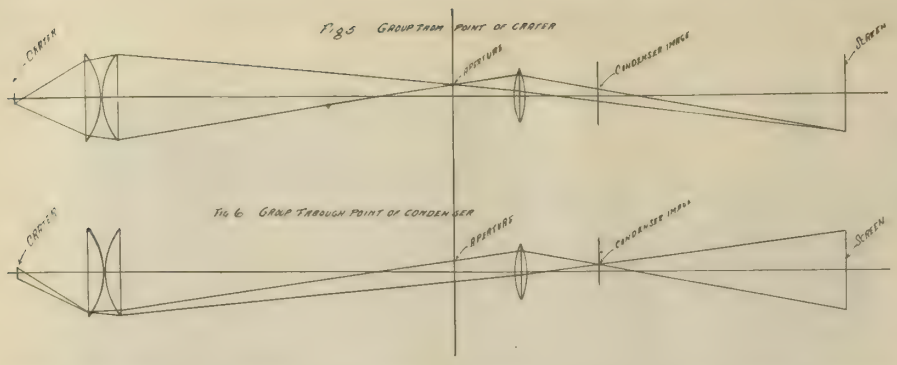

group, regardless of whether we consider the rays emanating from a point on the crater, or the rays from the whole crater.

Thus in the crater system we have a group of rays from each point of the crater which completely fills the opening of the condenser, and all the principal rays of these various groups meet and cross at the plane of the collector lens, reversing the image of the crater at that plane.

Three of these groups are shown in Fig. 3. A simple group of this type is shown in Fig. 5, where it can more easily be understood because there are not so many lines in the diagram.

We will now proceed to analyze the light cone of the crater system, by the other method of grouping, which is also illustrated by Fig. 3. The principal rays of these groups all start at the crater cntr.

This method of grouping gives a better idea of the effect of spherical aberration. Instead of each ray of the group being affected, it is only the principal ray, because the group is confined to one point of the lens surface, hence the effect of spherical aberration is to cause the group, as a whole, to cross the axis nearer the condenser, and the different rays of the group are practically undisturbed in their relation to each other.

This conception of the condenser beam shows that it is not what it has been assumed to be. Instead of being composed of a mass of converging rays, it is composed of a great number of diverging groups, all concentrating at the aperture.

If the condensers were corrected, then the concentration would be a perfect image of the crater (provided the crater set parallel to the lens, and be flat instead of concave. —Ed.). However, they are not corrected, therefore instead of getting the perfect image, we get a concentration of the light, which serves our purpose better than would a perfect image. With this conception of the light cone in mind it will be readily understood why the light cone diverges after passing through the aperture (see the single group in Figure 6).

Projection Lens System

We will now pass to the consideration of the projection lens system, which is partially illustrated in Figure 4. In order to show just what kind of a group of rays the objection is receiving from each point of the film, we have shown the kind of group which would pass through two pin holes in the metal plate placed over the aperture (see illustration page 136 of the Handbook.—Ed).

These are identical with the groups which will pass through two points of the film. Referring to Figure 5, which shows three groups of this type, we see that the principal rays of these groups reach the objective diverging away from the axis, which is why the film image cannot be inverted within the objective.

The image is always inverted at the plane where the principal rays cross the axis, hence the film image is inverted at the condenser areal image, because the principal rays of the film group come from the center of the collector (lens plane) therefore must cross the axis again at the center of the condenser image.

The writer has had many strenuous arguments on the question of where the film image is reversed. In itself this is of no consequence, but it is of importance in arriving at a proper understanding of the optical system.

In the crater system, where the lens receives a group of rays which completely fill the lens, and the principal ray of the group is converging toward the axis, we have a condition which is usually illustrated in text-books on this subject.

With this condition the image is inverted at the lens, and from this fact students have erroneously assumed that the lens always inverts the image in the same place, whereas the lens actually inverts the image according to how it receives the principal rays of the group.

Condenser System

Let us now pass on to a consideration of the condenser system, which extends from the virtual source of the condenser image to the condenser image, as illustrated in Fig. 3.

In this case we have a somewhat unusual condition where the principal rays of the groups from each point of the condenser cross the axis before they reach the objective, because the groups are forced to cross the axis in order to reach the objective.

Due to its position and size, the action of the aperture is, in a way, similar to the action of a pin hole on separate rays. They must cross the axis in order to get through.

In the condenser system we therefore have a condition in which the image is inverted before the groups even reach the objective. Most opticians will declare this to be impossible, but it is a fact which may easily be proved.

If the rays of the light cone are obstructed just before they reach the objective, it will be found that the shadow at the condenser image, caused by the obstruction, will be on the same side as the obstruction itself. This proves that the image was already inverted before the lens was reached.

From the foregoing it will be seen that the optical system of a motion picture projector is comprised of three separate systems, each one complete in itself, and each a little different from the others.

The crater system begins at the crater and extends to the aperture. The principal rays of the group from each point of the crater all meet and cross at the optical axis of the condenser at the plane of the collector lens, hence the image of this system is reversed at that plane.

The projection lens system begins at the film and extends to the screen. The principal rays of the group from each point of the film diverge away from the axis in this system as they approach the projection lens.

They all come from a point in the center of the condenser, therefore are all focused to a point in the center of the condenser image, hence the image of this system is reversed in front of, or beyond the lens at the condenser image.

The condenser system begins at the plane of the collector lens, and extends to the condenser image. The principal rays of the groups from points of the condenser all meet and cross at the center of the aperture, therefore the image of the condenser is reversed at the aperture, as was previously explained.

Figures 5 and 6 give a good idea of how the optical system should be adjusted, and Figures 1 and 2 show how to get suitable condensers for the local condition.

Program S. M. P. E. Dayton Meeting

When the Society of Motion Picture Engineers meets in Dayton, Ohio, October 11, the following program of papers will be presented. There may be more, but the following are already in the hands of the papers committee.

"Reducing Fire Hazards," by George A. Blair, Eastman Kodak Company.

"Portable Generating Equipment," by H. F. O'Brien, Westinghouse Electric and Manufacturing Company, Los Angeles, Calif.

"Report of Committee on Correspondence Course," A. R. Dennington, Westinghouse Lamp Company, Bloomfield, N. J.

"Application of Mazda Lamp to Small Projectors," by C. E. Egeler, National Lamp Works, Nela Park, Cleveland, Ohio.

"Motion Picture Cameras," by C. L. Gregory, New Rochelle, New York.

"Photometer for Measuring the Absorption of Colored Films," by L. A. Jones, Eastman Kodak Company, Rochester, New York.

"Power Plant and Electrical Distribution Equipment of the New Eastern Studios and Laboratories of the Famous Players-Lasky Corporation and the new Fox Film Corporation, by J. R. Manheimer, E-7 Electric Installation Company, New York City.

In addition to this there is a tentative promise of a review of material which has been presented in other societies, pertaining to the motion picture industry, by R. P. Burrows, Electric Sales and Engineering Company, Cleveland, Ohio.

Interesting Program

A very interesting program, though we personally would rather see the society give greater attention to the matter of elimination of the huge wastes in the industry.

We realize, however, the extreme difficulty experienced by the papers committee (which certainly has worked hard and faithfully) in getting needed material. Busy men lack the time required for the preparation of papers which require much thought, perhaps considerable research and certaintly a lot of work and time. We would not therefore presume to criticise the program, or do anything else than declare it a most excellent one, well calculated to accomplish much good for the industry.

Oh, yes, in addition to the above, C. Francis Jenkins, Washington, D. C., will read a paper on the "History of the Motion Picture," which same should and will no doubt be very carefully scrutinized because it very likely will be considered as authoritative by those of the future who seek details of the early days of the industry.

This is especially important in that many of those details have already been more or less obscured by the conflicting claims of different individuals, who for the most part have little but their own assertions to offer in proof. The Moving Picture World found great difficulty in securing facts concerning the early history of the business, which could be accepted as known, proven truth, when it tried to compile some historic data eight or nine years ago.

With these facts in view we will listen to this particular paper with much interest, and with the hope that it will prove to be as complete and correct as Mr. Jenkins' long connection with the industry should enable him to produce.

The principle trouble with historic data of the early days is that much of it was not written at all and an intervals of years almost always produces more or less unconscious alteration when those who helped make the history try to recall the facts and relate them.

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Better Equipment

Conducted by E. T. KEYSER

Good Equipment, Well Handled, Makes Hamilton's Palace Theatre a Winner

IN designing the projection room of the Palace Theatre, Hamilton, Ohio, both Managing Director Meyer and the architect, Frederick G. Mueller, have taken into consideration size, comfort, and handiness, which make for the best efficiency of the man behind the shutter.

The size of the projection room is surprising, the length being twenty-four feet and the width depth thirteen feet, with a nine-foot ceiling. It is built of hollow tile and concrete, with sand finished walls. The equipment consists of two latest model, type S. Simplex Projectors, a Martin Rotary converter with a capacity of 7½ kw., or in other words, giving an amperage range of from 60 to 100 amperes per arc.

The converter is also equipped with an emergency A. C. service that can be brought into use by throwing double-throw switches, which effect one arc independently or the entire number of lamps.

A crescent spot lamp, equipped with six space color wheel is also part of the equipment.

Films which go to make up the performance for any particular program are kept in an air-tight, fireproof, Gilmore safety film cabinet. This film cabinet has been improved in a novel way. The original cabinet was one of the hanging wall type, but believing that this would be slightly unhandy, a special stand was secured and the film can fastened to the top, allowing the projectionist to roll the cabinet to any part of the projection room where it is most convenient.

It usually stands directly behind and between the two projectors.

A work cabinet seven feet long has been especially designed with a set of six drawers, large enough to take care of tools, slides, and smaller supplies which might be lost or misplaced in the regular supply room. An automatic motor rewind of a modified design is mounted thereon.

PALACE THEATRE, HAMILTON, OHIO
Where projection is given a living chance to make good.

The supply room, 6x6, has been built in addition to the projection room proper, for storing oils, additional intermittent movements, large tools, carbons, lamp leads, and all films which are not part of the particular program of the current showing; also the projectionists' library, which consists of the latest works of authorities on electrical and projectional knowledge.

Above the projection room has been installed an exhaust fan. To this fan is connected a 12-14-inch metal pipe, which, in turn, connects with the projection room and also the lamps on the projectors, thereby delivering all of the heat from the projection cars and the room itself to the roof of the building. As a result of this feature it is no uncommon thing for projectionists to be on duty in white shirt, collar and tie.

On the front wall of the projection room is a series of switches and dimmers which control diffused lights, foot-lights, and curtain, all of which are used during the showing of the program.

Every precaution has been taken to eliminate noises from the auditorium by the use of plate glass in observation and machine port-holes so constructed that they may be opened or closed at the will of the projectionist.

Lighting Unique

The lighting system of the Palace is unique to the full meaning of the word, in that all lights used during the performance are controlled from projection position and the remainder from a panel board conveniently close to the machines.

In the ceiling of the auditorium is a polyhedral trough, twenty-four inches wide, faced with diffusing glass. Behind the glass of this trough are three independent circuits of various colored lights, which tint the auditorium with a color

TWO VIEWS OF AN UP-TO-DATE HOUSE
Artistic mezzanine and workman-like projection room of the Palace Theatre, Hamilton, Ohio, with its two Simplexes, Feaster equipped.

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Review your films at your convenience in your office or home, or in your projection booth without waiting for your big machine to be idle.

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harmonizing with that of the film production.

In addition to these, there are three independently controlled footlight circuits, all of which are used during overtures, and special musical settings.

Curtain Covers Screen

Old Man Palace believes that the screen should not be seen by the public while not in actual use. Therefore, a large plush curtain—the type that opens from the centers—covers the screen during overtures and special offerings. It is automatically controlled by the projectionist.

By a combination of a spot flood lamp with various colors, diffused lighting system and footlights, a most wonderful lighting effect can be produced in conjunction with overtures and special musical settings.

During the presentation of special productions, a beautiful lighting effect was obtained, originated by flooding the different scenes with a tint in contrast to that of the film. Neither time nor money has been spared by Managing Director Meyer in placing at the disposal of the men responsible for the screen results of the Palace, any equipment, special or otherwise, that would go to ma e for the convenience and greater efficiency of delivering superb projection.

The men responsible for the Palace projection are G. W. Betz, chief projectionist, and W. G. Bisdorf, assistant projectionist, both members of Hamilton Local I. A. T. S. E. and M. P. M. O. Number 136.

How Buffalo's Old Star Theatre Was Transformed Into Shea's Criterion

FEW looking at the new Shea Criterion of Buffalo, would believe that it is the old Star Theatre which for more than a quarter of a century has been the home of the world's greatest legitimate stars. It was recently taken over by the Shea Amusement company in association with the Famous Players-Lasky Corporation and about $100,000 was spent in converting an out of date theatre into a modern motion picture house.

An army of men worked night and day for about six weeks at the end of which time the miracle has been wrought. In the place of the old Star there now stands a theatre that compares favorably with the most attractive houses of its size in the country. The old interior was practically eliminated during the remodeling process. The stage was pushed back many feet giving several hundred more seats. The old boxes were removed and in their stead now rise majestic arches and pillars of the classic Grecian period. The arches are hung with rich draperies and rows of soft blue lights are placed along the bottom of arches behind the tiny pillars.

The stage has a striking scenic set and is further decorated with gorgeous velvet curtains. On the walls have been placed attractive silk panels and rich new carpets cover all the floors except the gallery which has been closed. The projection booth with its Simplex machines has been placed in front of the gallery with Type S. lamphouse.

The remodeling work was done under the direction of the Russell B. Smith Company of New York. The lobby was moved from the Genesee street side of the theatre to the corner of Genese and Pearl and extending out over the side walk is a striking marque.

Two Box Offices

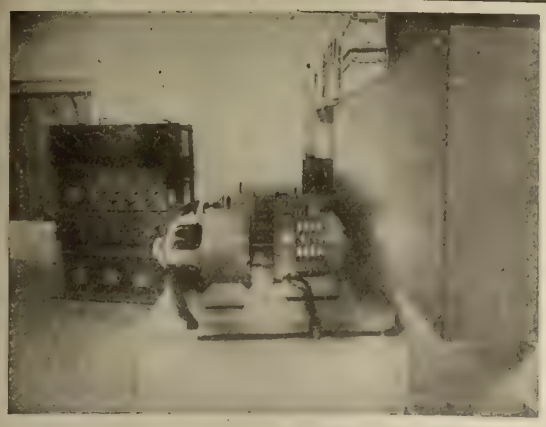
There are two box offices, one almost on the walk in front of the lobby and the other inside the lobby. This latter will be used in winter.

Automatic ticket machines are used in both offices. An American Radiator steam plant furnishes the heat and a Typhoon exhaust blower system the ventilation. The lobby is a mass of gold leaf, giving a particularly rich effect. The house is filled with special equipment including Robbins speed indicator, a transverter, dictaphones, intercommunicating phones, special aisle and exit lights and other equipment.

There are rest rooms for ladies and gentlemen. These have been elaborately furnished throughout.

BEFORE AND AFTER THE RENOVATORS GOT BUSY

Left—Side walls, boxes and stage of the old Buffalo Star Theatre. Right—The same as altered for Shea's new Criterion.



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Taylor Goes Into the Cellar and Comes Out on the Roof

H. L. Taylor, better known in western New York as just plain "Hub" and who was formerly manager of the Buffalo Triangle Exchange, has opened in the Queen City of the Lakes, the Buffalo Theatre Supply Company, which occupies extremely attractive and well arranged quarters at 249 Franklin street, almost next to the new Warner exchange building.

"Hub" is well known in the territory and is on the road most of the time boosting his new business. The company is acting as distributing agent for the Rialto Theatre Supply Company of Minneapolis.

Among the equipment handled by the firm are the Motiograph projection machines, the display frames, the Nu-Ex. fire extinguishers, National carbons, Peerless Automatic Arc Controls, Connecticut Duplex telephones and a thousand and one other articles needed in the operation of the modern picture house.

"Hub's" slogan is: "We go in at the cellar and come out on the roof," which translated into English means that he fully equips the theatre.

Educational Institutions Are Good Equipment Purchasers

From a communication recently received from W. A. Stone, president Service Film & Supply Company, Portland, Oregon, we quote the following interesting items, which indicate pretty clearly that without neglecting the picture theatres the wide-awake supply houses are finding much profitable business in the educational field.

Now, in reference to installations, will say that the schools and colleges have purchased a number of moving picture machines from us, both in the portable and stationary type.

The churches find that that it is almost necessary now-a-days to have a moving picture machine, so they may have one or two reels of an educational nature along with their sermon Sunday evening.

The colleges in this territory are installing moving picture machines, we having installed quite a few recently.

The State institutions such as the School for the Deaf, School for the Feeble-Minded, Oregon State Training School for Boys and the Insane Asylum have all put in moving picture machines and have a film circuit.

New theatres that have opened up recently in this territory are: The Palace Theatre of Silverton, owned by Hume & Gilbert; the Liberty Theatre has reopened in Roseburg under the name of Williams & Donnellan. This makes the third house in Roseburg, the other two houses being owned by the C. F. Hill interests.

We have also sold the Astoria Amusement Company, a Westinghouse generator set and new Power's picture machine. F. H. Louy, an old resident of Arlington, Oregon, is opening up a picture show October 1st. We have sent him a new machine, which is a Motiograph.

W. A. STONE.

Stone Theatre Shows How Well Howell Installations Are Made

One of the best equipped houses, from a projection standpoint, is the Stone Theatre, at Stone & Pitkin avenue, Brooklyn, N Y. In the truly modern projection room of which Joseph C. Hornstein, general manager, of the Howells Cine Equipment Company, 729 Seventh avenue, New York, has made the following installations: Three simplex type S motor-driven projectors, each equipped with a Feaster Non-Rewinding device.

Three Peerless automatic arc controllers, manufactured by the J. E. McCauley Mfg. Co., of Chicago.

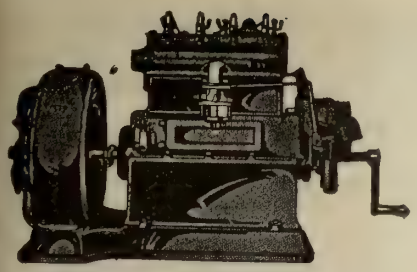
A motor generator with a capacity of one hundred and fifty amperes. A double dissolving stereopticon and a spotlight. The Howells Cine Equipment Company, Inc., is exclusive distributor for Westinghouse Motor generators for New York, New Jersey, and the New England States, and also handle Westinghouse motor generator sets for foreign distribution.

The concern has its own special installation department and is equipped to install all electrical work necessary to perfect picture projection. Among recent Howells installations, the following may be mentioned, Paradise Theatre, Fourth avenue, Brooklyn; the Flushing Theatre, Flushing, L. I.; the Bayside Theatre, Bayside, L. I.; the Apollo Theatre, Jersey City, N. J., and the Merrick, Jamaica, L. I.

General Supply Activities

The General Supply & Repair Company, 213 Fourth street, Portland, Oregon, has installed a Power's six B in the new Play House, Hermiston, Oregon, recently built by G. H. Adams.

Mr. Lafler, formerly manager Columbia Theatre, Portland, and now owner of the Grand Theatre, Salem, has also purchased



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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
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a Power's six B from the General Supply & Repair Company.

There is now en route from the Power's factory a Power's six B type E projector for installation in Portland's Liberty Theatre. The installation will be made by the General Supply & Repair Company, by whom the order was secured.

Nicholas Power Company Has Exhibit at Electrical Show

The Electrical Exposition of 1920, the thirteenth annual display and demonstration of invention and development in the electrical field opened in Grand Central Palace, New York, on October 6 and continues for ten days. A record variety of exhibits has been arranged for, representing a forty-eight per cent. increase over the 1919 show, and three floors of the Palace will be filled with displays. The number of exhibits will be 141, representing as many individual manufacturers.

The Nicholas Power Company will have Space 39 on the main floor, in which will be exhibited Power's No. 6B, Type E Lamp and Lamphouse equipment, and also the Incandescent Excelite equipment. On the third floor, Forty-sixth street and Lexington avenue end of the building, a Power's Projector will be in operation, showing a film of the factory of the Nicholas Power Company and other pictures of interest.

Will C. Smith, general manager of the Nicholas Power Company, is in full charge for the Nicholas Power Company at the Electrical Show, and it is needless to say that the exhibit of this company will be put over in good shape.

We hope to secure full details of the exhibit of the Nicholas Power Company for our next issue, and will furnish our readers with particulars of this installation.

Majestic Believes in Signs

The accompanying illustration shows the particularly attractive electric sign of the Majestic Theatre, Kalamazoo, Mich. The flasher system color scheme consist of ruby, green, amber, and opal bulbs—510-watt exterior and 90-forty watt interior Westinghouse Mazda lamps. The flasher and colorhoods were supplied by the Reynolds Electric Co., of Chicago.

YOU COULDN'T MISS THIS SIGN
How Kalamazoo's Majestic tells passersby that a good show is being screened.

Motion Picture Apparatus Co. Has New Super-Speed Camera

The Motion Picture Apparatus Co., Inc., 110 West Thirty-second street, has just acquired the sole rights to a super-speed camera, which is said to be the ultimate word in high-speed cameras.

In tests this camera has run 200 feet in seven seconds—that is, over 500 images per second.

However, the apparatus is guaranteed to produce 300 perfect images per second.

The new apparatus is really a combination of two cameras, one side of which takes the picture at the regular rate of sixteen images per second, while the other side may be run as high as 300 or more per second.

The camera is equipped with three matched lenses, one of which is used to view the picture during the entire progress of the work.

The field for such an instrument is large and especially in manufacturing and scientific field for analysis of motion.

In order to take care of its growing business, which is crowding the present quarters, the Motion Picture Apparatus Company will remove on November 1 to 133 West Forty-fourth street, where it will be in possession of more room and improved facilities.

Inter Ocean and Westinghouse in Foreign Distribution Deal

The Inter-Ocean Film Corporation has acquired the right to distribute in foreign territories the Westinghouse Incandescent lamps from the Westinghouse Electric International Company of America.

Following close upon this deal comes the Inter-Ocean company's first sale of Westinghouse incandescent lamps under the new arrangement. This contract calls for the delivery of 30,000 lamps, for shipment into Chile and Peru.

A comprehensive sales campaign, designed to increase the consumption of Westinghouse incandescent lamps in foreign countries, is at present in preparation by Inter-Ocean's Accessory Department. The sales campaign will be supplemented by far-reaching advertising and publicity policy which will, it is said, embrace almost every foreign country in the world.

The Inter-Ocean Film Corporation has received a quantity of descriptive circulars covering the many styles and makes of Westinghouse lamps, and will furnish these circulars upon application, to parties interested in the sale of lamps in foreign territories.

Picture Theatre Projected

BRIDGEPORT, CONN.—W. S. Chaples, Stratford, Conn., has contract to erect two-story moving picture theatre, 50 by 140 feet, on Biston avenue, near Pembro street, for Samuel Telep, 1087 Ogden street.

BRIDGEPORT, CONN.—Marsh Brothers have contract to erect theatre, 80 by 150 feet, on State street for Peter Dawe, 273 Fairfield avenue, to cost $200,000.

STRATFORD, CONN.—Leonard Asheim, 211 State street, Bridgeport, Conn., has contract to erect moving picture theatre and store building for Christianson & Krentzman, 925 Main street, Bridgeport, Conn., to cost $50,000.

BELLEVILLE, ILL.—C. W. Gieselman, proprietor Dreamland Airdome, has acquired building which he will convert into moving picture house, with seating capacity of 500.

*BRAZIL, IND.—Citizens Theatre Com-

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All makes: Pathe, De Brie, Prevost, Universal, De Franne, Ernemann; Spectro Lights; Stineman Tanks.
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THE MOVING PICTURE WORLD
Being Mighty Good Equipment

pany will erect one-story theatre, to cost $85,000. Address William Zeller.

EMMETSBURG, IA.—Gene Mulroney will erect moving picture theatre.

NORTON, KANS.—M. F. Brown has plans by C. W. Shaver, Salina, Kans., for two-story brick and stone-trim moving picture theatre, 40 by 115 feet.

OTTAWA, KANS.—J. L. Zollars, Independence, Kans., has contract to erect one-story brick auditorium, 90 by 140 feet, for city of Ottawa, to cost $100,000.

SPRINGFIELD, MASS.—William Fox Amusement Company, New York, has plans by C. Howard Crane, Detroit, Mich., for brick moving picture theatre, 107 by 63 feet, to be erected at 254 Main street, to cost $450,000.

IRONWOOD, MICH.—Ironwood Amusement Company has plans by Kees & Colburn, 246 Plymouth Building, Minneapolis, Minn., for large moving picture theatre.

MANKATO, MINN.—American Amuement Company will rebuild it theatre.

TWO HARBORS, MINN.—C. Anderson has contract to erect one-story theatre, 25 by 145 feet, to cost $20,000.

VIRGINIA, MINN.—Fred Gorham has contract to erect theatre for Twin City Amusement Trust Estate, New Palace Theatre Building, Minneapolis.

*WINONA, MINN.—Fred Huseman has contract to erect one-story moving picture theatre for Colonial Amusement Company.

EDORA, NEB.—Frank P. Doane has leased building, and as soon as necessary equipment is installed, will open it as moving picture house.

BOONTON, N. J.—Clare Darress will erect one-story reinforced concrete moving picture and vaudeville theatre at 617-619 Main street, to cost $60,000.

CLIFTON, N. J.—S. M. Saxe, 203 Dayton avenue, will erect theatre on recent site of moving picture house at 232 Dayton avenue, to cost $100,000.

TRENTON, N. J.—Alterations are being made to Taylor Opera House, and an addition 100 by 192 feet, is being erected, increasing seating capacity to 2,500.

NEW YORK, N. Y.—Sixty-third street Corporation has plans by Thomas W. Lamb, 644 Eighth avenue, for alterations to Davenport Theatre at 22 and 26 West 63rd street, to cost $75,000.

AKRON, O.—Clemmer & Johnson Company, Metropolitan Building, have contract to erect an addition, 50 by 71 by 70 feet, to theatre at Main and Market streets, for Botzum Theatre, to cost $200,000.

BRADFORD, O.—J. F. Routson has plans by P. Pfeiffer, 10 East McMillan street, Cincinnati, O., for rebuilding moving picture theatre recently destroyed by fire.

FAIRPORT, O.—E. E. Lawrence has plans by R. H. Hinsdale, 604 Bangor Building, Cleveland, for two-story theatre, store and office building, 47 by 100 feet, with seating capacity of 600 to cost $40,000.

PORTLAND, ORE.—T. M. and M. D. Minard, 302 East 25th street, will erect one-story auditorium to cost $6,500.

DOYLESTOWN, PA.—Otto Kolbe has plans by A. O. Martin, Hart Building, for an addition to Strand moving picture theatre.

DICKSON CITY, PA.—M. E. Comerford Amusement Company, 503 Lackawanna avenue, Scranton, Pa., for one-story frame and stucco moving picture theatre, 40 by 136 feet.

REPUBLIC, PA.—F. L. Clark has contract to erect two-story moving picture theatre, 35 by 110 feet to be known as Grand, for Charles Jabb, to cost $10,000.

SPRINGFIELD, TENN.—Rock City Construction Company, Nashville, Tenn., has contract to remodel theatre for Crescent Amusement Company, Chattanooga, Tenn., to cost $20,000.

SALTVILLE, VA.—Saltville Amusement Company will erect two-story brick moving picture theatre, 100 by 40 feet, to cost about $40,000.

HERBER SPRINGS, ARK.—Victor Beale, Judsonia, Ark., has purchased Jackson Theatre.

GALESBURG, ILL.—C. B. Wilbur, 1381 Monmouth boulevard, has taken over management of Auditorium.

AUBURN, IA.—H. A. Nelson has been appointed manager Moreland Amusement Company.

BEDFORD, IA.—Clark Theatre has been leased by John Waller.

ARMY CITY, KANS.—Maurice Jencks has opened moving picture theatre.

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CAMERAMEN AND STUDIOS, get my latest list of motion picture apparatus! Immediate delivery on Minor ULTRA-STUGNAT, F: 1.9 lenses, in barrel. Price, $75.00. Micrometer Mount $32.00 extra. Plain Mount for Universal, $15.00. STINEMAN MOTION PICTURE DEVELOPING OUTFITS: 100 feet, complete, at $50.00; 200 feet, complete, at $86.00. USED UNIVERSAL Cameras at $265.00 and $295.00. ERNEMANN professional, 400-feet camera, with TURRET FRONT and three lenses, at $450.00. Write to me today. BASS FOR A SQUARE DEAL. Charles Bass, president, Bass Camera Company, Inc., 109 N. Dearborn St., Chicago, Ill.

SELIG SCHUESTEK STEP PRINTERS, with Schuestek Camera movement, rheostat for controlling light, 110-volt D. C. motor and lamp house; outfit unconditionally guaranteed; price, packed F. O. B. Chicago, $285. David Stern Co., 1027 Madison St., Chicago, Ill.

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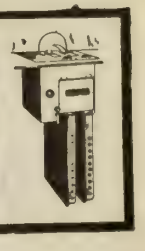

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FIVE POWER'S IN THE CAPITOL

St. Paul's New Million Dollar Theatre a Marvel in Construction, One of the Finest Theatres on the Continent

Capitol is New Link in Chain of Finkelstein & Ruben and Hamm Interests

The Capitol, St. Paul's newest motion picture theatre, and the largest in the Northwest, and one of the most artistic in the country, was opened to the public Wednesday evening, September 8th, to a distinguished gathering that numbered state officials headed by Governor J. A. A. Burnquist, city officials headed by Mayor L. C. Hodgson, of St. Paul, and many out-of-town visitors high up in the photoplay industry. Among them were:

Clark & Roland, Pittsburg; Nate Gordon, Boston; Richards & Flynn, Kansas City; John Kunsky, Detroit; Mr. Nolan, Denver; Turner & Dahnken, San Francisco; Louis Mayer, New York; Al. W. Lichtman, New York; Mr. and Mrs. Mandelbaum, Cleveland; Mr. and Mrs. F. V. Fisher, Seattle; Sol Lesser, Los Angeles; Louis J. Selznick, New York; Tom Saxe, Milwaukee; Max Goldstein, Chicago; Aaron Jones, Chicago; Abe Blank, Des Moines; Jake Gottstein, Seattle; J. D. Williams, New York; Mr. Marcus Loew, New York; Mr. and Mrs. Robt. Lieber, Indianapolis; Col. Fred Levy, Louisville; Mr. Geo. Trendle, Detroit; Mr. H. M. Berman, New York; Skorus Bros., St. Louis, and E. W. Hammons, New York.

Having dedicated the Capitol to pictures produced by Associated First National, Finkelstein and Ruben, managers, selected Norma Talmadge to open the theatre in "The Branded Woman."

The short-reel programs will be chosen from the best, beginning with Educational Films, which contributed "Modern Centaurs" to the first entertainment.

The conception, development and erection of The Capitol theatre are the logical sequence of the city's trend toward more and better buildings, embodying more pleasing features in construction and the demand for a photoplay theatre that will keep pace with the artistic pictures presented. The grand total of theatres in St. Paul, sixteen years ago, was but three. Gigantic strides have marked the city's progress in the amusement field, until today more than ten times that number of theatres exhibit pictures to the public within the city's limits.

In the early days the "nickelodeon" was the popular motion picture theatre. With a store for the house and one rickety projection machine, the picture bounced and joggled on a makeshift screen. But in this day the motion picture is different—decidedly so. Master musicians interpret the screen stories penned by the world's most noted writers of fiction. Casts for these productions are picked from the country's leading artists, and the pictures take months to complete.

Has 2,503 Seats

Constantly growing and keeping abreast of the pace set by other cities for better theatres and better pictures, St. Paul's theatre rialto has been enlarging year after year, until now we have the first $1,000,000 playhouse in the city, The Capitol theatre. Not only being the largest motion picture theatre in the city, it is the largest in the whole Northwest with a seating capacity of 2,503.

The main entrance and exits of the theatre are on the Seventh street side. Three large decorative entrance doors nearest Wabasha give access to the main lobby. Toward St. Peter street three large double-door exits lead to the sidewalk. In addition to these doors a separate double set leads to and from the Hamm building.

Vol. 46, No. 8 OCTOBER 23, 1920 Price 25 Cents

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE NEW YORK CITY

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TWO men, selling the same article under precisely similar conditions are likely to meet with widely differing degrees of success. One of them may sell 100% of his prospects, and the other none!

It is the quality of salesmanship that explains the difference. Posters constitute the exhibitor's selling force and the only poster that approaches 100% perfection is the RITCHEY poster! For that reason a photo-play *with* RITCHEY posters has an infinitely greater chance of being a box-office success than the same film would have without them, as the quality of salesmanship pictorially condensed into a RITCHEY poster is altogether unsurpassable.

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ANOTHER RECORD SMASHED

P. B. Maxon, manager of the Rialto, New Haven, wires as follows:

"All house records, including the exceptional one made by 'Humoresque', were broken by 'Something to Think About', a picture which I believe will be the talk of America in a few months. It is the most amazing and inspiring thing I have ever seen."

And from Frank W. Buhler, manager Stanley's Arcadia, Philadelphia, comes this:

"We played seven capacity shows and even then were forced to turn away twice the seating capacity."

Cecil B. DeMille productions always break records.

But this one is going to make records that won't be broken for a long time.

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

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"Something to Think About"

By Jeanie Macpherson.

A Paramount Picture

Jesse L. Lasky
presents
ETHEL
in
"Sins of Rozanne"
Adapted from the story
"ROZANNE OZANNE"
by CYNTHIA STOCKLEY
Directed by TOM FORMAN
Scenario by MARY O'CONNOR

CLAYTON

It's Ethel Clayton's Best!

"It's doubly alluring" says the New York News.

"Ethel Clayton alone would be enough to take us to the theatre, just to see her, and this picture doubly allures because it has such a lovely and clever lady in it and is a mighty fine story to boot.

"The drama makes you forget time and reality as you watch it."

The other critics were just as enthusiastic. "Sins of Rozanne" is one of the most unusual pictures ever made, and a sure box-office winner.

A Paramount Picture

Jesse L. Lasky . . . . . presents

WALLACE REID

in

"Always Audacious"

("Toujours de L'Audace")

Based on the Saturday Evening Post story by Ben Ames Williams

Directed by James Cruze
Scenario by Tom Geraghty

One was her fiancé and one was a crook----but which was which?

THE CROOK had taken the millionaire's place—and nobody could tell he wasn't the real heir. Even his fiancée, his best friend, and his old nurse were fooled.

Then they brought the two together. And the crook convinced them all--until----

One witness knew! Couldn't be fooled! And the showing up is one of the biggest human punches ever filmed.

Ten million people read the story and pronounced it one of the best ever. It's full of everything that you like in pictures.

You'll say that it beats all the Reid pictures!

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TWELVE CAMERA MEN HAVE RECORDED THE EVENT WHICH STIRRED THE WORLD. IT WILL BE SHOWN

EXCLUSIVELY IN

"THE RACE OF THE AGE"

EVERY DETAIL PICTURED, THE WHOLE RACE SHOWN, AND THE REASON WHY TOLD BY

SLOW MOTION

ABSOLUTELY THE MOST DRAMATIC SPECTACLE EVER SHOWN ON THE SCREEN—ONE THAT WILL STIR EVERY MAN, WOMAN AND CHILD WITH RED BLOOD IN THEIR VEINS.

WARNING

THIS picture was made under exclusive contract with the owners of Kenilworth Park, Windsor, Ontario, where the great race was run.

Not a camera—motion picture or still—except the ones in the hands of the twelve men who photographed "The Race of the Ages" was admitted to the track. There is no possibility that any other motion picture can offer even the slightest bit of actual views of the race.

Exhibitors should guard against make-shift reels, composed of scenes of the two horses in previous races in which they have separately engaged—this has been their sole meeting.

Thousands will demand to see this picture—but they will know the genuine.

Wonderful results have been obtained in making "The Race of the Ages." It will be the box-office triumph of the year. You should watch the trade papers for the detailed announcement.

Every newspaper in the world carries columns regarding this race—Every one of your patrons knows of this event—"The Race of the Ages."

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Capital Film Company offers Lester Cuneo

"the smiling daredevil"

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Capital Film Company.
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Mary Pickford PRODUCTIONS

If either or both of these pictures have not yet played your theatre you owe it to yourself to book them now. They will really build business for you.

"SUDS"

From the Charles Frohman Production "Op O' me Thumb" by Frederick Fenn and Richard Pryce. Directed by Jack Dillon. Screen Adaptation by Waldemar Young. Photographed by Charles Rosher.

"POLLYANNA"

From Eleanor H. Porter's Famous Novel "Pollyanna" Published by the Page Company. And the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion Photographed by Charles Rosher.

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CHARLIE CHAPLIN
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THREE DOUGLAS FAIRBANKS PRODUCTIONS

Every theatre, everywhere can use the tonic that a Fairbanks picture brings to the box-office. Here are three splendid offerings for your patrons.

"THE MOLLYCODDLE"

Story by Harold Mac Grath · Scenario by Tom Geraghty

"WHEN THE CLOUDS ROLL BY"

"HIS MAJESTY, THE AMERICAN"

A Theatre Thought:
Usually when you find out WHY a picture is offered to you at a low price you find out WHY you should'nt book it.

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TWO DAVID WARK GRIFFITH PRODUCTIONS

A Griffith picture is always a bit of humanity, exquisitely screened. Be the theme great or small, it is always deeply human-and there lies the secret of the power of these pictures.

"THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock.

"BROKEN BLOSSOMS"

A THEATRE THOUGHT:

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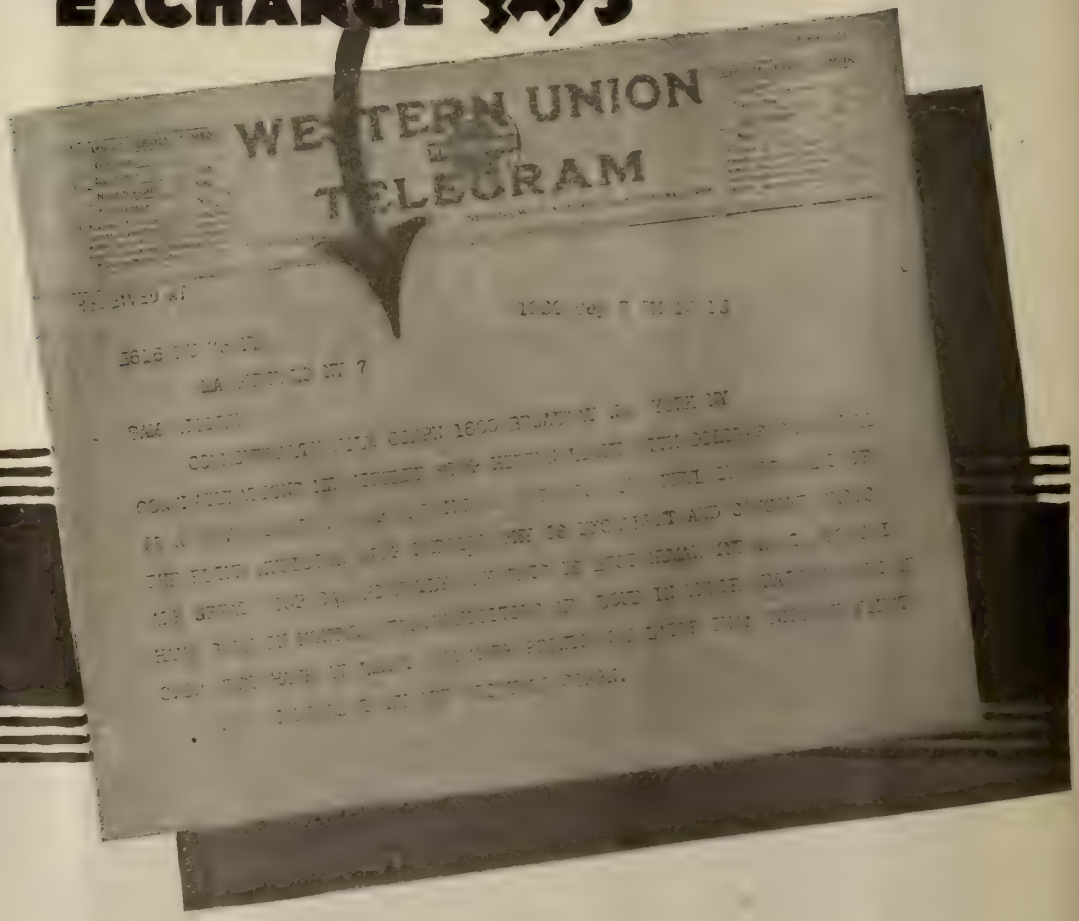
A REAL SPECIAL

DOLORES CASSINELLI

"THE CAMEO GIRL" IN

"The HIDDEN LIGHT"

READ WHAT ONE EXCHANGE SAYS



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Its menace, its mystery, its potential malignance stripped of all illusion and shown for just what it is -
A MONSTER OF THE HUMAN WILL -
in this startling story of today.

The FANARK Corporation presents

The Crimson Cross

NOW READY
Announcement of releasing arrangements will be made in an early issue of this publication

Truly a great story. A photoplay with a message.

Story and Scenario by
N. BREWSTER MORSE
Directed by GEORGE EVERETT

A picture of supreme appeal to every man, woman and child in America.

Produced with an All Star Cast

The Fanark Corporation
D. J. H. LEVETT, *President*
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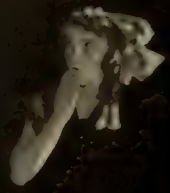

FEDERATED EXCHANGES
Present

BESSIE LOVE

THE STAR OF A THOUSAND PERSONALITES
in

"BONNIE MAY"

by
LOUIS DODGE
CHARLES SCRIBNER'S SONS

AN
ANDREW J. CALLAGHAN PRODUCTION

FEDERATED FILM EXCHANGES
of AMERICA Inc.
W. E. SHALLENBERGER, GEN. MGR.
220 WEST 42nd ST.
NEW YORK

"BONNIE MAY"

Directed by

IDA MAY PARKS & JOSEPH DE GRASSE

A REMARKABLE PHOTO DRAMA
THAT WILL PROVE A BOX OFFICE SENSATION

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at all
FEDERATED EXCHANGES

ROYAL COMEDIES

FEATURING

BILLY B. VAN..
LEON ERROL.
ROSEMARY THEBY
SAMMY BURNS
AND
OTHER BIG STARS.

TWO REELS
EVERY OTHER WEEK

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PICTURES CORPORATION
729 SEVENTH AVENUE - NEW YORK CITY

A J. PARKER READ JR.
PRODUCTION

LOUISE GLAUM
in
The Leopard Woman

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

Personally supervised by
J. Parker Read Jr.

This famous story has been made into a production of tremendous punch and power. It is, as millions of readers know, a story of a great love that grew out of a woman's hatred.

Louise Glaum follows her huge successes "Sex" and "Love Madness" with one of the great emotional achievements of her career. 2,000 theatres have booked "The Leopard Woman."

GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

An Open Letter to State Right Buyers:

For some time the cry has been "Money is tight." This has been dinned in my ears almost every day by State Right purveyors, and since they learned that I intend putting "Below the Deadline" on the State Right Market, the cry has become all the louder.

Money Is Not Tight When You've Got the Goods To Pry It Loose

I don't know how many of you boys remember me but those of you who do will recall that I was formerly a successful exhibitor as well as a producer. Before producing a picture I always made sure it would be a production of merit and one that I would be glad to exhibit in my own theatres. From an exhibitor's angle I Sold Myself First on "Below the Deadline."

First: *Because it is the greatest melodrama ever produced—barring none.*

Second: *Because it is the kind of entertainment that will please everybody and pack any theatre.*

"Below the Deadline" Is a Regular Pipe Wrench When It Comes to Loosening Up the "Jack." It Will Pry the Money Loose from Exhibitors and in Turn Make Their Patrons Loosen Up.

This production is now offered the State Right Buyers on a basis that will permit them to make a substantial profit. I anticipate all territories will be sold within thirty days. If you are a buyer of decision and action NOW is the time to wire your inquiry.

Take my tip—Get Aboard!

Yours for quick action,

SYDNEY ASCHER, Pres.

Just a Word About the Picture

Directed by J. P. McGowan who made Helen Holmes famous in his wonderful railroad pictures.

The Cast is headed by the talented actor, J. B. Warner, and the beautiful Lillian Biron, supported by such famous players as Robert Anderson and Bert Sprotte.

The Story is an adaptation from Henry Arthur Gooden's powerful novel of adventure in the underworld.

The Production as a Whole is very elaborate and replete with big scenes, swift action and thrilling suspense.

ASCHER PRODUCTIONS, Inc.

130 W. 46th Street New York City

ROBERTSON-COLE'S
FIRST BIG EIGHT

1920-1921

ONLY
SUPER-SPECIALS

IT is but a short time since Robertson-Cole entered the field of motion pictures, without entangling alliances, founded on an honesty of purpose from which it has not and will not swerve, and a desire to succeed only on a basis of merit and fair dealing with exhibitor and producer alike.

How well Robertson-Cole has succeeded is for those it is serving and being served by to judge.

Each step forward has been, quietly and unheralded, the logical sequence of a carefully planned administration by means of which there could be offered to the exhibitor a service which it is his right to expect.

Robertson-Cole has entered now upon its first new season as a distributing company, and a measure of its progress and the success it has attained is evidenced by the fact that it will offer during this year only super-special attractions which have met the standard of excellence upon which that progress is founded.

Except as human judgment may err, Robertson-Cole will not release any subject which it feels will not help the exhibitor toward the success to which he is entitled.

A. S. KIRKPATRICK
Vice-Pres. & Gen'l Mgr.
Robertson-Cole Distributing Corp.

ROBERTSON-COLE *Presents*

WILLIAM CHRISTY CABANNE'S

Powerful Human Document

THE STEALERS

A tremendous portrayal of man's struggle between the weaknesses of the flesh and the idealism of the spirit . . . . . .

OTIS SKINNER

in

KISMET

by EDWARD KNOBLOCK –

The most stupendous production the history of motion pictures has ever recorded . . . . .

directed by

GASNIER

R-C PICTURES

ROBERTSON-COLE *Presents*

PAULINE FREDERICK

in "A SLAVE OF VANITY" *from*

"IRIS" *by* Sir Arthur Wing Pinero

A production more magnificent.
a role more emotional, than any in which this
Wonderful Artiste has ever appeared.

AL CHRISTIE'S

6-reel comedy drama

"SO LONG LETTY"

from Oliver Morosco's Success

A laugh classic of newly-weds
in dainty bungalows, backed by
a picturesque beach of chic
sea nymphs . . . .

ROBERTSON - COLE *Presents*

MAE MARSH

in

"THE LITTLE FRAID LADY"

From the Novel "The Girl who lived in the woods" *by Marjorie Benton Cook*

The most appealing girl of the screen in a character that creeps close to the heart

SESSUE HAYAKAWA

in

"THE FIRST BORN"

A colorful drama of Oriental mystery, through which shines out a love divine —— the masterpiece of a great emotional actor....

R-C PICTURES

ROBERTSON-COLE *Presents*

DUSTIN FARNUM

in

"BIG HAPPINESS"

by Pan

Conceded by every one to be the greatest work of Dustin Farnum's career—with a story that is unusually different

GASNIER *Presents*

LEW CODY

in

"Occasionally Yours"

Surpassing "The Beloved Cheater" *in* uniqueness of plot and "The Butterfly Man" in sumptuousness of presentation it has rightfully taken it's place among the bigger pictures of the season ~ ~ ~

MAURICE TOURNEUR

DAVID BUTLER

WESLEY BARRY

MAURICE TOURNEUR'S SCREEN VERSION OF NEIL BURGES'S BELOVED RURAL DRAMA KNOWN TO THE AMERICAN PUBLIC FOR THE PAST QUARTER OF A CENTURY

FEATURING

WESLEY BARRY **HELEN JEROME EDDY**

DAVID BUTLER **EDITH CHAPMAN**

ALL-STAR CAST OF SUPPORTING PLAYERS

25 - THOROUGHBRED RACE HORSES - 25
HUNDREDS OF PEOPLE

THE COUNTY FAIR

SELLING ON A STATE RIGHT BASIS

GUY CROSWELL SMITH

ROOM 807 1476 BROADWAY NEW YORK

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Jos. Skirboll. Columbia Film Service, 119 Ninth St., Pittsburgh, Pa.
Northern New Jersey—First National of New Jersey, 729 Seventh Ave., New York
California, Arizona, Nevada—Sol Lesser.
District of Columbia, Delaware, Maryland and Virginia
Fred Falkner, 117 West 46th St., New York
Minnesota, Wisconsin, North and South Dakota—Friedman Film Corp., Minneapolis
Georgia, Florida, Alabama, North and South Carolina
Ceanel Enterprises, 146 Marietta St., Atlanta, Ga.
Ohio—Phil. Selznick Prod.
Washington, Oregon, Montana, Alaska and U. S. Possessions
De Luxe Feature Film Co., Seattle, Wash.

"'YOU NEVER CAN TELL' is virtually what every picture should be, an all-star production, and this praise goes double for the author, continuity writers and director. Such a display of intelligence as has been evidenced all around, deserves recognition."

—MOTION PICTURE NEWS, October 16, 1920.

This is high praise indeed; but those who have seen the initial BEBE DANIELS picture will agree that it is well deserved. REALART can truthfully say that what the NEWS finds in "YOU NEVER CAN TELL" is the big objective for which REALART strives in EVERYONE of its productions—that not only the cast should be "all-star," but the author, the continuity writers and the director should be "all-star" as well.

REALART PICTURES

TRADE MARK REG. U. S. PAT. OFF.

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

A PERSONAL GUARANTEE

By HARRY A. SHERMAN

CONCERNING my announcement of the formation of SHERMAN PRODUCTIONS CORPORATION, I cannot urge the *Independent Distributor* too strongly to consider the profit-making possibilities, which the plan offers him.

I have two productions now ready, and a third well on the way toward completion, which I will match against the best attractions on any program now in the field for bona fide entertainment and box office value.

I PERSONALLY GUARANTEE TO EVERY FRANCHISE HOLDER IN

SHERMAN PRODUCTIONS CORPORATION

that if any release at any time during the five year period covered by the franchise is below this standard or in any other way unsatisfactory, I will take it off his hands without question, upon his simple say-so, and relieve him of all obligations as far as his share of the production's cost is concerned.

If you are interested, *don't delay!*
wire me today, Longacre Building, New York, for full information as to territory still open and details of plan of operation.

Harry A. Sherman

Don't hesitate-investigate

Then you'll say- "*Sherman is right*"

"Sherman is right"

Here is a big elemental drama

A box office attraction extra-ordinary

SHERMAN PRODUCTIONS
CORPORATION
presents

MAN & WOMAN

Startling in story and action · Supreme in suspense · With a cast of distinguished players

Written and directed by CHARLES A. LOGUE ·

SHERMAN PRODUCTIONS
CORPORATION
LONGACRE BUILDING · 1476 BROADWAY
NEW YORK ·

"Miss 139"

The second attraction release
for the season of 1920-1921
presented by

SHERMAN PRODUCTIONS
CORPORATION

NOW READY

A thrilling international drama of love mystery and intrigue

With a cast of distinguished screen personalities.

Directed by B. A. ROLFE
Written by CHARLES A. LOGUE.

See it and again you'll say - *"Sherman is right"*

This makes it unanimous

is v...
...ection for th... ...por-
...t wo...

M. P. World 10/16-20

To Harry A. Sherman belongs the credit for a brand new idea in the marketing of moving pictures. Mr. Sherman, a very active independent, has a plan whereby he finances his own pictures as well as all accessories for marketing, including lithographs and lobby displays, so that the exchange makes no payment until the actual delivery of the positive print. The plan has much in its favor and with the energy and showmanship for which Mr. Sherman is well known it should prove a distinct success.

Trail blazers, pa...

"Sherman is right"

CATHRINE CURTIS

Announces

"THE SKY PILOT"

Based on the Popular Novel by

RALPH CONNOR

(Major, the Rev. Chas. W. Gordon)

Now Nearing Completion Under the Direction of

KING VIDOR

Adaptation by Faith Green

Continuity by John McDermott

AN ALL-STAR CAST

Including

DAVID BUTLER

(Courtesy D. N. Schwab Productions)

JOHN BOWERS
(Loaned by Goldwyn Studios)
JAMES CORRIGAN
KATHLEEN KIRKHAM

COLLEEN MOORE
(Loaned by Marshall Neilan)
HARRY TODD
DONALD McDONALD

And Others

Exploitation and Sales in Charge of ERNEST SHIPMAN
Foreign Representative : DAVID P. HOWELLS

Director, Cast and Staff now on location in the Canadian foothills of the Rockies.

A FIRST NATIONAL RELEASE

CATHRINE CURTIS CORPORATION

New York Office: 6 West 48th Street

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THEY'RE OFF!

EVERYONE IS SCRAMBLING FOR

MAN O' WAR

"THE WONDER HORSE"

THE GREATEST SINGLE REEL SPECIAL EVER PRODUCED

NOT A TOPICAL—IT WILL LIVE FOREVER

AN HOUR OF EXCITEMENT CROWDED INTO
FIFTEEN MINUTES

A SPECIALLY POSED PICTURE OF THE DAILY LIFE OF THE "WONDER HORSE" OF THE AGE

A DELIGHT TO WOMEN AND CHILDREN AND ALL HORSE LOVERS

WIRE OR 'PHONE YOUR NEAREST EXCHANGE FOR BOOKING

OR

COMMUNICATE DIRECT WITH

C. B. C. FILM SALES CORPORATION

JOE BRANDT, President

1600 BROADWAY NEW YORK CITY

"THE WONDER HORSE"

A PROMISE FULFILLED

FIVE months ago we announced that we were establishing our own exchange system to deal in our short subject product exclusively. To-day with the opening of our Denver exchange our promise has been fulfilled—every exhibitor in the United States and Canada can get Educational pictures—and 100% service with them.

If we had been content to establish mere "exchanges" the accomplishment might not have been so marked. We have done far more. We have opened 27 exchanges in the United States and five in Canada and in each of these there is local interest that is an added guarantee to Educational's unquestioned record.

I believe that exhibitors will welcome this as a distinct achievement. For the first time in history they can buy short subjects—and the very cream of the market—from exchanges handling short subjects only—from men who have no strings tied to their efforts, who have no interest except to have you make money with the one and two reel Educational pictures they sell you.

E. W. Hammons

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CINCINNATI	N.W. Corner 7th and Main Streets	J. H. Skirboll
CLEVELAND	501 Standard Theatre, Prospect Street	H. R. Skirboll
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DENVER	1435 Champa Street	E. J. Drucker
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KANSAS CITY	5th Floor, Film Exchange Building	C. L. Peavey
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NEW ORLEANS	330 Camp Street	W. E. Evans
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SEATTLE	2014 Third Avenue	M. Rosenberg
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Always the Supreme

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729 Seventh Ave. New York

In Short Subjects

NO ONE
INDEPENDENT EXCHANGE
NOW
BOOKING
IN THE CLUTCHES OF THE HINDU'
Available for the STATE RIGHT Market.
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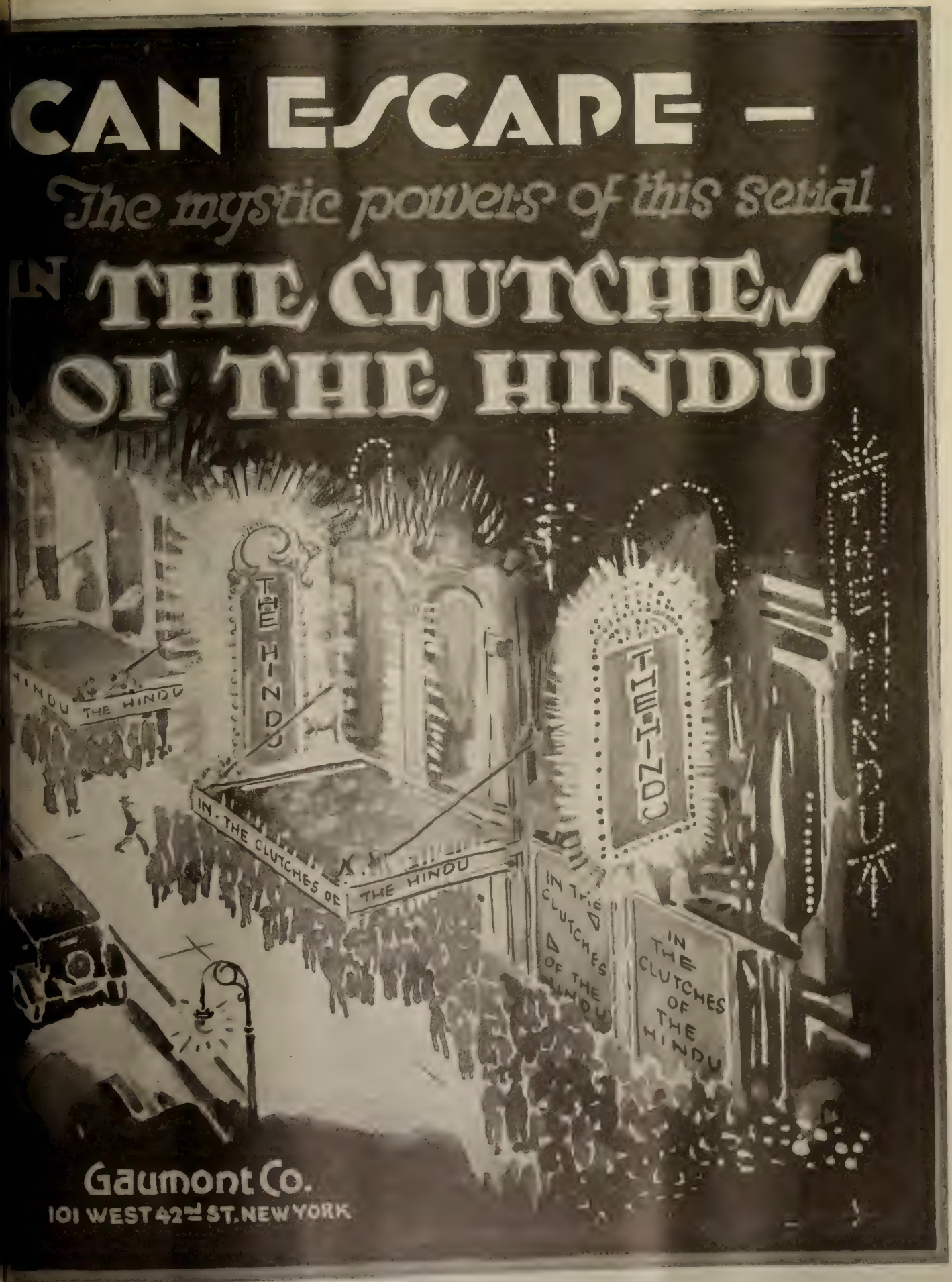
CAN ESCAPE —
The mystic powers of this serial
IN THE CLUTCHES OF THE HINDU
THE HINDU
COZY-TIME
IN THE CLUTCHES OF THE HINDU
IN THE CLUTCHES OF THE HINDU
IN THE CLUTCHES OF THE HINDU
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THE SON of TARZAN
The Worlds Wonder Jungle Serial
12 WISE MEN
They Dared to Pay the Highest Price Ever Asked for a Serial, Because Their Judgment and Showmanship Told Them It Was the Biggest Cleanup of the Year.
NEW YORK CITY, STATE and NORTHERN NEW JERSEY
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All Sales Made by GEORGE H. HAMILTON
Publicity and Exploitation Direction of T. O. ELTONHEAD
10 000 000 PEOPLE
Have read this greatest
of the
EDGAR
RICE
BURROUGHS
STORIES — THEY WILL ALL
WANT TO SEE THE
PICTURE —

The SON of TARZAN
The World's Wonder Jungle Serial
15 EPISODES
OF
JUNGLES
WILD ANIMALS
THRILLING ACTION
LOVE and ROMANCE
THE STORY of a boy and girl growing to manhood and womanhood and Love in the heart of the African Jungle fighting for Life and happiness.-
The most absorbing Love Story Ever Told.
DO NOT FAIL TO SEE IT
A MAMMOTH MASTERPIECE
OF SUPREME DIRECTION
Scenario by ROY SOMERVILLE
Directed by HARRY REVIER
WORLDS RIGHTS CONTROLLED
BY DAVID P. HOWELLS
729 SEVENTH AVE.

William Fox presents
Louise Lovely in her first feature as a Fox star

LOUISE LOVELY in The Little Grey Mouse

Story by Barbara Le Marr Deely
Directed by James P. Hogan

Oh, What a Pickle!

Twenty days to win a fortune or lose the girl! You'll roar when you see how he did it.

Clean, delightful, infectious fun with a typical George Ade flourish at the finish!

JACK PICKFORD IN JUST OUT OF COLLEGE

By GEORGE ADE

DIRECTED BY AL GREEN

PRODUCED BY GOLDWYN PICTURES CORPORATION

Gorgeous and Amazingly Superb is

NAZIMOVA

in RITA WEIMAN'S

MADAME PEACOCK

As the woman who relinquished with a shrug those things in life most women hold most dear... for what? She was later to learn.....

IN THIS, HER LATEST & GREATEST PICTURE, NAZIMOVA IS AT HER MAGNIFICENT BEST

Adapted by NAZIMOVA
Directed by Ray C. SMALLWOOD

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JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Gt. Britain.
Sir WILLIAM JURY Managing Director.

It's a picture of surpassing poignancy and power, in which the star of a thousand moods displays them all.
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JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Gt. Britain
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JUANITA HANSEN
in The
PHANTOM FOE
with
WARNER OLAND

Directed by
Bertram Millhauser

Produced by
Geo. B. Seitz Inc.

A Pathé Serial

JUANITA
THE PHANTOM

HANSEN IN FOE WITH WARNER OLAND

Persecution, relentless and ferocious.

The girl and her whole family suffered it, constantly, inexplicably.

Who was doing it and why was more than they could answer. Suspicion pointed to a member of their own household, but no sooner was he apparently caught red-handed than he partially proved, at least, his innocence.

Strange footsteps in the hallways, with the maker unseen; a sinister figure in a fur overcoat whose eyes only were visible; spying eyes and listening ears; of all these they were conscious always. And often one of their number would disappear, forcibly removed by one of their numerous but unknown enemies.

A great mystery serial with the finest feature production, the finest of feature casts, and action, thrill, action, all the time!

Pathé Distributors

JUANITA HANSEN
in The
PHANTOM FOE
with
WARNER OLAND

A Message to the Exhibitor Who Thinks "Serials Are Not Classy Enough for My House"

There are some exhibitors who are not "sold" on the value of Pathe serials.

They are wont to say "serials are good, I know, for many houses, but my audiences are high class; they don't want them."

That may have been true, Mr. Exhibitor, several years ago, but did you know that Pathe serials have made just as big an advance in quality as the best features of today have made over those several years ago? Why assume that serials have stood still while all other classes of production have advanced? Your house is better, your presentation is better, your exploitation is better. Do you think that while everything else has progressed the Pathe serial producer has stood still?

Pathe serials today are feature productions, feature casts, feature stories and feature stars of the best quality. Your audiences will admit it and flock to them, if you'll let them!

Prove it for yourself; ask the nearest Pathe exchange to screen for you the first five episodes of "The Phantom Foe."

Pathé Distributors

National Productions present

"The KENTUCKY COLONEL"

by Opie Read

featuring JOSEPH J. DOWLING

"The MIRACLE MAN of the screen"

Booked by all Loew Picture Houses in New York for Immediate Play Date

A Singularly Entertaining Picture Worthy of a Place on any Program

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange Incorporated
Canadian Distributors CANADIAN EXHIBITORS EXCHANGE Ltd

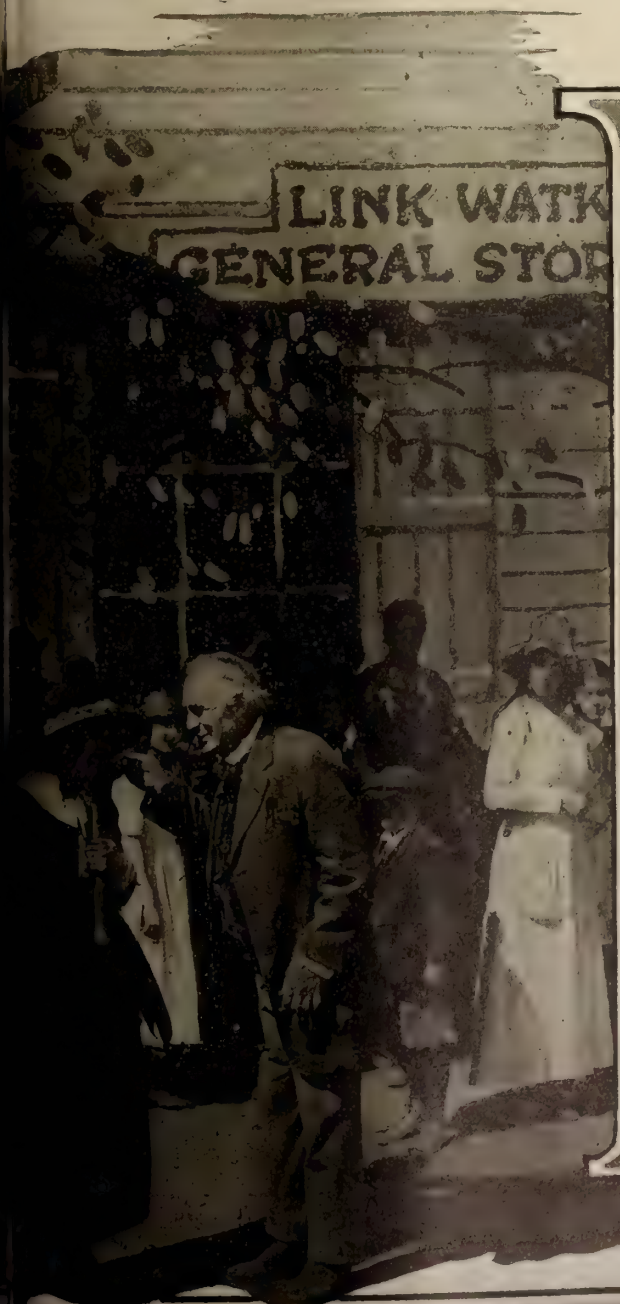
AN
IRVIN V.
WILLAT
PRODUCTION

NOVEMBER
HODKINSON
ANNIVERSARY

"DOWN HOME"

OM THE WELL KNOWN BOOK
BNEY TODD" by F·N·WESTCOTT.

WILLAT PRODUCTIONS INC.
C·A·WILLAT, PRES.



Here is a picture which moves at a rapid pace from one stirring climax to another, building up suspense and dramatic tension, until there is achieved a climax as big,—as gripping,—as vital as has ever been seen upon the silversheet. Never for an instant is the interest of the audience permitted to lag, for the picture is so real,—so true in it's presentation that each one who sees it will veritably live through each situation with the artists who enact it. Irvin V. Willat,—who made "Behind The Door" and "Below The Surface" as well as a host of other productions of a similar calibre,—has never created a better picture.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

With This Issue

—The price of MOVING PICTURE WORLD goes from fifteen cents a copy to twenty-five cents a copy on all news-stands.

The increase in price at the news-stands was announced some two months ago. Bought at the news-stand for a year, MOVING PICTURE WORLD will now cost you $13.

The subscription price remains the same, $3 a year in United States and its possessions, Mexico and Cuba; $3.50 in Canada; foreign countries $5 (postpaid).

If you wish to patronize your newsdealer, you can still do so by sending in your subscription through him. The difference between $13 and $3 is $10. Save it by filling out the blank below.

Moving Picture World, 516 Fifth Ave., N. Y. C.

Inclosed find ..... for which send me MOVING PICTURE WORLD for one year.

Name .....

Theatre .....

City and State.....

TOM NORTH
Managing Director
Moore's Theatres Corporation

TOM MOORE
President
Moore's Theatres Corporation

Tom North says—
That Tom Moore says:

"***Rothacker Prints*** are far and above the best that are thrown on the screens of the Moore Theatres, and why shouldn't they be? The quality, workmanship, the time and the remarkable and complete attention to details is the reason that ***Rothacker Prints*** excel."

And we say: THANK YOU!

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Established 1910

J. E. Spragg, Olympia Theatre, New Haven, Conn.—
"I believe that a movement of this kind, guaranteeing so much for the individuality and advancement of the independent exhibitor, should not only be grasped by all, both as an extremely profitable means of investment and as a sure means of protection, but as the first positively practicable exhibitor plan yet conceived." THAT'S A REASON WHY.

There'll be a Franchise everywhere

Crowds at the New York

Arthur S. Kane presents

CHARLES RAY

In Sol Smith Russell's Great Stage Success

"PEACEFUL VALLEY"

His Second Independently Made Production for First National from His Own Studios.

A First National Attraction

Foreign Representative: DAVID P. HOWELL, Inc., 129 Seventh Avenue, New York City

"Mother, I lied to you! Sister eloped with the city man. I have spent every cent we have saved, and could not find her."

"Cheer up! You are a millionaire! Your farm is rich with something that will really sell!

The smile of satisfaction when he stole the beautiful girl from the city chap.

"That's a beautiful horse," was all the country lover could say. And he never saw it!

Isis Theatre, Kokomo, Ind.—
"We are greatly pleased at having obtained the sub-franchise for our city, for we have confidence in First National product. We have been using First National pictures since inception and all have proved successful." THAT'S A REASON WHY

There'll be a Franchise everywhere

Strand Cry and Laugh!

A Comedy Drama of a Country Boy, by Edward E. Kidder
Directed by Jerome Storm
Photographed by Chester Lyons—Adapted by Isabel Johnston

If you had been there—

you would have heard that choke in women's throats, the suppressed sobs of blasé Broadway throngs. You would have heard men blowing into handkerchiefs (you've heard it)—men fighting to pretend the tears weren't coming. You have watched your audiences. You know what that means! It's that heart throb stuff that grips 'em!

"Peek-a-boo! I'm going to steal a kiss while no one is looking.

"And now 'Whiskers' can belong to both of us." But "Whiskers" was very jealous.

"Oh, mother, isn't she the most beautiful thing in the world?" he sighed.

And the country waiter boy came up to shake hands with the rich city girl.

Hal. Opperman, Crescent Theatre, Pontiac, Ill.—

"I bought a First National franchise because I made money on every run—because we have never been disappointed in any of your pictures—because we receive first-class productions, directors, stars, workmanship—because we have confidence the service and quality we have received will be continued with the best pictures cheaper and profits bigger." THAT'S A REASON WHY

There'll be a Franchise everywhere

It Vibrates With Youthful Romance!

How the young people thrill to the escapades, the loves of college days!

How the older folk love to live over again the days of romance, of courtship!

They'll all find a play brim full of fun and heart interest in Louis B. Mayer's presentation of

Mildred Harris Chaplin

in

"OLD DAD"

From the novel by Eleanor Hallowell Abbott

The story that thrilled millions as a serial in The Woman's Home Companion

FIRST NATIONAL PICTURES

A First National Attraction

Rothacker Prints

Your Audiences Are Ready Made!

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

OCTOBER, 23
1 9 2 0

Behold the Press—Asleep!

THE newspapers of the United States with certain notable exceptions treat moving pictures like a stepchild. More than that they either praise them with faint damns or act after the manner of the man who is balancing limburger cheese upon his upper lip.

Notable dramatic critics talk down to the "movies"—as they invariably dub them—and regard the reviewing of even the great dramas and spectacles of the screen as beneath their serious attention. There is nothing grave about this situation because it is certain to be temporary, but the newspapers, so alert to even the rumbles of progress, so keen to the doings of today, seem to be neglecting the most important circulation builder that ever came their way.

It has been said by this writer some six years ago, and possibly by somebody else before, that baseball with its thousands of enthusiasts is given pages of daily attention while moving pictures with their millions of enthusiasts are confined usually to a once-a-week treatment and then incompetently.

The millions who follow moving pictures with enthusiasm are at it all the year 'round, while baseball has its season less than half the twelve months.

Baseball is given expert attention by the newspapers for circulation reasons pure and simple, moving pictures are neglected because of stupidity or fatheadedness which is simple but not necessarily pure.

My attention has been called again to this condition by the Theatre Owners Chamber of Commerce representing some five hundred theatres in Greater New York who set forth and truly that the newspapers of the greatest city in the world are fast asleep on the activities of the most far reaching influence of modern life.

Moving pictures interest the high, the middle and the low, they are the subject of conversation to the exclusion of politics, business and religion among the masses, they interest all of the household and not merely the decorative and nominal head who likes his baseball or used to before it became scandalous.

Funny little men who in literary ability and critical judgment are about three pounds lighter than a straw hat like to pick flaws in moving pictures because small minds always are eager to carp at the mighty tides of human progress, but the moving picture, second only in power to the forces of nature, goes grandly on growing bigger and better and finer year by year.

With this condition almost too evident to point out, but which it seems necessary to point out, it appears odd that men like Brisbane and Munsey and Ochs, who at least are alive to the finances of newspapers, and in Brisbane's case certainly with a hand ever on the pulse of the public, should not long since have seized on moving pictures as the most fertile field for circulation growth.

They would better serve the readers they already have, they would make untold new readers and better than either of these things they would demonstrate that they are not standing still.

Moving pictures don't need the newspapers half so much as the newspapers need moving pictures as a subject for pages rather than paragraphs. By hitching their wagons to the stars they would also join the issues between the Fourth and the Fifth Estates because moving pictures today have taken from the newspapers the first place as the great medium of human expression, the great avenue of human thought and the transcendant influence on all the world.

Arthur James

Exhibitors of Southern Ohio Organize

THE Motion Picture Theatre Owners of Southern Ohio has been formed at the meetings held in Cincinnati at the Hotel Gibson on October 7 and 8. James A. Maddox of Columbus was elected president; I. W. McMahan, Cincinnati, first vice-president; Paul Banker, Dayton, second vice-president; Charles A. Smith, Chillicothe, third vice-president; Fred N. Tyners, Portsmouth, secretary-treasurer; W. Gerver, Cincinnati, sergeant-at-arms.

A permanent executive committee was appointed by the president, consisting of I. Libson, Cincinnati; H. L. Piner, Zenia; Fred S. Myers, Hamilton; Dr. H. A. Alexander, Dayton; Dr. George C. Kolb, Cincinnati; Andrew Hettisheimer, Cincinnati, and Harry W. Kress, Piqua.

Arrangements were made to affiliate the new organization with the national body. Meetings will be held every three months in Cincinnati to bring about close co-operation of all picture theatre owners and to combat agitation inimical to the welfare of the industry as a whole, as well as for the discussion of trade problems. A sum in excess of $5,000 was subscribed to be used as a nucleus for a larger fund to aid the work of the national and local organizations.

The convention, which brought about seventy-five men to this city, was the result of the efforts made by the Greater Cincinnati Exhibitors' League, of which I. W. McMahan is president, it being the purpose of the local organization to make a compact organization of picture theatre owners.

The first day's session was devoted largely to routine business and the appointment of various committees. J. A. Maddox, former Cincinnatian, now owner of the Southern Theatre, Columbus, was named permanent chairman. He appointed the following committee chairmen: resolutions, Fred S. Myer, Hamilton; grievance, A. G. Hettisheimer, Cincinnati; organization and ways and means, E. C. Paul, Springfield; legislation, Harry Kress, Piqua; by-laws and constitution, Dr. Alexander, Dayton.

Topics Discussed

Among the topics discussed were the prevailing deposit system of film exchanges, the tax on copyrighted music, the reform agitation against Sunday performances and other problems affecting the general welfare of the film industry. Mr. Kress, who is chairman of the executive committee of the Ohio State Screen League, addressed the convention on these topics. Samuel Berman of New York also spoke.

"The most important issue is the Sunday question," Mr. Kress told the Ohio delegates. "The recent legislature failed by seven votes to legalize Sunday picture shows. We feel that we are fighting the people's fight as well as our own in the effort to legalize Sunday film exhibitions."

He said that in Piqua, where film shows are not permitted on Sunday, that many workers, unable to go where theatres are open, found time to be addressed by speakers of socialistic tendencies.

An automobile ride in the afternoon and a smoker and a private screening brought the first day's session to a close.

The second and concluding day was taken up with the reports of the committees and election of officers, the convention coming to a close in the evening with a banquet. The next meeting will be held in Cincinnati in January.

It was learned at the convention that members of the Greater Cincinnati Motion Picture Exhibitors' Association have agreed to comply with the request of the Juvenile Protective Association to refuse admission to children under 16 years old during school hours, unless accompanied by an adult.

Supreme Court Holds Picketing Unlawful

THE United States Supreme Court has denied the request of the Kansas City Motion Picture Machine Operators, Local No. 170, to review a decision of the Supreme Court of the State of Missouri in favor of the Eastern Theatre, thus closing a case that has been pending since June 13, 1916.

On the date named John E. Hughes and Wesley H. Briner, co-partners, conducting the business of the Eastern Theatre, brought suit in the Circuit Court of Jackson County, Mo., against the union and some of its members, to enjoin them from picketing the theatre.

The material facts are that Hughes had been a member of Local No. 170, but ceased to be a member prior to the institution of the suit, because of his refusal to pay a fine imposed upon him for a claimed revelation of business of the union. Hughes thereafter claimed to have acquired an interest in the motion picture theatre, wherein he operated the projection machine, assisted by his wife, the union alleged.

Union Charged Subterfuge

The union objected to his operating the machine at the Eastern Theatre, alleging he had no interest in the house, and his action in so doing was a subterfuge exercised for the purpose of ultimately destroying its organization, breaking down the standard scale of wages, regulating hours and conditions, etc., and "because it was against the rules of the union for a member to have an interest in a show and conduct it himself."

Following a refusal to comply with the demand of the union, picketing was commenced on April 16, 1916. With the exception of one act of violence the first day, the picketing continued thereafter for a period of two months and was conducted in a peaceful and orderly manner.

The union claimed that Hughes was not a part owner of the Eastern Theatre and that an alleged interest, such as his, was merely a device, resorted to in other instances, by which machines could be operated with non-union operators paid less than the union scale of wages, and that his conduct in claiming such an interest in other theatres where he previously had union operators discharged, shows that his efforts constituted a scheme to finally destroy the union, etc.

Circuit Court Upheld Union

The proceeding was defended in the court below on the ground that picketing, when conducted in an orderly and peaceful manner, was lawful and within the right of the union to inform the public and one another concerning the attitude of the Eastern Theatre toward union labor, and that the petitioners were merely exercising the rights of personal liberty and free speech as guaranteed to them by the Constitution of Missouri and the Constitution of the United States.

The Circuit Court found that the picketing was in fact conducted in a peaceful manner "but that same resulted in substantial damage to plaintiffs' business," but found further that such picketing in a peaceful manner is not unlawful and if prevented the union would be deprived of its right of free speech and personal liberty.

The Missouri Supreme Court reversed the decree of the Circuit Court and ordered that the union be restrained from picketing in front of the theatre. The union had declared that it had made no attempt to destroy the theatre's business, but claimed the right to advise one another or the public, when done in a peaceful manner, concerning any person or persons against whom they have what they believe to be a legitimate grievance, not to deal with such person or persons.

"If employes may lawfully organize themselves into associations for their mutual protection and betterment," the union contended, "they have the right, in order to accomplish that purpose, and in the exercise of their constitutional privilege of free speech and personal liberty, to inform the public by information and persuasion of the unfair attitude toward them of any person or persons."

The result of the decision of the Supreme Court of Missouri, as affirmed by the Supreme Court of the United States, is a holding that picketing is unlawful in any way conducted.

Alfred S. Black Replies to Accusations of Exhibitor Investigating Committee

VIGOROUS denial of charges that he has used coercive methods in acquiring theatres in New England, coupled with alleged revelations concerning some of his accusers, were made by Alfred S. Black to representatives of the trade press gathered in his Boston office on Wednesday afternoon, October 13. He displayed affidavits, letters and signed statements in support of his denial and his counter charges.

Incidentally, Mr. Black declared that Famous Players-Lasky does not control the Black New England Theatres, although the former corporation has a financial interest in the latter, acquired in connection with a booking contract. Mr. Black also said he had been assured by the Federal Trade Commission that his organization is not under investigation by the government, as reported.

Mr. Black's statements were direct denials of all the charges made against him at the meeting of the investigating committee of the Motion Picture Theatre Owners of America in the Hotel Astor, New York City, an account of which was given in Moving Picture World of September 25.

Gives His Version.

The New Englander began with an attack on Charles H. Bean, a member of the investigating committee. He told of an alleged dispute in a hotel corridor between himself and A. I. Merchant, who was alleged at the Hotel Astor meeting to have tipped off Black on a Barre proposition, and who was supposed to be a friend of his.

The New Englander also sought to remove the "martyr's mantle" from the shoulders of the injured widow Dodge. First of all, he declared that Everett Bean, the mysterious Mr. Harwood and Harold W. Bean were "total strangers" to him. He said Charles Bean of the investigating committee had admitted to him that both Everett and Harold Bean, who appeared before the committee with complaints, were relatives of his.

As to Joseph Slater, Mr. Black said he had never talked with him but did have a conversation with his mother-in-law, Mrs. Sanisterri, concerning the prospects of acquiring a brick building damaged by fire at Pembroke, N. H. From her he learned, said Black, that she had a theatre monopoly in Pembroke and the conference ended.

Of Mrs. Minnie Humphrey, Mr. Black said he found that one of Charles Bean's friends was driving her hard with competition and offered to buy her theatre. Later he learned that the two Derry, N. H., theatres had pooled their houses.

Black denied trying to buy S. Carl Carpenter's theatre in Rickford, Vt.

With respect to Mrs. Grace Dodge, the widow, of Morrisville, Vt. Black said he owned the Morrisville house, and that then her husband had a lease. Upon her husband's death he wrote her a letter of condolence, he said, stating that "if there is any way I can be of service I will be glad to hear from you." He said she did not answer.

Mr. Black said he has never offered her $7,000 for her property or any other sum, because he has never met her. He characterized as "ungratefulness" her alleged withholding of "the only communication I ever had with her."

Then Black discussed Eames. In August, 1919, Black said, he got an option on the Bijou Theatre, Barre, Vt. While in Barre, John B. Eames came to Black's hotel, he said, and interested Black in buying an interest in the Park Theatre, Barre, owned by Eames, Mrs. Goodwin and a Mr. Zanleoni. Black said he bought Eames' and Mrs. Goodwin's shares and Eames went in as manager.

At this point Black showed an affidavit said to have been made by Mrs. Elizabeth F. Goodwin, widow of Eames' former partner, which had been filed with the view of settling some business matters.

Denying the intimation that he was in league with Merchant, who was at the time employed by Famous Players, in the buying of the Bijou Theatre, Black said that on the contrary he had a spirited dispute with Merchant regarding the purchase. He exhibited a written statement, purporting to have been made by Merchant, stating that they were not associated in the deal. This statement, Black said, was voluntarily given by Merchant after the Astor Hotel meeting.

Statements that Bolen, the Black architect, said had been circulated to the effect that he had standard plans to fit any city or town of New England, were denied by Bolen, who was present. "It couldn't be done," Bolen declared, "because no two places are alike." Bolen also denied that he had ever made a statement to the effect that the Black interests were backed by Famous Players. "I don't know who is behind this company," said the architect, "and I had no conversation with Eames along this line."

Black refused to fully lift the veil surrounding those financially interested in his organization. "It's unfair for me to tell you without consent of the other parties,"

Of his association with Famous Players-Lasky he said: "Oh February 1, 1920, I executed a contract with the Famous Players-Lasky Corporation whereby the Black New England Theatres was organized and this organization entered into a booking contract with the Famous Players whereby we had the use of their pictures under well defined terms for a period of ten years. The Famous Players acquired a financial interest in the corporation and my organization purchased of them the three theatres which they owned in New England, namely, the Rialto Theatre at New Haven, Conn., the Quincy Theatre at Quincy, Mass., and the Strand Theatre at Dover, N. H. This contract was not entered into by me until I felt forced to do so to protect my New England Theatres holdings as the result of the activities of the First National organization, which I recently very fully discussed in the trade papers."

Henry L. Salisbury, who represented Adolph Zukor at the Hotel Astor meeting, was credited by the trade press as stating after hearing the charges against Black that "Mr. Zukor will not countenance any such activities and will use his influence to have them stopped."

"I think Mr. Salisbury is a friend of mine," said Black, "but he cannot tell the Black organization what it will do or what it will not do. I think Mr. Salisbury's remarks were misinterpreted."

In conclusion Black declared that controversies within the industry were retarding it, in that such problems as labor, etc., are being sidetracked. He declared that the future of the business depends largely upon the improvement of the theatres and the presentation of pictures in the smaller cities and towns as well as the larger places, inasmuch as 60 per cent. of the population of the United States is so centered. If places known to the trade as "dumps" are not eliminated and sanitary theatres put in their place by local interests, the future of the industry will be retarded, he said. Top prices have been reached by box offices, he added, and New England exhibitors must get back to the one feature picture run again.

Philadelphia Exchange Men Pay Tribute to M. E. Maxwell

Melville E. Maxwell, special representative of Realart Pictures, who has been in Philadelphia for several months, was given a farewell dinner by the Philadelphia Exchange Manager's Association on Saturday, October 9.

Twenty-five film men attended the banquet. "Bob" Lynch, president of the association, was toastmaster. In his address Mr. Lynch praised Mr. Maxwell in glowing terms and at the conclusion presented him with a pair of gold cufs links in the name of his organization

Max Milder, of Select Pictures, and Jay Emanuel, of Royal Pictures, former Realart manager at Philadelphia, spoke briefly and Mr. Maxwell responded.

Will "Coast" Mean Florida West Coast?

THE bomb brought from Florida last week by H. A. Kelly, representative of the Florida West Coast Association, is doing deadly execution among producers, directors and studio officials all over New York City. The bomb, which was described exclusively in Moving Picture World last week, is a location and service bureau promoted by Mr. Kelly for the Boards of Trade of the eleven West Coast cities of Florida, and permits a director to take a company into any one of these ten cities and find 3,500 beautiful locations of all types already selected for him.

Mr. Kelly has some 800 of these 3,500 stills with him and they undoubtedly swing the case for Florida. Locations of every description are in the collection: jungles and wild beaches, beautiful homes, gardens, turpentine camps, cypress swamps, Greek villages, splendid water front locations, churches, lonely roads, quarries, tropical, semi-tropical and northern stuff of every type imaginable. The list will be constantly augmented.

Each still is numbered and the number in a card index gives directions for reaching the location, and valuable data as to the time of day the light is best for it, etc.

The service extends further than the location bureau. Boats, lumber, shacks and all kinds of outdoor props are listed, and their cost if they are to be sunk, burned or damaged in any way. 5,000 extra people are listed, also, with their photographs and telephone numbers. A director can secure them locally, for the service embraces Tampa, St. Petersburg, Clearwater, Safety Harbor, Tarpon Springs, Lakeland, Bartow, Winter Haven, Kissimie, Orlando and Brooksville.

"We want producers to come to Florida and take pictures," said Mr. Kelly. "We have a service to offer them that is real and which will save them money. I have talked to over fifty producers, directors and studio officials here, and I found every one highly enthusiastic over the location system. They all say 'I wish we had a system like this in our studio here. It would save a lot of time and money'."

Mr. Kelly gave a specific illustration of a picture company which came down to Jacksonville last year, spent over $300 in automobile bills alone looking for a three-masted schooner and after three days failed to locate it. In desperation the director wired to Tampa, and although the moving picture bureau was not then in operation, Mr. Kelly had secured three suitable boats within an hour. Boats of every description, including hundreds of sponge boats, diver's suits and water front props of all kinds are listed in the movie bureau of each one of the Boards of Trade.

Mr. Kelly knows the picture business thoroughly, having been in it since the days of its infancy. He is a crack cameraman himself and was at one time superintendent of the Mellies laboratory. It would be thoroughly feasible for a director to supply Mr. Kelly with a script or an outline of special locations desired and have him line them up before the company leaves New York for Florida. If the director wanted to select the locations himself, it would take him scarcely an hour to make a location schedule for an entire picture from Mr. Kelly's present collection of stills.

The fact that Tampa is only forty hours from New York, within easy telephone communication, and is reached at half the railroad fare Los Angeles is, makes the Florida West Coast doubly attractive. It has more hours of sunlight a day than Los Angeles and its beauty is undeniable.

"There were only three days last year when pictures could not be taken outdoors" said Mr. Kelly. Which is quite a recommendation.

Mr. Kelly returns to Florida this week, but may be reached through the Tampa Board of Trade.

France Uses Traveling Picture Show to Instruct Her Tillers of the Soil

Paris, September 30.

FOLLOWING in the steps of the Department of Agriculture of the United States, the French Ministry of Agriculture has of late made use of the moving picture as a means of instruction, propaganda and entertainment among the agricultural population of the country. The traveling moving picture show, under the auspices of the department, was established some months ago in France, but up until the present only one of these "cinemas a la compagne," as the French call them, has been serving the agricultural public.

The Ministry of Agriculture has today made announcement of further plans to enlarge the scope of its moving picture department, and a program has been laid down that includes the establishment of traveling shows in every "department"

This afternoon a special exhibition of films intended for use in this manner was given in the Agricultural Institute before an audience that included the minister of agriculture. J. H. Ricard, who has been directing the traveling shows, made a report on what has been accomplished and on future plans.

The films were taken about the country in a wagon, the mission of which was plainly proclaimed on its caravan hood. Halls were secured in small villages for the performances and the audiences were admitted without charge. Each program included one film depicting the latest methods used in some phase of agriculture, another dealing with a phase of the questions of human health and sanitation, and a third dealing with agriculture as practised in some foreign country.

At today's exhibition there were first shown four separate films that had lately been commended by the Cinemetographic Commission of the Ministry of Agriculture. The first was a Gaumont film—the life history of the insect pest that lives on the cabbage (a marvellous example of nature photography, by the way). The second (Pathe) was an exemplification of the best means of getting rid of the June bug on the farm. The third (Gaumont again), showed the life history of the salmon trout and the best means of restocking the French rivers.

Then an American film (Community Motion Pictures), illustrating the use of modern farm machinery in the United States, was shown. A film issued by the French Government General of Indo-China, depicting the culture there of the India rubber tree, concluded the first part of the program.

The second section was a specimen program of a "cinema a la compagne." Two films on the bee and bee culture (Gaumont and Union-Eclair) were followed by a short Pathe picture that presented a graphic warning against tuberculosis, and the program closed with a picture issued by the Italian Federation of Farmers' Institutes dealing with the use of superphosphates in wheat growing.

A Word About Slogans

You can tell a publication's spirit by its slogan. For example, Motion Picture News says it "dominates the field."

It doesn't and it never did, but its idea of bigness is domination, and domination is sad stuff to talk about to an American.

Exhibitor's Trade Review announces itself as the "service paper," a worthy ideal and far more in keeping with right thought than domination.

Exhibitor's Herald comes to bat as "The Independent Film Trade Paper," a very proper ambition, too, and entitled to respect.

On the other hand, none of these three slogans will serve if all the industry is to be considered.

Moving Picture World built its slogan on actual performance, subject to personal inspection and proof. It reads: Moving Picture World is

First in Character
First in Influence
First in Circulation.

Argument Over Exclusive Rentals Starts Real Pyrotechnics at Frisco Convention

THE first annual convention of the Motion Picture Theatre Owners of America, Northern California Division, held at San Francisco, came to a close on October 7, after three days of intensive work that easily made it the most important gathering of exhibitors ever held in the state. The distinguishing features were the large attendance of out-of-town exhibitors, especially those operating small houses, and the earnest character of the deliberations, the delegates clearly showing that they had in mind what they wanted, together with definite plans for securing results.

The first day was given over largely to organizing the convention and the second one to open discussions in which local film exchangemen took an active part. A few weeks ago convention officials received word from Adolph Zukor that he would attempt to be present at the gathering and that failing in this would send a personal representative. No one from Famous Players-Lasky attended the open meeting on Wednesday and the subject of producers entering the exhibiting field was scarcely touched upon.

Governor Stephens Talks

Wednesday evening was given over to a banquet in the Colonial Room of the St. Francis Hotel, an affair that reflects great credit on the committee in charge. Governor William D. Stephens was the guest of honor, and in addition members of the board of supervisors, acting Mayor Ralph McLeran, prominent jurists and leaders in civic affairs were present, together with film stars, exchangemen and exhibitors, making up a gathering of more than 400 persons, not counting a bevy of entertainers.

Governor Stephens proclaimed himself a "movie fan" and congratulated the delegates on their determination to keep the screen "clean and wholesome." He said in part: "I am warm in praise of an industry and people whose work was patriotic to the core during the recent world war. As you labored then to preserve America from harm, so I ask you now to help preserve America from all who would preach destruction of government. I also ask you to use all the influences you may bring to bear on Congress that California and America may be kept safe from the encroachment of those whom America cannot assimilate. We in California are asking the nation to prevent further coming to our shores of all Oriental immigration."

What Constitutes an Exhibitor

A. N. Jackson filled the position of toastmaster in a very creditable manner, and short talks were made by acting Mayor Ralph McLeran, Judge I. M. Golden, Thomas Nunan and C. C Griffin.

The Thursday morning session was given over entirely to the reading and adoption of the constitution and by-laws, with discussions on some of the provisions. Just what constitutes an independent exhibitor came in for attention and it was decided that the holder of a sub-franchise could not be classed an a producer-distributor-exhibitor.

The report of the business relations committee was submitted immediately after lunch and some of the resolutions offered resulted in animated discussion. The entry of producers into the exhibiting field was condemned and a resolution passed to take steps to prevent a further spread of this "menace to the business." The stand of independent producers was applauded and members pledged themselves to use the output of these whenever possible.

Difficulties with Churches

The actions of certain stars in breaking contracts with producers came up for discussion and the convention went on record as pledging its members not to book productions where contracts have been violated. It also was decided to send copies of this resolution to stars and producers.

The inroads of churches, clubs, community houses and similar organizations into the moving picture field came in for discussion, and a resolution was passed protesting against the renting of films or the offering of free service except in the case of religious or educational subjects. Mr. Morris of Sacramento stated that while but a short time ago but one church in that city was showing moving pictures there are now four, with others being added to the list. Shows are given on Sunday night, and recent bills have included such subjects as "The Miracle Man" and "The Copperhead."

He read an article from the Sacramento Bee in which an advertising expert, in reply to a query from a minister, advised that the best way to fill the church pews would be to use billboard advertising and offer free moving pictures. This is exactly what is being done.

Booking Agencies Involved

Chairman C. C. Griffin advised that several months ago a committee had visited leading film men and received assurances that they would not book films to churches and community houses offering competition to theatres. Assistant Secretary Hart stated that the theatre at Vacaville had been compelled to close on Sunday, as the church there was offering moving pictures free.

It was pointed out that the exchanges were not always to blame in the premises, since churches and similar organizations often secured films through booking agencies, and the latter sometimes secured them on the representation that they were to be used elsewhere. Before the resolution was adopted, A. N. Jackson urged that it not only be passed, but that it be strongly backed up.

The advance deposit question brought forth the usual fireworks, with exhibitors of one accord. It was decided to have the legal department draw a measure to be presented to the next legislature, governing such deposits and thoroughly safeguarding exhibitors.

The Real Pyrotechnics

The real pyrotechnics of the convention were displayed when the question of exclusive rental service came up for discussion. The resolution, which was finally passed, condemned the exclusive service plan and requested distributors to refuse to sell films on an exclusive basis. Some contended that the plan offered theatre owners protection, enabling them to exploit films in a manner that would not be advisable where competitors would soon be offering the pictures. Others contended that the sewing up of service would assist in driving the smaller houses out of business, especially where there are several in a district and frequent changes of program are made. Robert McNeil, who is building a fine house in the Mission District, illustrated the difficulty he was experiencing in booking service.

Chairman Griffin brought the convention to a close with a fervent plea for the support of the organization. He declared that it required no deep vision to see that Wall Street is seeking to dominate the business and that history has shown time and time again that when this power gains control it spells ruination to all other interests. "If Wall Street gets what it is after," he said, "most exhibitors will be forced out of the business."

He urged exhibitors to make use of their screens to balk this sinister power and predicted dire results of far-reaching consequence should Wall Street have control of the screens of the nation.

Exhibitors Attending

The following were among the exhibitors who attended the San Francisco convention and contributed to its success: C. C. Griffin, N. K. Herzog, D. S. Markowitz, H. Heron, S. Lesser, A. E. King, Mrs. F. E. Smith, Harry Sack, Frank McCauley, Mrs. May Pettingill, Robert McNeil, Fritz Kappen, M. Kline, H. Gobish, A. Eshelback, M. Blumenfield, William J. Rombach, W. E. Senn, Sam Gordon, R. M. Ford.

A. N. Jackson, Mrs. E. N. Evers, W. B. Martin, A. Tcherassy, O. B. Atkinson, J. J. Blair, E. Rosenthal, A. Gold-

(Continued on page 1068)

Light Society Comedy Starring a Woman Is Voted Most Popular of All Features

A COMPREHENSIVE survey of the exhibiting field, which includes among its prime purposes a determination of the public taste in regard to motion picture productions, has just been completed by Associated First National Pictures, Inc.

Reports were received affecting 6,511 cities, towns and villages, ranging from the largest cities in the country to lumber camps, and 10,267 theatres are embraced in the tabulations prepared for the purpose of furnishing a guide to independent stars and producers as to the types of production most acceptable to audiences and, consequently, most profitable to the exhibitor.

The questionnaire issued for the purpose embraced thirty leading points. Sixteen of the questions were devised to determine the class of population to which the theatres catered, the industrial conditions in the neighborhood where they were situated, and the extent to which a "floating" or transient population entered into their patronage. The remaining fourteen questions were in regard to the drawing power, as shown by box office receipts, of fourteen different styles of productions.

The Questions Asked

In order to eliminate risk of personal predilection or fondness for particular stars and producers, and to make the reports as unbiased as possible, every class of production on the market today is embraced in the report, and care was taken to obtain figures from successful theatres only, that is, theatres that were reputedly showing a reasonable profit.

The following series of questions was asked:

"Basing the following as typical of leading attractions for your program, i. e., features on which you chiefly depend to attract patronage, give the percentage which each occupies toward your total bookings for the past year."

1. Society dramas (with female star).
2. Action dramas (female star).
3. Strong emotional dramas (female star).
4. Strong emotional dramas (male star).
5. Dramas of home life (rural or middle class settings and female star).
6. Light comedies of society life settings (female star).
7. Rural comedy dramas (male star).
8. Comedy adaptations of recognized stage successes (recognized stars).
9. Stunt comedy (male star).
10. Slapstick comedy (male star, two-reel).
11. Slapstick comedy (all star feature length).
12. All-star productions of strong dramatic interest with comedy relief, action being outstanding feature. (Recognized director).
13. All-star productions of strong dramatic interest and comedy relief, emotional reflexes being the outstanding feature. (Recognized director).
14. All star production of strong dramatic interest acquired chiefly through characterization. (Recognized director).

News Reels and Scenics Omitted

While effort was made to include each style of production in the above fourteen questions, the report further asked that any other style which had an appeal in particular territories be included, dependent upon acting or direction for its drawing power. News reels and scenics were intentionally omitted on the idea that their place in the exhibiting field is not dependent upon the same facts that enter into the worth of attractions that depend upon story value, star or director ability.

The reports from the entire country largely supported expectation as showing that comedies occupy strong position in popularity. The two-reel "slapstick" easily led in the total percentage for the country as to the number of theatres booking them, but many of the reports called attention to the fact that a clear cut distinction could not be made except in the special case of a particular leading comedy-star production, as to whether it was the featured attraction as it was always run in connection with a five-reel feature which fitted under some other classification.

Comedy Drama Leads Slapsticks

In regard to the slapstick five-reel feature, the figures show rating, as a drawing card, exceptionally high among the fourteen, but in many territories the light comedy drama was preferred. As a whole, however, comedies are in strong demand, with the comedy drama five-reel feature heading the five-reel slapstick as a universal favorite.

Dramatic production chiefly dependent upon emotional acting and dramatic productions depending chiefly upon action are nearly on a par as to the position they occupy in the tastes of the public. Naturally, the dramas dependent chiefly upon the acting are preferred when they have a star of recognized ability, but many reports contained commendatory sidelights upon the efficacy of the drawing power of the "all-star" emotional drama. These came chiefly from the longer run houses where the picture remained long enough to profit by word-of-mouth advertising.

In a great many instances the action drama, of the type which borders on the melodramatic, was reported as being higher in favor than slapstick or polite comedies.

The results on the other type of productions on which box office values were asked varied greatly in the different territories, so that in the light of their popularity in the entire country they are nearly on an equal basis. The nature of the patronage of the theatres seemed to have a greater influence upon the reception accorded these classes of productions, while the strongly marked comedies, emotional dramas and action dramas are shown to have a universal average appeal.

Striking the average for any single day in the year of the 10,267 theatres embraced in the report, the following would be the programs:

One thousand and eighteen, or 9.9 per cent., would be running a two-reel comedy in connection with some other feature; 908, or 8.9 per cent., would be showing a light comedy of society life in which a young woman has the leading role; 877, or 8.58 per cent., an emotional drama with a female star; 854, or 8.35 per cent., all-star dramas with a strong action feature; 845, or 8.26 per cent., a rural comedy drama; 817, or 7.98 per cent., a drama notable for action with a female star; 791, or 7.72 per cent., a feature length slapstick comedy; 644, or 6.25 per cent., a society drama with a female star; 622, or 6.03 per cent., would be running an all-star emotional drama; 621, or 6.02 per cent., adaptations of comedy stage successes; 620, or 6.01 per cent., an emotional drama with a male star; 567, or 5.48 per cent., a "stunt" comedy of feature length; 559, or 5.4 per cent., a drama of middle-class life. And the remainder, 530, or 5.11 per cent., in number, would be running all-star productions depending upon the characterizations for the "punch."

San Francisco Convention

(Continued from page 167)

berg, Charles Fraler, W. F. Jacobs, Nippon-Korala, M. Mamler, Charles Michaels W. Davis, J. H. Crowley, H. L. Beach, G. Lightner, James Lima, Gus Johnson, L. Zelinsky, E. Harris, A. A. Richards, Henry Daly, A. Fisher, W. S. Webster, C. W. Muir, M. Kovitch, Everett Howell, A. Kaliski, J. S. Levin, M. Morris.

The Southern California delegation included Glenn Harper, C. E. Walker, J. Lazarus, F. H. Wilms, D. B. Vanderlip, J. S. Lustig, B. H. Lustig, G. W. Bush, Miss Pearl Merrill, M. Gore, J. Sams, Isadore Gore, J. M. Young and D. N. Bernstein.

A grand ball was held at Scottish Rite Auditorium on Thursday evening.

Ritter Heads New Michigan Association; 10 Cent Levy on Seats to Raise $25,000

THE annual convention of the newly reorganized Michigan Exhibitors' Association was held at the Hotel Downey, Lansing, October 5 and 6 with an attendance of nearly 300, including exchangemen. Interest ran high throughout the business sessions, which were well attended, indicating that exhibitors are becoming interested in the business side of conventions and that they go there for something else besides sociability.

The executive committee came enmasse Monday night, preceding the opening session in order to complete final arrangements for the two-day event. The morning of the first day was given over to registration. The opening for business was on Tuesday at 2 o'clock.

Sam Berman Stirs Members

President J. C. Ritter of Detroit had the secretary call the roll of the officers and directors. Various committees were appointed, and then Sam Berman of the National Association was given the floor. He injected much pep into the meeting by his splendid address on the benefits to be derived from organization and proper co-operation. He asked for contributions to the state association, emphasizing the fact that the association did not have sufficient capital to carry on the work. The response to his request was wonderful, close to $8,000 being subscribed, of which a part goes to the national association as Michigan's quota. Mr. Berman has that happy faculty of making every exhibitor feel that he needs the organization just as much as the organization needs him. He is a very convincing talker and he was given a rousing reception.

Tom Read Lauds Pictures

The second session was started on Wednesday morning and was continued through until 4 o'clock in the afternoon. Mr. Berman took the floor again in the afternoon and still further enhanced the fund of contributions from the latecomers.

Tom Read, former speaker of the House of Representatives at Lansing, and now candidate on the Republican ticket for lieutenant governor, was asked to say a few words. He praised the motion picture for its entertainment and educational value and expressed the hope that the exhibitors and producers would always keep it clean.

"I have never yet seen a picture that was indecent and for that reason I do not agree with much of the agitation that is going on by certain people to bring about drastic legislation regulating the kind of pictures that the public should see," he said. "Be your own censor and don't permit anything indecent on your screen; then you won't have to worry about unfair legislation."

To Raise $25,000

The report of the finance committee, Charles Garfield of Flint, chairman, showed that the association is in a healthy condition. The report of the Ways and Means Committee was approved and adopted. It was as follows:

"The committee of ways and means recommends to this convention the raising of $25,000 to finance the association for the coming year. From the data available, we have determined that there are now in this association, theatres with a combined seating capacity of approximately 250,000 seats. We therefore recommend the levy of an assessment of 10 cents a seat for every theatre in the association, payable quarterly, and suggest that the secretary or manager bill the members accordingly. We further recommend that theatres showing slides or reels, as per contract with the association, be given credit on their dues for such reels or slides so shown, the amount to be prorated as per terms of contract."

It was signed by J. R. Denniston, Fred Rummler, A. J. Kleist, W. S. Butterfield, G. L. Willer, Herb Weil and H. T. Hall.

Officers Elected

Officers were elected as follows: President, J. C. Ritter, Detroit; vice-president, F. De Lodder, Detroit; secretary, H. T. Hall, Detroit; treasurer, F. Rummler, Detroit. Board of Directors: Charles Garfield, Flint; J. R. Denniston, Monroe; W. S. Butterfield, Battle Creek; H. L. Weil, Port Huron; A. J. Kleist, Pontiac; Geo. W. Trendle, Detroit; J. F. Wuerth, Ann Arbor; G. L. Willer, Grand Rapids; W. S. McLaren, Jackson; Chas. Q. Carlisle, Saginaw.

Many resolutions were drawn up and approved. The association expressed its belief that the Ford Educational Weekly is not an advertising medium, but an educational weekly. Standard film service contracts were approved and "inequitable forms of contracts" denounced. It was voted to abide by the rulings of the Detroit Board of Review for Michigan in the censoring of all pictures and to endeavor to obtain the consent of producers to the arrangement. Support was pledged the independent exhibitor, the Americanization movement of the industry and the national association and its president, Sydney S. Cohen, the last named resolution denouncing Alfred S. Black.

Resolutions were adopted condemning percentage, the compulsory use of advertising matter, the film rental tax, deposits "more than seven days in advance of the play date of the picture," other forms of advance payments, producers who pledge the use of the screens to any purpose whatever, music fees, daylight saving and the practice of exchanges in supplying regular feature films and comedies to non-theatrical institutions.

"GUESS I'LL PASS," MURMURS J. J. DOWLING, PUFFING ON HIS STOGIE

Scenes taken from "The U. P. Trail," which is being issued by Hodkinson. Hearts are evidently trumps in scene one

Doing a Gulliver in Brobdingnag Out at

Cook's Tours Don't List It Among Its Institutions—But They Well Could

JONATHAN SWIFT—no relation to Swift the Ham King—would be the proper party to write this story. For you remember how his stock of adjectives and other language never deserted him in "Gulliver's Travels" when his little boy friend Gulliver left the kingdom of Lilliput, where folks were so tiny he had to be careful not to step on a dozen or so and dropped in on the land of Brobdingnag, where the natives were so huge the babies cried to have him for a toy and stuck him in their mouths when their mamas weren't looking.

It was a mean trick Gulliver played on Swift and required a terrible change of attitude and vocabulary on the part of the writer. Imagine your hero being transplanted from a country where he waded out in the bay and captured the entire enemy fleet of fifty ships and lead them ashore like toys—to a country where he was exhibited as the tiniest man in the world and given a straw instead of a pike to execute a military manual of arms!

The Man Behind the Underwood

Wouldn't it make you mad if you were a writer and your hero did a trick like that on you? Yet Mr .Swift's imagination never failed him He stuck by Gulliver through thick and thin. That's why we wish he were the man behind the typewriter for this story.

For we, in the language of the poet, did a Gulliver last week. We were taken from the ordinary Lilliput of subways, waiters (dumb), elevators, lamb chops, hat boys and barbers and catapaulted into the Brobdingnag of the Long Island City studio of Famous Players-Lasky

This Brobdingnag, giant among picture workshops, has been picturized in these columns before, but not in "the altogether" since it actually started production. Which it has now done on a huge scale George Fitzmaurice, with "Money Mad," has the honor of being the first director to "shoot" in the new studio, and nine more companies are either making pictures or mobilizing their forces for an attack on Arthur Victor Smith, general manager of the studio; Thomas J. Geraghty, supervisior of productino and titling, and their several and many assistants.

Cheerful Statistics

What shall we call up? A page of cheerful statistics about the number of cubic feet of concrete used in building this Brobdingnag? Or the square inches of lumber used in the sets, or the number of feet of film the laboratory can turn out in a day, stretching this or that many times around the world?

Or shall we call it a picture of a Workshop where player, director, carpenter, musician, mob, artist, wardrobe woman, film cutter, cameraman, electrician, architect, laboratory expert, title editor and ninety and nine others work that Mr. and Mrs. Public may laugh and cry, be informed, entertained?

For they all help to make Mr. and Mrs. Public laugh and cry. The day of the one-man picture is gone.

Nowhere is this apparent more than in the department headed by Thomas J. Geraghty, whose business it is to polish up continuities, supervise production, and tone up the picture from many angles from the time it enters the studio in script form until the day it has been cut, titled, and shipped away. Mr. Geraghty and his assistants are to be the consulting engineers of production.

Good Luck, Tom!

His staff will include writers old and new to the screen, experienced theatre men, women to contribute the feminine angle—every possible side of production will be covered. This department is not simply talk; it's an actual fact. Mr. Geraghty will announce his staff next week.

A big job. And the man in it knows his business.

Cook's Tours do not list the Long Island City Studio of Famous Players-Lasky among their institutions, but you'd need a Cook's guide to pilot you around the place if James Hood MacFarland, publicity representative at the studio were not on the job. Upstairs and down, through jail, reception room, and sets of all kinds "Mac" takes you, around this corner, into this nook, across to the laboratory in whose dark rooms you have to hold the hand of the man in front to keep from getting lost, out on the roof, down in the cellar, a statistic here, an introduction there. If "Mac" could "show you the town" as thoroughly as he can show you the studio, he wouldn't have a large savings account, but he'd have a large following.

Improving Each Shining Hour

Out on one of the studio stages we met Monte Blue and his director, Charles Maigne, working on "The Kentuckians." Monte was playing a sort of Abe Lincoln up in the mountains of Kentucky, and right at that particular moment, there was a lull in the picture. Was Monte loafing around? He was not. He was reading a magazine story on the younger days of Abraham Lincoln. "The part I play resembles that of Lincoln in his younger days," said Monte, "and this story gives me some valuable inside stuff."

Monte was standing in a set built to resemble the Washington reception room of the Civil War period. It was faithful even to the big, curved window. Across the way was a jail set, and back further was a modern living room for Alice Brady's newest picture. Carpenters, painters, property men, electricians were everywhere. As Mark Twain once remarked, "All was bustle and confusion."

How Mr. and Mrs. Public would love to see the wheels go round in this Workshop! Mr. and Mrs. Exhibitor could find a lot to broaden their conception of the motion picture industry, too. For in this workshop is everything that money can buy, everything to make pictures the best possible—from brains to chandeliers, from belts and bayonets to music offstage for inspiration.

The Workshop of the Immortal

The Workshop of the Immortal. You'll pardon us for the figure. And do not think we are trying to make immortals out of boss carpenters and over-time plumbers. It's the product we're thinking of: just as if all this talent, physical equipment, lumber, electricity were poured into an immense machine and the final product emerged a strip of film that lives on and on, immortal, if you please, singing on down through time when the voice of director has hushed and the clatter of carpenter's hammer has stilled.

Does your soul yearn for figures?

Then know that Famous Players-Lasky spent $2,500,000 on this studio. That the

BEFORE THE MONYPENNY SMITHY IN THE VILLAGE OF THRUMS

Famous Players' art department has put Thrums on the map of Greater New York for the production of "Sentimental Tommy." In the group above are Wendell P. Milligan, advertising manager Moving Picture World; Mabel Taliaferro, "The Painted Lady"; Arthur James, editor-in-chief Moving Picture World; Gareth Hughes, "Sentimental Tommy"; May McAvoy, Grizel; William J. Reilly, ye scribe; James Hood Macfarland, looking 'em over as studio publicity representative

the New Famous Players Studio

A Giant Among Picture Workshops and Perfect in its Mechanism

studio itself has twenty stages, and the sub-studio, where they have caverns, dungeons and the like, twenty more. That the wardrobe contains 10,000 beautiful gowns of all periods; that the still department can print and develop 10,000 stills a day. As for the electrical and laboratory equipment, it represents infinite patience, skill, results.

"The New Aristocracy"

The banks of lights, for instance, instead of cluttering up the studio floor when not in use, are hoisted in the air and kept there, or moved via air line to any spot desired without confusion. The control for all the lights for any given set is centralized. The director or electrician can stand at the small control box and regulate them all.

On the studio floor are movable dressing rooms where the star may put the final touches on her make-up. Up on the second floor are the large star dressing rooms, each one furnished by the company according to the star's individual taste. "The New Aristocracy" they call it at the studio, and well they may.

Then here are the dressing rooms for the other principals, and large rooms for the extras. Shower baths, of course, and every other convenience. The dressing rooms for the men are on one side of the studio; those for the women on the other.

"No Expense ——"

No description of a studio of this kind would be complete without a certain expression, so we'll use it now and get it over with: "No expense has been spared."

It's a fact.

Go into the carpenter shop and you will see it. Go into the valuable property room, the tapestry room, the still department and you will see the same thing—money put into production for better pictures.

Pause for a moment at the still department and see what it means. Nothing like the conventional hole in the wall usually meted out to the still department, but occupying a large corner on one of the upper floors all its own. At one end is a photograph gallery, with dressing rooms. Here straight or character pictures of the stars can be taken, saving the time and expense of having them made at some Fifth Avenue studio. Next to the photograph gallery are rooms for the printing and developing of the stills, with a capacity for ten thousand a day.

The answer?

More stills, better stills, better advertising, better publicity. More of it. More money. Watch the still department of Famous Players-Lasky, under the direction of William Lyman, pay for itself over and over.

Laboratory Ultra Modern

The same thing applies to the laboratory where Al Palm is superintendent and Emmanuel H. Jacobs office manager. From the lower level where the Paramount Magazine is made, up through the perforating, printing, developing, washing and drying rooms, to the roof where the air is washed and its temperature regulated by the most modern system known, the laboratory represents the best equipment, the maximum speed and capacity.

The Art Department at the studio, in charge of Robert M. Haas is another department where money is well spent and results obtained. Here is where the beautiful setting for the picture is visualized by Mr. Haas and put into blue prints by his staff of architects. Here is where imagination calls up the picture as it will be seen on the screen—beautiful, colorful, correct, and puts that beauty down in terms of lumber, paint, glass, eight-penny nails. Paul Iribe is another finished artist specializing on the George Fitzmaurice productions.

A Trip to the Thrums

Out on a sunny slope in Elmhurst, far from the madding crowd, is a wonderful specimen of Mr. Haas' work, a reproduction of the village of Thrums for John S. Robertson's production of Barrie's "Sentimental Tommy." Thrums isn't on the map of Greater New York geographically; but it is artistically.

If any one had told us that forty-five minutes from turbulent Broadway we could find peaceful Thrums, with its kirk, and its Monypenny smithy, its crooked streets, its garden walls, its dyke, the little straw-thatched cottages settling into the ground from age we'd promply ask to be shown.

We were shown—by the same James Hood Macfarland. We motored out, turned off Queens Boulevard suddenly down a quiet road—and there was Thrums, just as if it had been picked up from its braes and broom and left at Elmhurst so that you might be reminded of Barrie's line: "If you were brought up in that place and have forgotten it, there is no more hope for you."

The Painted Lady's House at Double Dykes, hidden away in the trees, was so real as to make you feel like calling it a day's work and loafing there, basking in a flaming autumn afternoon.

We met Director Robertson and Gareth Hughes, the only "Sentimental Tommy" outside the pages of the book, and May McAvoy, blue-eyed Grizel, and Mabel Taliaferro, who is the Painted Lady, "a little woman, brightly dressed, so fragile that a collie might have knocked her over with his tail, and she had a beautiful white-and-pink face." But why rave on?

It's finis for this story. But the curtain is just going up on "Sentimental Tommy" and the Famous Players-Lasky studio in Long Island City.

WILLIAM J. REILLY.

THOMAS J. GERAGHTY, CONSULTING ENGINEER ON PRODUCTION
Mr. Geraghty is in charge of a new department at the Long Island City studio, whose business it is to supervise production on the picture from the time it enters in script form until it has been cut, titled, and shipped away. It's a big job. And, we rise to remark, a big man.

Royal, New Castle, to Open with Hodkinson's Film "Sex"

Brannigan and Conners have purchased the Royal Theatre, New Castle, Ind., and the Joy Theatre, Swayzee, Ind., and will conduct them along the same lines as their Luna-Lite Theatre in Marion, Ind., buying the best pictures on the market. For the opening at New Castle on October 18 they have selected "Sex," the picture that made such a sensational box office record for them at Marion.

Both of these men are experienced showmen as may be best evidenced by the success which they have made of the Luna-Lite, purchased by them some two years ago. They spend a great deal of money in advertising, bill posting, on their lobby and in exploitation, but that this money expended brings them a great return is a self-evident fact.

In the first place their box office opens thirty minutes before show time and there have been many days in which they "stood them up" before the show opened. They run six performances a day starting at 1:15, 2:50, 4:30, 6:15, 8:00 and 9:45.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WITH this issue of Moving Picture World we appear within the folds of our brand, span new cover. We weren't unhappy with our old cover but we knew it could be better and, if we do say it ourself, we were right.

The design which, without question, is the best ever presented by a moving picture publication, is from the master hand of Lambert Guenther who in turn had previously designed the covers of Exhibitor's Trade Review, Exhibitors Herald and Motion Picture News.

Inspired by the fact that Moving Picture World stands first in character, first in influence and first in circulation Mr. Guenther wrought better than ever before and we are moved thus publicly to congratulate him as well as our readers on the pleasant development to the high point in publication covers in our field.

Having established by far the most interesting publication devoted to moving pictures it is pleasing to let its face bespeak its worth.

As for us we like it tremendously and we hope you share in the sentiment.

In a recent issue we had occasion to dwell on the subject of reviews of moving pictures, and we deplored the fact that many reviewers are totally unfitted for their labors. A private review service, in dealing with Felix O'Day with H. B. Warner, gives the picture a boost, but the review contains the following: "In America he by chance becomes acquainted with a dealer in antics. The dealer is knocked on the head by the villain and then robbed. Toward the end, the hero finds his wife penniless and starving. He corners the villain who falls through a window and is killed. The hero now forgives his repentant wife, and takes her back home; but she soon dies, leaving him free to return to the antic dealer's daughter."

We are of the opinion that an antic dealer is one who circulates illiterate reviews of this character.

Your especial attention is invited to the series of articles "American Pictures Against the Field," a singularly frank and able presentation of the worldwide situation by the Baron Hrolf DeWitz. The second of the series is published in this issue of Moving Picture World. All who would obtain a real view of conditions 'round the globe will find what they seek in this exceptional first-hand recital of the facts by a man who sees clearly and who writes without fear.

The Hon. Byron A. Newton, Collector of the Port of New York and man of keen observation, said in a talk to the Associated Motion Picture Advertisers that a contemplation of the newspapers, the stage and the screen of our day the stress was laid on "filth, wealth and violence." He pleaded for an era when in all three the stress would be laid on "life, love and laughter." This is so definite, so clear and so picturesque in its phrasing that it will stick in the minds of all who read.

If "Sentimental Tommy" now in production by Famous Players-Lasky is not an absolute triumph in the movement for better pictures we shall miss our guess. We have seen some of it in the making and it's so different that it's wonderful.

A very intelligent and constructive letter has reached us bearing the signature "Anonymous." If we hadn't decided long ago never to print anything that was not identified we would give it a full ride. Perhaps the writer of it will admit he's the father for he needn't be ashamed of his child.

We confess we like the conversation of A. S. Kirkpatrick speaking for Robertson-Cole when he said: "Except as human judgment may err Robertson-Cole will not release any subject which it feels will not help the exhibitor toward the success to which he is entitled." This is sound showmanship and it's square talk. It is better than yards of grandiloquence because it has the undoubted ring of sincerity backed by a justified confidence.

Clip and Paste

For Newspaper and Program Convenience

AS a result of his excellent work in Allan Dwan's "The Scoffer" and "In the Heart of a Fool" presented by Mayflower, James Kirkwood has been elevated to the status of a full-fledged star. "The Forbidden Thing," Dwan's first contribution to the Associated Producers' program will introduce Kirkwood as a new stellar light in the celluloid constellation.

Lumsden Hare, the well-known Broadway leading man and film actor, sacrificed his crowning glory to play a rôle in "The Education of Elizabeth," Billie Burke's newest Paramount picture. In the picture Mr. Hare has the role of the baldheaded fiance of Elizabeth (Miss Burke) and he had to have his head shaved before he could assume the part.

Harry McCoy has been engaged to costar with Hugh Fay in a series of twenty-six comedies to be released under the title of "The Hall Room Boys."

James Kirkwood is to be starred in pictures produced by Allan Dwan, beginning on his first starring picture about January 1st.

H. B. Warner starts this week on "The Checked Suit," for Jesse D. Hampton, under Director Robert Thornby.

Sam Wood has begun work on the fifth Wanda Hawley picture for Realart. W. E. Lawrence, Sylvia Ashton, Edwin Stevens, Walter Hiers, Julia Faye and Richard Wayne play prominent parts.

Sylvia Breamer, who will be seen shortly in a new Mayflower photoplay, has ceased to worry about the high cost of living. An Australian admirer recently sent her several jars of preserved Kangaroo meat thereby causing much merriment in the Breamer household. Knowing that she was born and bred in the Antipodes, the sender evidently believed Sylvia to be a confirmed addict to this brand of delicacy.

Now that Buster Keaton has completed his fourth Metro comedy, "The Backyard," he will take a vacation through Northern California.

Helene Chadwick will be the featured player in the Thompson Buchanan story, "The Bridal Path," to be filmed at Goldwyn. Reginald Barker will direct.

The cast of "Black Beauty," a coming Vitagraph production, includes Jean Paige, George Webb, John Steppling, Robert Bolder, Colin Kenny, George Pierce, Adele Farrington, Mollie McConnell and other notables.

Mason N. Litson started this week on the ninth "Edgar" picture, entitled "The Little Saw," at Goldwyn.

Pauline Frederick's next feature for Robertson-Cole will be "The Mistress of Shenstone," from the novel by Florence L. Barclay. Henry King will direct.

Douglas MacLean has commenced work on "One a Minute," his latest Thomas H. Ince production for Paramount's story adapted for the screen by Joseph Franklin Piland from the stage farce by Fred Jackson, author of "La La Lucille" and "The Naughty Wife." Supporting the star will be Marian DeBeck, Victor Potel, Frances Raymond, Andrew Robson and Graham Pettie.

Wanda Hawley's next Realart picture will be made from the Wm. J. Neidig story, "The Snob." Sam Wood will direct.

American Pictures Against the Field; What We Must Do To Maintain Prestige

Europeans Have Two Main Lines of Attack: Highly Specialized Superpictures of Artistic Interest for Home Trade and Especially Adapted Films for Exhibition in United States—May Develop New Cinema Art

By BARON DEWITZ

This is the second article in the series by Baron Dewitz author and war correspondent, which began last week in Moving Picture World. The first article described the industrial duel between American and European producers which is daily gaining in intensity. It told about deletions to an American film abroad, because of local censorship regulations, until that film had little left to commend it, and suggested that American producers make pictures especially adapted for foreign consumption.

This second article warns of a "new art" in pictures and waxes sometimes severely critical of American producers. The "knocks" as well as the "boosts" are printed in the hope that discussion will be aroused, for it is by the interchange of ideas that individuals forge ahead and business prospers.—Editor.

As soon as the Europeans can renew their equipment and install the latest technical apparatus they will try to beat the Americans on two main lines of attack: they will make highly specialized super-pictures of artistic interest for their own needs in meeting American competition at home, and they will adapt the super-pictures thus made to suit American audiences with a view of establishing themselves solidly here.

From what I have seen of the several very ingenious plans that have been prepared with this object paramount, it is safe to say that the European producer has little or no chance in this country, judging purely on merit, until he goes to the pains of establishing a department in his studio officered by a talented expert in the difficult task of making an American version out of a foreign production with such consummate art and technique that no values are lost and nothing is put on the screen that does not ring true and accommodate itself convincingly to the American viewpoint.

Revisions for Export Trade

Making a European film over into an American film is precisely the wrong way to go about it. It is by preserving the flavor and atmosphere of the foreign original, deleting a little here, injecting something there, the same as in translating a foreign book the spirit of the original work is the main consideration. Such adaptations can be made economically if a specially created department can take advantage of the production as it goes along and see that the required changes are made for the export version at the same time that the production proper is running along.

The same plan may be followed by American producers anxious to retain their footing abroad once foreign competition asserts itself there in earnest. In fact, the European producer is already beginning to realize the necessity of making separate versions of his best productions for the American market. For some time he has been making inquiries here for American talent to aid him in this enterprise. I have perused a good deal of correspondence of this sort affirming the impression that the European producer is in earnest about the matter.

The first man to visualize the situation and carry it to a practical end was Edward Godal, of the British and Colonial Kinematograph, Ltd. About a year ago he set about producing a number of plays with American stars supported by British principals under the baton of American directors, and chiefly with American technical equipment. The first of these pioneer pictures of British-American make was "Twelve-Ten," starring Marie Doro under Herbert Brenon's direction, a production that was placed on the screen of the Capitol Theatre in New York City the week preceding Christmas.

As the first picture of its kind boasting genuine locale, in place of the faked foreign locale of American films, it is interesting, but the production as such was not up to the high-water mark of the very best offerings here, though creditable as a first attempt in a new field. The Samuelson Film Manufacturing Company, Ltd., of London, is the pioneer in a reversal of the very plan initiated by the British and Colonial. The Samuelson firm was the first to dispatch an English company to California to make European productions in the American way on American locations.

Sir Oswald Stoll is another English producer who, instead of importing American super-pictures, decided to enter this field in competition with Americans. This organization has been casting about for American talent, and has committed itself to a program of twenty-six feature pictures during the present year.

Another way of solving the problem is discerned in the effort of Svenska Biografen to absorb the entire producing industry of Scandinavia into a vast monopoly and deal separately with the leading world markets in an endeavor to meet the special foreign demand. Svenska Biografen of Stockholm now wields practically the whole producing strength of Scandinavia, enormously increased during the war, and its latest offerings are almost on a par with the best American super-pictures, though not as yet completely adapted to the appreciation of the audiences here.

Americans Over-Confident

The American producer has done very little to offset the initial sally of his foreign rival. At present he is suffering from a bad attack of over-confidence. He honestly believes himself to be on the pinnacle of unassailable supremacy. He is inclined to feel that all he has got to do is to live up to his standard and there is nothing to fear here or abroad. In other words, he is gagging on profits and liable to go to sleep on his laurels.

The only noteworthy exception to this very human but inevitably fatal pre-disposition is found in the action of the Famous Players-Lasky people in establishing themselves abroad from the ground up as a completely equipped American producing unit managed by American brains. The great plant at Islington, on the outskirts of London, has already reached the producing stage. Before straw hats are again being worn in New York the first "foreign special" of this outfit will be on the silver sheet here.

As to Famous Players

The American outfit of the London studio is already at work training an English outfit to eventually occupy the various technical positions as directors, cameramen, scenic and artistic experts, electricians, laboratory men, cutters, scenarists, etc. It should be interesting to see if this scheme will actually work. If it does, we may look forward to an exodus of American training outfits drilling foreign experts in

cinema technique the same as foreign military experts came here and drilled American officers in the science of modern warfare.

The scheme is entirely practical, but there is a psychological equation involved which appears to have been overlooked. The European producer may steal a march on his American competitor before the latter realizes what has happened. Not that European brains are better than American brains. Not at all. Ultimately it will be understood that it is not a matter of brains at all. The cultural experience of the trained histrionic connoisseur, who has not made his debut on the screen as yet, is worth taking into consideration.

Approaching a Phenomenon

Europe has entire generations of these invaluable experts to fall back on, a whole tradition intact. America has not a single individual of the genus, and America does not even understand what it is all about. We are approaching a phenomenon in cinema theatrique that promises to run parallel with the development of what is known as the "new art" of the theatre in Europe. Almost overnight the "best" traditions of the theatre were revolutionized. What had been the standard ceased to be. And step by step the "new art" movement penetrated the theatric conscience and made its appeal to the masses as well as the classes of entire Europe with the exception, quite naturally, of England, which is just beginning to wink and roll its eyes. In this country a faint glimmering of the theatric revolution was noted in 1911 when the "little theatre" movement was started here to give shape and form to the superior stagecraft of the new movement.

As this is written for the public, however, it is not unreasonable to expect, I trust, that a fair proportion of readers will understand what I mean by saying that the European producer may possibly steal a march on his overconfident American competitor. It merely remains to translate the dramatic and artistic producing values of the "new art" to their cinematic equivalents and the job is done. The entire "standard" business will go tumbling.

Warns of Technical "Revolution"

In this respect, it is well to realize that America still clings to the "naturalistic" school of the theatre, slavishly imitated by the movie people, a school that was branded as defunct and obsolete almost a whole generation ago in the leading European centers of culture. As a postscript to the conclusion that must inevitably force itself upon the thinking, I may say, what has not as yet seen print in English, that there is already on foot a movement, backed by European talent, to originate a new art for the screen similar in interest and scope to the established new art of the theatre.

This may mean a cool nothing to the film magnate, who does all his "producing" on the adding machine and puts every innovation to the box-office test, the only one he knows. Nevertheless, the proposition of a technical revolution on the screen is likely to stick in the gizzard of those who saw what "new art" treatment did in the way of transforming the ancient and honorable "Oberon" into a great, popular success of intrinsic artistic value.

Joseph Urban, the Magician

Here was the grandpa of classic opera, collecting dust for the past fifty years as an eminently hopeless antique curiosity, and as German as Knäckwurst, besides. Joseph Urban, a facile Austrian magician, raised his wand and "Oberon" rose from his grave clothed in the splendid garb of the "new art" mounting; Artur Bodanzky, the Austrian wizard of orchestration, wielded his baton and, presto, the trick was done. "Oberon" was talking to us in a voice we could understand and appealing to our eye in a new dress visualizing for us the realm of poetry we could not see before.

The writer takes pleasure in predicting that as surely as the "new art" movement has turned topsy-turvy the "standards" of the commercial theatre, as well as the conventional forms of opera and the fine arts in general, so will the "new art" also revolutionize the screen in time and deliver us from the present brands of commercialized motion pictures. Not all the "movies" of the future will be of this caliber, but the super-picture of the not far distant time is bound to be a radical departure from the present dear-beloved "standard" of the mercantile movie.

The public is fed up on hair-raising "meller." Every trick of the directorial trade has been tried on them. They are fed up on stars, and the hokum of the advertising and exploitation sharps. They do "patronize" the screen in ever increasing masses, but not to applaud the self-styled "masterpieces" of the produced, who is relying on his stars to hold the interest in the cheaper houses. In the better class of theatres it is the music, the news and travel film and the scenic offerings that move the film fans to applause. The handwriting is on the wall! Where is your "standard?"

FOUR OF THE PRETTY MAIDENS THAT ARE PLAYING IN PATHE'S VANITY FAIR GIRL COMEDIES, MADE BY HAL E. ROACH

Four maidens garbed in different dress. From left to right the dress grows less. Some dance, some foil the villains bold; while "The Piratess" is brave, we're told.

Great Future Awaits Stoll Films Here; Will Release First Feature January 1

Quality of Productions Featuring Great Authors Rather than Stars Expected to Insure Favorable Consideration of All Americans—To Start Off with Thirty-six—Able Executives in Organization Personnel

THE Stoll Film Corporation of America last week opened executive offices at 130 West Forty-sixth street, New York. The new company, with its own sales force, will distribute through Pathe Exchanges, Inc., one release each week from the studios of Stoll Pictures Productions, Ltd., of England. The first production will be available for exhibition by the motion picture showmen of the United States about January 1.

This announcement, which was authorized by George King, president of the new corporation, will have deep interest for film men throughout the world. It means that Sir Oswald Stoll, head of the Sir Oswald Stoll Enterprises, after having contributed in a large way to popularizing American films among the picturegoers of Great Britain, proposes now to bring to the exhibitors of the United States the productions of the Stoll company, productions that have been markedly successful in the British Isles.

Quality Commands Consideration

In taking this important step the company officials have not relied solely upon the American spirit of fair play or upon the principle of reciprocity in business relations between two countries. They have proceeded upon the conviction that Stoll pictures possess the degree of quality that will command the favorable consideration of American exhibitors, and upon that conviction they have taken a step that is a finality, not an experiment.

Although hitherto no official announcement of the intentions of the Stoll company in regard to the distribution of its pictures in the United States has been made, nevertheless the trade in New York has had an inkling of what was planned and has displayed a lively concern for details. Mr. King has received many expressions of good-will from men prominently identified in the industry.

Personnel of Executive Force

The personnel of the American executive force, so far as it has been selected by Mr. King, comprises Arthur L. Fullman, secretary and counsel; Ralph Proctor, general manager; Harry Palmer, S. Gordon Michie, and P. A. Chase, controller. George Blaisdell will be director of advertising.

Mr. Proctor has been actively engaged in the film business for eleven years. He has had experience as an exhibitor as well as a distributor. He was with General Film for six years; was in charge of Metro's Chicago office; was Pathe division manager for the Central West and Pacific Coast, and for a year previous to joining the Stoll company was assistant general manager of United Artists.

Mr. Palmer has been secretary of the Willat studio and laboratory at Fort Lee, and also associated in the Kessel & Baumann Enterprises. He was Eastern representative for the Cyrus J. Williams Company of Los Angeles. More recently he has been an independent producer. Before entering the film business Mr. Palmer was for twelve years with the American Tobacco Company, at different times filling the positions of advertising manager and European representative.

Thirty-six Films at Start

Mr. Michie, who is the son of W. S. Gordon Michie, the secretary and a director of the home company, came to New York with Mr. King. Mr. Chase has had many years' experience in film accounting.

Mr. Blaisdell was formerly editor of the Moving Picture World.

Stoll pictures are being made in two large studios, in London and in Surbiton, which are equipped throughout with the most approved American appliances. The supervising technical staff is composed of graduates of the best studios and laboratories in the United States.

The Stoll Film Corporation of America will begin business with thirty-six completed productions. Augmenting this nucleus six directors are at work in the Stoll studios. Each unit will deliver to the laboratory a minimum of six pictures a year. The directors are Harold Shaw, Maurice Elvey, Martin Thornton, Sinclair Hill, Rene Plaisetti and J. S. Fletcher. In addition to the productions made by these men the Stoll company will distribute the entire output of George Clark Productions, directed by Guy Newall.

Harold Shaw Recent Addition

Harold Shaw, whose work as a producer is well known to the older exhibitors of this country, is one of the recent additions to the Stoll directing forces. Mr. Shaw was for six years connected with the Edison studio, having to his credit some of the best work of that organization at the time when it was among the world's leaders in picture-making. He went to England in 1913 to become chief producer for the London Film Company. His first work with that organization was "The House of Temperley," a splendid production which on its arrival in the United States was given a week's showing in the New York Strand.

Mr. Shaw's well rounded dramatic career dates from youth. His beginning was as a property man playing a small part. He had five years' experience in stock. He played Captain Absolute with Joe Jefferson in "The Rivals." As he joined Edison in 1907 he has had thirteen years' experience before and behind the camera. Mr. Shaw's first Stoll production will be an adaptation of Ethel M. Dell's novel, "The Lamp in the Desert."

To Feature the Author

While the Stoll company has from the first made it a point to engage for its casts the best dramatic talent available in England, nevertheless the management has chosen to feature the author rather than the player, to portray on the screen the adaptable work of the successful novelist and playwright in preference to that of the writer of original scripts.

In the carrying out of this program the company has brought together a group of celebrated men and women whose works will be issued to the American public under the title of World Famous Authors Series. Among the two dozen writers are Sir Arthur Conan Doyle, H. G. Wells, Robert Hichens, Cosmo Hamilton, Marie Corelli, Ethel M. Dell, Stanley Weyman, E. Phillips Oppenheim, A. E. W. Mason and Rita. It is a list that speaks for itself, one that will make ready appeal to American exhibitors and public alike.

Now Engaged on Third

The producers of the company now are engaged in making the third of the World Famous Authors Series. There are twelve of these subjects. Also in January Mr. Elvey will begin the production of "The Adventures of Sherlock Holmes." The studio staff is making elaborate preparations for the adequate presentation of the famous detective stories of Sir Arthur Conan Doyle.

Stoll films as they finally are issued to the exhibitors of the United States will breathe the American spirit. Each subject will be re-edited by American experts. Mr. King has spent a good deal of time in the United States in the last four years and has made an intensive study of the American market and of the problems it presents to the English producer.

Sir Oswald Stoll's Activities

Some of the activities of Sir Oswald Stoll: chairman and managing director of the Coliseum Syndicate, Ltd.; the Alhambra Company, Ltd.; Stoll Theatre (Kingsway), Ltd.; Manchester Hippodrome and Ardwich Empire, Ltd.; Hackney and Shepherds Bush Empire Palaces, Ltd.; Leicester Palace Theatre, Ltd.; Chiswick Empire Theatre of Varieties, Ltd.; St. Augustine's Parade Hippodrome, Bristol, Ltd., and Wood Green Empire Theatre of Varieties, Ltd.

Chairman and joint managing director of Chatham Empire Theatre of Varieties, Ltd.

Chairman of the board of directors of London Theatres of Varieties, Ltd.; the Stoll Film Company, Ltd. (London), and Stoll Picture Productions, Ltd., etc.

List of Authors

The world famous authors whose work is being filmed for Stoll Pictures are: Alice and Claude Askew, Baroness Orczy, Marie Corelli, Ethel M. Dell, Sir Arthur Conan Doyle, Jeffery Farnol, F. S. Fletcher, Hamilton Gibbs, Walter Hackett, Cosmo Hamilton, Robert Hichens, Marion Hill, A. E. W. Mason, E. Phillips Oppenheim, A. Ollivant, Rita, Sax Rohmer, Rafael Sabatini, H. de Vere Stacpoole, E. Temple Thurston, H. Vernon, Olive Wadsley, Edgar Wallace and Stanley Weyman.

Consensus of Trade Paper Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Forbidden Valley

(May McAvoy and Bruce Gordon—Pathe—5 reels)

M. P. W.—A pretty little romance. After the sanguinary beginning there is not much dramatic suspense, but the love episodes are cleverly handled and certain incidents of a humorous sort keep a fairly strong hold upon the interest.

N.—Although the picture could have been developed along stronger lines, it has a good punch and should hold its own on any program.

W.—Pictorial beauty is greatest asset of this. Story is commonplace and not treated dramatically.

A Light Woman

(Helen Jerome Eddy—American—6 reels)

M. P. W.—Is a good program feature.

N.—This is a picture which will lend a hand in pleasing the patrons of theatres, where said patrons are fond of seeing the "end" of the villain or adventuress.

W.—Sincere attempt to treat eternal triangle from different angle spoiled by slow tempo and unnecessary footage.

Sundown Slim

(Harry Carey—Universal—5 reels)

M. P. W.—The subject has not as much humor as "Overland Red," but may be depended upon to entertain an audience.

N.—Carey in unattractive role in complex story.

W.—Indefinite and indirect western characters badly mixed—situations never clear.

The Poor Simp

(Owen Moore—Selznick—5 reels)

M. P. W.—Comedy-dramas as clever as "The Poor Simp" are rare.

E. H.—Is a fun-making feature the worth of which as pure comedy can be stressed to unlimited width in exploitation.

T. R.—It is a capital entertainment of its kind, just the sort of "gingery" picture to please the majority of those in search of a mirthful hour of leisure.

Sunset Sprague

(Buck Jones—Fox—5 reels)

M. P. W.—An unusually strong western melodrama is found in "Sunset Sprague," with Buck Jones in the title role.

N.—Having enough thrills it makes a good western.

W.—Many individual thrills in well done western.

The Silent Barrier

(Sheldon Lewis—Hodkinson—5 reels)

M. P. W.—The pictorial values in "The Silent Barrier," from the novel of the same name by Louis Tracy, Hodkinson release, are unusually effective and striking. The main theme is the familiar, yet engrossing one of the dishonorable love of two men for the same woman.

T. R.—The story is cheap, but the production pleasing.

N.—Obvious story has a good climax and scenic backgrounds.

W.—Sympathetic theme and "different" locations notable in this.

Sweet Lavender

(Mary Miles Minter—Realart—5 reels)

M. P. W.—Escaping the danger of most pictures of its type which preach "Pollyannaism" to the sacrifice of drama and naturalness, the Realart release, "Sweet Lavender," is human enough to be interesting and amusing.

E. H.—Is one of the most wholesomely presented screen plays of the moment.

N.—Ideal vehicle for star, though it lacks substance.

T.R.—This screen version of Pinero's successful stage attraction is well directed, cleverly acted, and offers pleasing entertainment.

W.—Generally sweet and pretty—just the sort of picture to be expected from the title.

You Never Can Tell

(Bebe Daniels—Realart—5 reels)

M. P. W.—A very delightful entertainment.

N.—A real success from every angle.

T. R.—It is rich in humor and human interest, thoroughly convincing, produced on a lavish scale and an attraction exhibitors ought not to miss.

W.—Incidental comedy and some that is irrelevant builds up fine interest in average romance.

Curtain

(Katherine MacDonald—First National 5 reels)

M. P. W.—A fine entertainment.

N.—Lifelike story suffers from mechanical development.

T. R.—A feature which should prove of great value to the exhibitor.

W.—Best picture and best work of this star in some time; not unusual but satisfactory offering.

Madame Peacock

Nazimova—Metro—6 reels)

M. P. W.—As a whole the picture is one of a slight fascinating plot, artistically presented, but promising much more than it fulfills in the way of entertainment.

E. H.—The story is a character study, of absorbing, pulsating, gripping interest, and her performance is one that will long be remembered.

N.—Doubtless the star will draw them in, but they are apt to be disappointed.

W.—Just what you'd expect from this star, but not up to the mark of her previous productions.

Blackmail

(Viola Dana—Metro—6 reels)

M. P. W.—A not unusual crook story, with Viola Dana in the leading role, given excellent production by Metro.

E. H.—Falls into the average class of present day productions.

N.—"Blackmail" is an average entertainment which pleases after a fashion.

T. R.—Here is a picture that any exhibitor can book with perfect confidence in that it is a winner in every respect.

W.—Not at all original, but offers satisfactory entertainment of its kind.

THE ACCUSATION

Dramatic moment taken from "Dice of Destiny," starring H. B. Warner and released by Pathe

Educational Completes Organization of Exchanges in United States and Canada

PRESIDENT E. W. HAMMONS announces that Educational Films Corporation had completed the huge task of organizing its own exchange system throughout the United States and Canada. The last link was forged with the opening of the Denver office, so that every territory is not only organized, but actually doing business.

This has been accomplished in practically five months' time, for that period represents the interval between the withdrawal of Educational product from independent exchanges and the completion of its own selling and distributing organization. It represents a vast amount of work, especially when the fact is considered that Educational is the sole distributor of short subjects exclusively through its own offices, and many peculiar problems in selection of men and in sales plans had to be met.

Thirty-three Exchanges

Educational's completed work results in twenty-seven fully equipped branches in the United States and six in Canada, a number that is equalled by but a very few of companies whose systems have been much longer established.

In making the announcement, President Hammons said that it represented the fruition of the plans made nearly six years ago, at the time Educational was founded. He declared it proved that the basic plans for the organization were sound and that this results, and the present business of the company refuted the prophets that "it can't be done" in the realm of short subjects.

"We had very definite plans when Educational was born," said Mr. Hammons. "We felt then that there was a demand for the highest quality in short subjects. We had to be content with small beginnings. We knew that we had to develop the greater portion of the field, to create such quality in one and two reel subjects that the exhibitor would recognize them as essentials of his program. The number at first was not great, and during a brief period pictures were distributed direct from the New York office. But the news of the appeal of these pictures to audiences spread rapidly and we gradually released our product through independent exchanges in various territories.

"But this was only a temporary expedient; we were simply waiting until the volume of the demand became great enough to justify our own offices. We have always forced ourselves to build slowly and soundly.

"Our idea from the first has been that the short subject business is entirely separate from that of the feature picture.

Enters Comedy Field

"Our product gradually increased and then when we entered the comedy field, we found the demand justified our own offices. We have found, too, that Educational was welcomed, and its policies popular. It was largely on account of that fact that we have today associated with us through the various territories a group of men of which any company would be proud. These men are participating in the profits up to a minor percentage and the result has been the formation of an ideal organization and one that is bound to give the exhibitor hundred per cent. service and co-operation, when backed with the quality of product that we have always maintained."

Educational Films Corporation is the parent or producing organization, and its pictures are handled through Educational Film Exchanges, Inc., a subsidiary. On account of the fact that local exhibitor interests have been permitted to share most of the territories are incorporated separately, but in every case control of the ownership and management remains in the principal company.

Names Exchange Managers

Educational makes the first announcement of its officers and their managers as follows: Atlanta, A. C. Bromberg; Boston, John J. Scully; Buffalo, D. J. Savage; Chicago, J. M. Schwartz; Cincinnati, J. F. Skirboll; Cleveland, H. R. Skirboll; Dallas, Jos. F. Toner; Denver, E. J. Drucker; Des Moines, Omaha and Kansas City, C. L. Peavey; Detroit, M. H. Starr; Indianapolis, Carl T. Lieber; Kansas City, John Noehrn; Los Angeles, Irving M. Lesser; Louisville, Jos. Goldberg; Minneapolis, J. F. Cubberly; Milwaukee, H. J. Fitzgerald; New Haven, R. A. Bertschy; New Orleans, W. E. Evans; New York, John J. Iris; Philadelphia, C. A. Goodman; Pittsburgh, C. A. Lynchy; St. Louis, George Skouras; San Francisco, G. C. Buementhal; Seattle, M. Rosenberg, and Washington, Howard Beaver.

Educational is said to be the only film company having two exchanges in the same city, Kansas City. This is necessitated by the fact that the St. Louis exchange maintains a branch there for the handling of the business of the Western section of the state, the franchise territory of the Educational Film Exchanges of Missouri and that a second office is a branch of the Educational Film Exchanges of Iowa, being necessary for the handling of Kansas theatres. This second Kansas City exchange, and those in Omaha and Des Moines are all controlled by the same subsidiary company.

The Canadian Educational Films, Ltd., is the subsidiary for Canada, with main offices in Toronto and branches in St. John, Montreal, Winnipeg, Calgary and Vancouver.

Emile Chautard Directs Florence Reed and Notable Cast in Ziegfeld Picture

WITH the first of the eastern producing units in full swing at the Peerless Studios, Fort Lee, and four other companies now in the process of formation, the Ziegfeld Cinema Corporation bids fair to becoming one of the important factors in the industry.

The initial production, under the direction of Emile Chautard, is now under way at the Peerless plant, where "The Black Panther's Cub," an original story by Ethel Donoher, is being produced with Florence Reed in the stellar role, supported by an unusually distinguished cast, including Norman Trevor, Earle Foxe, Henry Stephenson, William Roselle, Virginia Hammond and Mlle. Dazie.

"All of our subsequent units," declared Mr. Ziegfeld in outlining the policy to be followed by his eastern producing companies, "will be distinguished by creative talent of equally fine calibre. In addition to a number of stars and directors who have entered long-term arrangements with the company, we have secured the motion picture rights to several plays and stories of unusual screen merit, and many of these will see the light within the next year."

Releasing Medium Not Yet Decided

"Although some of the more conspicuous distributing organizations have opened negotiations with us, we have decided to look the field over more thoroughly before closing on a definite releasing arrangement. Our field representative is now making a tour of the country's exchanges not only to verify the extent to which they cover the field, but also to ascertain their relations with the exhibitors."

The Ziegfeld Cinema Corporation promises to become one of the large producing organizations in the motion picture world. Organized under the laws of the State of Delaware with an authorized capitalization of $3,000,000, this company is investing heavily in plays and stories and is signing long-term contracts with distinguished stars and directors. Permanent eastern headquarters have been established in the fourth floor of Delmonicos, Forty-fourth street and Fifth avenue, New York.

Mr. Ziegfeld is not the only theatrical man interested in this company. W. W. Clarke of the Strand Theatre, Boston, and a holder in other theatrical properties, is listed on the board of directors, and it is said that other exhibitors are financially linked up with the Ziegfeld company.

E. W. HAMMONS

Coleman in Vitagraph Picture

Vincent Coleman is back in the studios again. Following a four weeks' trip with Edgar MacGregor's play, "Self-Defense," which will not be brought into New York, he has been engaged to play opposite Alice Calhoun, the new Vitagraph star in her first production, "The Dress of Destiny." G. V. Seyffertitz is the author and director of this story of Balkan intrigue.

Frohman and Metro Companies Win One Point and Lose One in Law Skirmish With Flavius McCaleb

SUPREME COURT Justice Platzek has handed down a decision in the suit brought by Walter Flavius McCaleb against the Frohman Amusement Corporation and Metro Pictures Corporation in which he holds "that the use of an author's name in connection with a reference to his book does not require his consent," but "nevertheless it is a manifest wrong that a purported quotation from the work of any author should be published when the quotation is diametrically opposed to the opinion in fact expressed by him."

McCaleb, who is an historical writer, and author of a work entitled "The Aaron Burr Conspiracy" has a suit pending in the Supreme Court against the Frohman and Metro companies to recover $200,000 damages for an alleged misrepresentation of his work, in the presentation of a motion picture called "My Own United States." In McCaleb's book the author takes a view favorable to Burr, who had one time been vice-president of the United States, and acquits Burr of any treasonable designs against the United States.

In the motion picture the story is founded upon the career of Burr, and the expedition of 1805-06 is embraced in the photoplay. In connection with that part of the picture a so-called insert was shown on the screen reading "Burr aimed to establish a great kingdom to the Southwest, with himself as its ruler, and to eventually absorb all of the United States." Added to this on the screen Justice Platzek says was inserted "that Burr had treason in his heart there can be at this time no remaining doubt.—McCaleb, The Aaron Burr Conspiracy." The purported quotation from plaintiff's book the court says McCaleb charges is false, and not in accordance with the facts in the book. McCaleb alleges that in consequence his dignity, reputation, influence, good name and fame as an author have been greatly impared and damaged to the amount sued for.

McCaleb's suit involves two causes of action, one involving a cause for libel, and the other for damages because of the alleged misrepresentation. The court held that the cause of action for libel cannot be sustained. However, the complainant was sustained in his contention of his right to sue for damages. The defendant was given twenty days in which to file an answer.

Educational Special Shows Man O' War Winning $75,000 Match Race in Canada

UNDER the title of "The Race of the Age," Educational Films Corporation announces that it will release within a few days an exclusive picture of the $75,000 match race at Windsor, Ont., in which Man O' War won easily over Sir Barton, the great four year old.

President E. W. Hammons stated that he could not announce the details of the production until the arrival of the film from Windsor and the completion of its cutting. No less than twelve cameramen were employed in making the picture and these had the advantage of prepared positions and were without the slightest interference. Their work followed a regular scenario prepared in advance.

The sum of $10,000 was paid to the Kenilworth Jockey Club for the exclusive right to make the picture and it is reported that the agreement was faithfully carried out and that not even an ordinary kodak was permitted in the grounds, so that not a camera glimpse of the race could be had except by Educational's own force. In fact, the course was guarded for several days in advance of the race to make sure that no other person might "plant" a camera even for brief "shot" of the track duel.

It is said that these precautions proved a great success, and that no newspaper was able to get a "still," as has been evidenced by inquiries from news agencies and papers all over the country. Every picture of the race that is printed will bear a credit line for the picture, this affording exhibitors a class of advertising that they could not buy.

In taking the picture there were cameras at the start and finish and other vantage posts, while still another swept the track following the two horses over the full length of the course. Further interest is promised the picture by use of slow motion photography which analyzes every movement of the two horses and is said to show very clearly the reason why Man O' War won so easily.

Educational claims that "The Race of the Age" will prove far more than a mere race picture since it carries with it the lesson that proper training, clean living even on the part of the horse, and a stout heart will win.

Details of the release will be announced in the trade press next week. However, it will be put out as a special and the exhibitor afforded the material with which to advertise it, as Educational expects it to be featured in every house in which it is played.

Pretty Soft, Says Thomas and Arthur, to Run a Picture House on Times Square

TAKE it from H. M. Thomas, director of theatres for the Famous Players Canadian Corporation, and Jack Arthur, head of the music department for the same company, it's pretty soft running a picture theatre around Times Square where all you have to do is go out on the corner and whistle for anything from your feature film to an orchestration for a song eighty-nine years old.

"Shucks!" said H. M. and Jack, "It's a cinch to concentrate on a single house, or even two or three in the same city. When you've a whole string of them scattered from coast to coast, well—that's different."

Twenty-two theatres now in operation, sixteen in various stages of construction, and more coming all the time—what does it mean for H. M. Thomas and Jack Arthur?

The Official Openers

It means moving from town to town, opening new houses, coaching managers in the art of presentation, stage setting, prologues, and recruiting orchestras and teaching them how to play for the pictures. Mr. Thomas and Mr. Arthur open a house, stay with it for a month or so, and then move on to another. The busy beaver ducks under in shame when they pass by.

Jack Arthur looks like a boy of twenty. Yet he is the man who made the orchestra of the Regent in Toronto famous from one coast of Canada to the other.

"Shucks! He's too modest. I'll tell you about him," said Mr. Thomas.

"There's no way out of it, Mr. Arthur. You're the picture man most admired by the Canadian music critics, and you have done more for music in the Canadian picture theatre than any other man in the Dominion. Now what do you think of that?

Music Value in News Reel

"I've seen most of the presentations in New York this week," said Mr. Arthur, "and it seems to me that the directors are not arranging and cutting their news reels with an eye to music values. We pay a lot of attention to our news reel, our cartoon, and other short stuff, and we arrange it according to music value, now a stirring crash, now something soft and appealing. I saw a news reel on Broadway yesterday that ended up with a baby show. For babies you must play soft music, and I think the news reel should wind up with a bang."

N. L. Nathanson, general manager of the Famous Players Canadian Corporation, has a strong right hand man in H. M. Thomas, whose showmanship and exploitation abilities have been the source of much excellent copy for these pages.

One thing that strikes you about both Mr. Thomas and Mr. Arthur is the entire absence of the up-stage idea. If we knew an expression better than "regular fellows" we'd use it. And this genial attitude is transfused into the management of their theatres, and the direction of their orchestras.

Better Spirit

"I can't be stiff and formal in my business," said Mr. Arthur. "A musician will put more warmth in his playing, give more to his director if he is doing it because he likes him, and not because he feels he has to."

Famous Players Canadian Corporation has a big organization, with building, music, exploitation, projection departments, each one with its own chief. C. A. Dentlebeck is the chief projectionist and also president of the Toronto local.

"Some projectionist, too!" said Mr. Thomas, "Come on out and help me buy a horse-blanket overcoat."

Walter W. Irwin's Attorney Explains Alleged Freeze-Out

Gustavus A. Rogers, attorney for Walter W. Irwin, who is plaintiff in a suit brought against Harvey H. Hevenor and Arland W. Johnson, as described in the preceding issue of Moving Picture World, declares that Mr. Irwin did not organize the National Playhouse Corporation.

"This was an institution," he says, "which Mr. Hevenor and Mr. Johnson had gotten up in corporate form and attempted to sell its stock. Mr. Irwin never directly nor indirectly sold or countenanced the sale of a dollar of stock in that corporation."

The attorney says that Mr. Irwin's suit is based on his claim that a legitimate plan be laid out was distorted by the defendants into a plan he would not countenance. In other words, Mr. Irwin alleges that instead of his helping to form the company, the defendants, against his interest, did it upon a play they knew he would not approve or participate in.

Edward Knoblock Starts from Scratch

But Watch This Famous Players Entry in the Movie Derby

By WILLIAM J. REILLY.

SAILING for England—with a lengthy statement flung to the press just as the gangplank is grabbed is one thing. And sailing from the other side for America with the bacon in the brief case is quite another. Figures are not available as to which American producer holds the record for trips to Europe, but it is certain that Jesse L. Lasky, in the matter of bringing home the afore mentioned bacon is yet to be beaten.

For on his trips to England, which have become more and more frequent of late, Mr. Lasky has brought back with him, either in person or in contract form, Sir James M. Barrie, Sir Gilbert Parker, Arnold Bennet and Edward Knoblock for the purpose of supervising the production of their novels and plays or to write original stories for Famous Players-Lasky.

Sir Gilbert Parker left last week for Los Angeles to begin work on an original story, the first of a series. Sir James M. Barrie's "Sentimental Tommy" is now in work, under the direction of John S. Robertson, and Sir James is coming over in the near future to supervise it and "Peter Pan." Arnold Bennet is under contract with Famous Players.

"Smart Business"

Which brings us to the nub and center of our story, namely the fact that we held converse with Edward Knoblock, fourth of Mr. Lasky's English aces and are moved to congratulate Famous Players on more "smart business."

"Smart business" because the name of Edward Knoblock stands for success in the creation of drama. David Belasco's current production of the newest Knoblock play, "One," with Frances Starr, is a decided hit. "Marie-Odile" and "Tiger, Tiger," his two previous Belasco-Starr pieces were also successes. "Kismet," with Otis Skinner, "Milestones," a recent production, "The Faun," with William Faversham, "My Lady's Dress," "Mouse," "The Headmaster," "Home on Leave," "The Cottage in the Air" and "Paganini," all Knoblock plays, all big in theme and treatment, prove that Famous Players is bringing a master to the screen.

The future of Edward Knoblock and the screen is indeed all "future." The London studio of Famous Players is making his first picture story, "Appearances." Outside of that Mr. Knoblock is new to the silent drama. In fact, he has only seen twenty or thirty "cinemas" in his life. He is indeed, starting from scratch. But just as literary power of Sir Gilbert Parker is being harnessed to the motion picture, so Edward Knoblock's dramatic mind is being geared up. Mr. Lasky has brought him over to study the art of writing for the screen.

"I am going to see many pictures," said Mr. Knoblock. "I am going to talk and work with everybody connected with the production of a picture and with exhibitors. I am going to learn all about it."

When he has learned "all about it" Mr. Knoblock will return to London, where his screen stories will be made at the Famous Players studio. The English trilogy will then be complete: English actors, English settings, English authors. With a touch of America, of course, for Mr. Knoblock is an American by birth and Harvard is his alma mater.

Mr. Knoblock has a touchig regard for the truth. Instead of tolling of a sizable list of the things he was going to do to our great movie institution, he admitted that he knew little about it, but that he intended to learn much.

And the answer is:

That a creative, dramatic mind is coming to the screen, fresh, traveling in no movie rut. And who will gainsay the fact that an "outsider" may not bring imagination and action to those who sit, nose to the grindstone, with no chance at prospective on their work?

"One condition I have noticed in the pictures needs attention," said Mr. Knoblock. "Very often a tragic scene in which the players are supposed to move about with great deliberation is run off on the screen at high speed.

"Just imagine the parallel on the stage. Suppose in a death-bed scene the heroine rushed her lines and her business as if she wanted to catch an early train home. Your audience would quit you in disgust. The operator in the projection room should watch the tempo of the picture and regulate the speed of his machine accordingly."

When Mr. Knoblock prepares to sail back home, loaded with information concerning the screen, he'll be well away from scratch. Watch this Famous Players entry in the Movie Derby.

D. W. Griffith to Send on Tour Within Six Weeks Twenty "Way Down East" Companies

Each Organization Will Be Fully Equipped and Will Play First Class Theatres at Prices Prevailing for Road Attractions—Will Also Form Units for Europe, Asia, Australia and South America

THE picture spectacle which D. W. Griffith has evolved from the popular rural drama "Way Down East" has scored such an emphatic hit that this producer-manager announces the most elaborate plans ever mapped out for the touring campaign of a theatrical attraction.

Within the next six weeks twenty companies will be sent on tour to play the first class theatres at their prevailing scale of prices for regular road attractions. Each organization will be a separate unit comprising two baggage carloads of equipment and effects and carrying a symphonic orchestra to interpret the score which Mr. Griffith has devised as a delightful part of his presentation of this famous story.

The picturization of "Way Down East" was introduced to the world at the Forty-fourth Street Theatre, New York City, and it is now in its seventh week. The metropolitan engagement is one of the greatest ever achieved by an attraction of this description, and the weekly receipts are exceeding from $4,000 to $5,000 those taken by "The Birth of a National" for the corresponding period of its run in New York.

EDWARD KNOBLOCK

The prices charged for "Way Down East" in New York range from 50 cents to $3, with box seats selling at $5. Mr. Griffith announces that it is not his intention to charge as heavy a scale as this on the road, but he made this scale for New York to establish that a motion picture spectacle when properly done can vie with the highest prices charged by the current stage successes.

In addition to the New York engagement, "Way Down East" is being presented for indefinite runs at the Majestic Theatre and Tremont Temple in Boston; the Chestnut Street Opera House, Philadelphia; the Curran Theatre, San Francisco, and the Auditorium, Los Angeles. The same big records are being piled up in each city. The combined receipts for the five shows are running between $80,000 and $90,000 weekly. With twenty companies under way by the middle of November, it requires no mathematical genius to estimate the big business that "Way Down East" will be doing for the remainder of the season.

Mr. Griffith makes the authentic announcement that his present plans embrace similar bookings for the seasons of 1921-1922 and 1922-1923, which means that "Way Down East" will continue as a first class traveling attraction for at least three years to come and will not be seen in any other playhouses throughout the world but those given over to the bookings of traveling theatrical attractions at the regular scale of prices charged for these shows.

The tours are handled exactly in the manner that all first class attractions play the different cities of the country. The exception in this instance is in the length of time booked. Where an ordinary offering is given for one or two days in a town "Way Down East" will play one or two weeks. The length of runs in the cities will be mapped out upon a proportionate scale. In all cities where runs are permissible the spectacle will be booked for indefinite engagements.

As soon as the American routes are laid out other organizations will be sent out of New York to cover Europe, Asia, Australia and South America, so that within the shortest possible time "Way Down East" will be playing in all of the first class theatres of the world.

WINCHELL SMITH'S
The SAPHEAD

CO-STARRING

Wm. H. CRANE and Buster KEATON

A thrilling story of love and high finance,
interpreted by a brilliant ensemble of players.

Offered by John L. GOLDEN *and* Mr. SMITH *in conjunction with* MARCUS LOEW

METRO
PICTURES CORPORATION

CURRENT

RELEASES

THE HOPE

By Cecil Raleigh & Henry Hamilton. ALL-STAR CAST

LOVE, HONOR & OBEY

By Charles Neville Buck. S.L. ALL-STAR CAST

THE PRICE OF REDEMPTION

By J.A.R. Wylie. Starring Mr. Bert LYTELL

CLOTHES

By Avery Hopwood & Channing Pollock. ALL STAR CAST

THE GREAT REDEEMER

By H.H. Van Loan MAURICE TOURNEUR Super Special

COMING

WINCHELL SMITH'S

The SAPHEAD

Starring Wm. H. CRANE & Buster KEATON

BODY AND SOUL

By William Hurlbut, featuring ALICE LAKE

THE FATAL HOUR

By Cecil Raleigh ALL STAR CAST

ARE ALL MEN ALIKE?

By Arthur Stringer

Starring MAY ALLISON

METRO PICTURES CORPORATION

Keeping in Personal Touch

By SAM SPEDON

E. W. Gould, manager of the Macon Enterprise Company, announces the taking over of its five theatres by the S. A. Lynch Enterprises, the consideration is given as $150,000. Associated with Mr. Gould were L. A. Michell and his son H. N. Mitchell. The purchase was made through the Capitol Theatre Company, of which Troup Howard is president. This latest acquisition of the Lynch Enterprises gives that organization control of 150 theatres in the South. Troup Howard is building the Howard Theatre in Atlanta on Peachtree near Ellis street, which will be one of the handsomest and biggest in the South. It will probably be opened about January 1 under the management of Ralph DeBruler, who is now manager of the Lynch interests in Atlanta.

* * *

Harry K. Tootle, formerly handling Gaumont publicity and recently helping Uncle Sam give good advice to the Kaiser, is now farming down in Bethany, West Virginia.

* * *

Peter G. Smith, Marshall Neilan's representative in Los Angeles, recently recovered from a severe attack of tonsilitis. He was discharged from the Los Angeles Hospital and as soon as he feels strong enough will come to New York to get his family and take them back to the Coast, where he expects to make his permanent residence.

* * *

Mike Rubanus, of the Paramount forces in New Haven, is driving around in his new auto, a Ford sedan, and attracts considerable attention. They say they can hear him coming.

* * *

James Thornton, of international vaudeville fame, is having a comedy written for him to be produced in motion pictures by a Chicago firm.

* * *

Irvin F. Brown, formerly manager of Fox's Washington Theatre, Detroit, is in New York stopping at the Elk's Club. Mr. Brown resigned the management of the Washington and will locate here if pending negotiations are completed.

* * *

Johnny Troyana, formerly connected with the Vitagraph studios at Brooklyn, probably one of the smallest grown-ups who ever played in pictures, is now employed by the Western Union Telegraph Company in an executive capacity.

* * *

Tom Saxe, of Milwaukee, with theatrical interests throughout the Middle West, has been in New York the week of October 4 at the Hotel Astor.

* * *

George Roberts, of the Hudson Theatre, Albany, N. Y., and William Berman, of the Colonial, Albany, were in New York October 7. Mr. Berman has been running vaudeville at the Colonial since July 1 and will continue it all this winter.

* * *

Herman Wobber, district manager at San Francisco; Louis Marcus, district manager at Salt Lake City, and O. V. Traggarhd, branch manager at Los Angeles, of the Famous Players-Lasky, were all visitors at the home office the week of October 4.

* * *

Eddie Bornis, sales manager of the Chester Outing Pictures, has just returned to New York from the Coast after a very successful sales trip.

* * *

The Capitol Theatre at Milford, Conn., will open about January 1 under the management of Anger & Skidmore, who now own the Elite at Bridgeport.

* * *

Jerome Wilson writes from St. Augustine, Fla., that bad weather has delayed the raising of the Isis, the ship sunk off the coast during the late war, carrying down over $1,000,000 in gold. Charles Brener and Mr. Wilson are down at St. Augustine making moving pictures of the event for the World Moving Picture Corporation at the invitation of the U. S. Government.

* * *

Scotty Chestnut, formerly one of the umpires of Southern Base Ball League, and now special representative of the S. A. Lynch Enterprises, is now in New York stopping at the Woodstock Hotel until after the world series.

* * *

R. J. MacAdam, president of the Motion Picture Exhibitors' League of the Maritime Provinces, announces that the league will hold its Fifth Annual Convention at Halifax, N. S., on October 20 and 21. Reservations should be made to J. M. Frânklin, secretary, Halifax. A large attendance is expected and great preparations have been made for the entertainment of delegates and visitors.

* * *

R. V. Thomas, secretary, president and manager of the Empire Theatre Company at Tremont, Neb., is now handling all the bookings for his two theatres.

* * *

E. C. Leaves, formerly district manager of the National Theatres Company at Dallas, is spending a few days in New York at the Pennsylvania Hotel.

* * *

Stuart Gould, formerly connected with the Omaha Daily News in Lincoln, Neb., and recently advertising manager of the Rialto Theatre Omaha, is now business representative of Nebraska and Iowa for the Motion Picture Theatre Owners of America.

* * *

The Grand Theatre, of Narrows, Va., managed by Arthur Davidson, is closed down for the winter and will reopen again about February 1.

* * *

Louis Pratt, who is building the New Theatre at Deer River, Conn., will open up on Christmas day.

* * *

S. C. Crampton, president; G. C. Freeman, vice-president, and O. W. Cook, treasurer of the Community Welfare Company, for the moral, spiritual and intellectual upbuilding of the community, have opened a motion picture theatre at Paris, Ark., for the purpose herein set forth.

* * *

J. E. Hostetlers' theatres circuit, namely: The Casino, at Marshallton, Ia.; the Gem, at Charles City, Ia.; the Isis, at Cedar Rapids, Ia.; the Rialto, at Lincoln, Neb.; the Orpheum, at Clinton, Ia.; the Plaza, at Waterloo, Ia.; the Lyric, at Norfolk, Neb., and the Strand, at Hastings, Neb., are being handled by O. E. Bards.

* * *

Lloyd D. Willis, franchise manager of the National Pictures Theatre Corporation, has resigned to launch out for himself in automobile accessory business.

* * *

W. G. Smith, general manager and president of the Fidelity Pictures, has purchased a plot of ground at Harmon on the Hudson where he intends to build and reside next spring.

* * *

Ralph Ince is producing "A Man's Home" for Selznick at the Fort Lee, N. J., studio.

* * *

Anita Stewart is still spending her three months' vacation at her home in Bay Shore, L. I. Before returning to the Coast she may produce her next picture in the East. George Stewart, Anita's brother, whom we remembered as a kid at the Vitagraph, is now a young man playing in pictures, but at present living at Bay Shore with his mother and sister.

* * *

Lewis J. Selznick, president of the Selznick Enterprises, will stop at Pittsburgh on his return trip from Chicago to New York next week.

* * *

Jack Sherrill will direct the Ruth Clifford production, "The Call of Youth," from the story by Sir James Warren, for the Frohman Amusement Company. Jack Sherrill was the director and leading actor in the Frohman serial, "The Invisible Ray." Mr. Sherrill is now casting "The Call of Youth."

* * *

Bert Adler made a hurried trip to Chicago this week in the interests of the Allan Dwan productions.

* * *

B. V. Cone, of Cincinnati, does all the booking for the Government motion picture theatres at the following stations: Camp Knox, Camp Sherman, Jefferson Barracks, Scott Field, Fort Leavenworth, Fort Riley, Camp Crook, Camp Funston, Aviation Repair Department, Fort Benjamin Harrison, Camp Custer, Erie Proving Grounds, Columbia Barracks, Wright Aviation Field and Fort Thomas.

* * *

Harry M. Berman, general exchange manager of Universal; P. D. Cochrane, exploitation manager; Paul Gulick, publicity director, and Edward S. Moffat, advertising manager of Universal, all returned, October 11, to New York after a general discussion of an exploitation campaign to be launched for "Foolish Wives," an Erich von Stroheim picture being produced at Universal City. They are highly enthused for a mammoth campaign on the picture, which will soon be released.

* * *

Helen Gardner, who is playing the lead in the Clarke Cornelius production, "The Devil's Angel," with Templar Saxe, is the same Helen Gardner who played with the Vitagraph in "Cleopatra" and other well known productions in the olden days of Vitagraph fame. Mr. Saxe is also one of

(Continued on page 1140)

When in or out of the city get and keep in touch with the "Personal Touch Man."

Pathe to Spend More Than $1,000,000 in New National Advertising Campaign

ONE of the most comprehensive national advertising campaigns ever conducted by any motion picture company is about to be launched by Pathe Exchange, Inc. In spreading the gospel of its products, and the objective will be the publicizing of all its varied types of pictures, Pathe will reach more than 27,000,000 subscribers of the leading magazines and newspapers in every territory of the country. This means that about 45,000,000 readers will be reached with every advertisement. Last year Pathe spent nearly $1,000,000 on advertising and this year this sum will be greatly exceeded.

Four months was spent by the Pathe advertising department in outlining this campaign, in order that the fullest benefit from it might rebound to the exhibitor. The country was divided into nine territories and the circulation of each publication in these districts carefully analyzed before it was selected.

Periodicals Selected

A partial list of the periodicals selected for the Pathe campaign and their circulations according to the last report of the Standard Rate and Date Service, is as follows: Metropolitan, 370,000; Literary Digest, 1,007,760; Cosmopolitan, 115,780; American, 1,441,080; Hearst's, 481,967; Photoplay, 489,113; Motion Picture Classic, 237,473; Shadowland, 94,700; Motion Picture Magazine, 379,391; Pictureplay, 237,500; Red Book, 790,000. A number of "class" publications have also been picked.

In its newspaper campaign, Pathe will use both daily and Sunday publications. The Sunday mediums which will receive the Pathe patronage have a combined circulation of 7,497,239, while the daily papers reach 10,759,661, making a total reader patronage of 18,250,900, in a territory which has a population of 49,938,272.

The Pathe advertising will be strictly aimed at its avowed purpose of increasing attendance in theatres playing Pathe pictures. The results attained with the campaign last year were most gratifying and greater success is expected to be met during the coming year, commensurate with the increased business to be placed.

Many Features in Works

The production program outlined by Pathe for the coming months warrants the heavy expenditure for advertising. The period will be unprecedented in Pathe annals from a production angle. From the feature department will come "The Riddle:Woman," "Half a Chance," Jesse D. Hampton; "The Devil to Pay," Robert Brunton; an Edward Jose special, from Associated Exhibitors; "The Empire of Diamonds," produced by Leonce Perret, with scenes taken from London, Paris, Monte Carlo and other prominent places in Europe; a number of productions to be made from stories written especially for the screen by Rudyard Kipling; "The Money Changers," a Benjamin B. Hampton production; "The Beggar in Purple," another Edgar Lewis attraction; "Her Unwilling Husband," with Blanche Sweet, and a featured H. B. Warner picture.

There also will be George B. Seitz's big production, "Rogues and Romance," which was partly produced in Spain. June Caprice co-starred with Seitz in his first feature and Marguerite Courtot also has a very important part.

No period in Pathe history will be as productive of great serials. Among those slated for release are "The Phantom Foe," produced by George B. Seitz, with Juanita Hansen starred with Warner Oland; "Velvet Fingers," another Seitz work in which he stars himself, with Marguerite Courtot in the leading feminine role; "Double Adventure, starring Charles Hutchison, a production in the making of which Hutchison sustained injuries that have rendered him inactive for at least two months. The accident will not interfere with the proposed release date.

Many Short Subjects.

Following "Double Adventure" will come another Ruth Roland attraction, "The Avenging Arrow," produced from the novel, "A Honeymoon Quest," which is now well under way in the Robert Brunton studio. There also is in production "Roaring Oaks," in which Juanita Hansen is starred with Warner Oland and Marguerite Courtot, and "The Man Who Stole the Moon," in which June Caprice will make her debut as a star in serials, co-starring with Mr. Seitz.

In the field of short subjects there will be more than the ordinary activity. Harold Lloyd is completing another Pathe two-reeler, "Wrong Number," which will follow "Get Out and Get Under." Two Rolin comedy companies will be kept working at top speed. The introduction of the "Vanity Fair Girls," to alternate with the "Snub" Pollard one-reelers, has relieved the strain of hurried production in the Rolin studios. The Pollards are getting better than ever, while the girl subjects are expected to set a new standard in comedy film making.

Santschi in Westerns

Tom Santschi will make his first appearance under the Pathe banner shortly in a series of two-reel westerns. They are all built on a feature scale and should have a circulation greater than any previous two-reel western.

The Pathe News will contain new features every week, while the Pathe Review is periodically introducing some new and novel features. "Topics of the Day" is growing in popularity. The strength of the Pathe short subject's schedule will be increased during the year with the high-class product that has been planned.

Conference of Committee Chairmen Is New Feature of N. A. M. P. I. Operation

SEVERAL of the important committees of the National Association of the Motion Picture Industry have met for the purpose of organization and good progress has been made in getting the work for the new year under way, following the appointment of the committees by President William A. Brady. Among the meetings held were the executive, finance, censorship and the transportation committees.

President Brady has inaugurated a new feature this year by calling together the chairmen of the various divisions for conference. The president's council includes Adolph Zukor, chairman of the producers' division; Arthur S. Friend, vice-chairman of the producers' division; P. L. Waters, chairman of the executive committee and of the distributors' division; J. E. Brulator, chairman of the supply and equipment; Thomas G. Wiley, chairman of the general division, and Paul Cromelin, chairman of the exporters' division.

At the monthly meeting of the executive committee, presided over by P. L. Waters, it was announced that the American Public Health Association at its recent annual meeting had voted to cooperate with the national association and committees representing each body will be appointed for the purpose of formulating a policy to be conducted by the joint committee.

To Attend Secretarial Convention

The executive committee recommended that President Brady designate Executive Secretary Frederick H. Elliott and the general counsel of some of the important companies to attend the annual convention of the national trade organization secretaries to be held at Lenox, Mass., during the latter part of the month.

The first meeting of the censorship committee to perfect its organization was held on October 5 with Gabriel L. Hess presiding. Chairman Hess briefly outlined the committee's accomplishments during the past year and called attention to the fact that the industry faces censorship fights in thirty-six States in the coming year. He also recommended the appointment of several sub-committees, the personnel of which will be announced later.

Dispose of Routine Matters.

Routine matters were disposed of at the first meeting of the transportation committee presided over by P. H. Stilson. This committee has an executive board which meets monthly and its accomplishments during the past year have been favorably commended upon.

Meetings of other standing committees to be held in the near future include the legislative committee, of which Charles C. Pettijohn is chairman; fire prevention committee, of which J. E. Brulatour is chairman; film theft committee, of which H. Minot Pitman is chairman, and the law committee, of which Nathan Vidaver is chairman.

Novelties Issued for First Bessie Love Federated Film

Federated Film Exchanges of America, Inc., issued two novelty advertisements for the first Andrew J. Callaghan production starring Bessie Love, which are attracting considerable attention. Miss Love's first production is "Bonnie May," made from the novel of the same name by Louis Dodge. Release date on this feature has been set as October 17.

A special music cue sheet has been prepared for "Bonnie May," and Federated announce that a series of novelty advertisements will be issued on these production and that a special music cue sheet will be prepared for each one. Particular attention will be given to this end of the presentation, as Federated feels that a good music cue sheet is a very essential part of the present presentation of motion pictures.

Proving again that

MOVING PICTURE

World

is

first IN CHARACTER

first IN INFLUENCE

first IN CIRCULATION

The Oldest & The Newest

in the field

TELEPHONE
VANDERBILT
FOUR-O-ONE-O

Richard Kipling Enterprises
516 Fifth Avenue
New York

October 5, 1920.

Moving Picture World,
516 Fifth Avenue,
New York City.

Gentlemen:

It gives me much pleasure to forward you this voluntary appreciation of the splendid pulling qualities of your advertising pages.

From our ad in last week's issue of the Moving Picture World, we have to date received inquiries from every part of the country, enough to satisfy us that your magazine is not only taken seriously but that it is very widely circulated and carefully read.

Yours very truly,
RICHARD KIPLING ENTERPRISES.
By Richard Kipling
F. J. d.

NOTICE

regarding

ROBERT ELLIS

Director and Actor

YOU are hereby notified that ROBERT ELLIS is bound by contract to render his exclusive services to us in directing and acting in the production of motion pictures for a period which does not expire until September 8th, 1921, or, if we exercise the options upon his future services contained in that contract, until September 8th, 1924.

We shall take whatever steps may prove necessary to protect and enforce our exclusive rights under that contract by appropriate proceedings for an injunction and damages, not only against Mr. Ellis, but also against any person, firm or corporation which may seek to induce him to violate his contract obligations or which may attempt to profit by their violation.

SELZNICK PICTURES CORPORATION

MYRON SELZNICK, President
729 Seventh Avenue, New York City

Chicago and the Middle West

By JAMES S. McQUADE

Realart Does Remarkable Business in Chicago, Booking More Than 200 Houses

MANAGER H. W. WILLARD of Realart's Chicago office furnished the writer with some very interesting material during an interview last week. The season of 1920-21 opened September 5, and the volume of business done has been most encouraging, due to the quality of the productions released up to the present time.

Among these productions are "39 East," with Constance Binney, from the play of that name by Rachel Crothers and directed by John S. Robertson, whose fine direction of "Jekell and Hyde," for Paramount, was widely commended; "Sweet Lavender," with Mary Miles Minter, from the play of that name by Sir Arthur Wing Pinero and directed by Paul Powell; "Food for Scandal," with Wanda Hawley, based on the stage play, "Beverley's Balance," and directed by James Cruze; "You Never Can Tell," with Bebe Daniels, from the story of that name by Grace Lovell, which appeared in the Saturday Evening Post, and directed by Chester Franklyn.

The releases already made for the 1920-21 season also include Realart's first special production, "The Soul of Youth," in six reels, with an all-star cast and directed by William D. Taylor.

All Show to Good Business

Each of these pictures has been booked in over 200 theatres in Chicago alone, since June up to the present time, Manager Willard vouches. This is a remarkable record and one that is unsurpassed by any other exchange in Chicago, so far as the writer knows.

Among the 200 theatres are the "loop" houses of Harry Moir, the Ascher Bros. and Lubliner & Trinz circuits, the Woodlawn, Schoenstadt's circuit, Gumbiner's circuit, the Linden, Harvard, Vista, Twentieth Century, the Park, the People's, Windsor, Howard and Hoyburn (Evanston)—all modern houses, seating from 800 to 2,600 persons each.

"In every case these features have shown to good business, as reported by the owners," says Manager Willard.

The further releases for the season of 1920-21, for which bookings are now being made and which will be shown in the near future, include "The Furnace," Realart's second special for 1920-21, in seven reels, with an all star cast, which includes Theodora Roberts, Milton Sills, Agnes Ayres and others equally prominent. The script was written by Pan, an English author, and the scenes are laid in London and in provincial towns of England. Manager Willard says this is a lavish production, with magnificent scenes and costly settings. It is directed by William D. Taylor.

"Eyes of the Heart" will follow. It features Mary Miles Minter, who is strongly supported. "Something Different," with Constance Binney; "Blackbirds," with Dustin Johnson; "Her Beloved Villain," with Wanda Hawley; "Oh Lady, Lady!" with Bebe Daniels, and the "New York Idea," with Alice Brady. Other features equally prominent follow.

Ninety Per Cent. Closed

Manager Willard states that the season of 1920-21 has opened more successfully than any other season in his experience. He considers that Realart's progress, from the business standpoint, has been climaxed by the bookings made thus far for the present season, in Chicago territory. In the outlying territory, which includes Illinois, Indiana and Wisconsin, he has already closed 90 per cent. of the key centers for the entire product of 1920-21, and the same statement applies to the city of Chicago.

Douglas H. Bergh, George Kleine's Personal Representative, Dies

Douglas H. Bergh, personal traveling representative of George Kleine almost continuously from 1914 until six months ago, when he was forced to cease active work by the malady that caused his death, passed away at his home in this city Thursday morning, October 7.

About five months ago, on the advice of his physician, he submitted to an operation by eminent surgeons, who, after making an incision, decided that performing it would endanger his life without prolonging it. Since then he has borne his sufferings with stoical courage and patience until the end came, never losing hope and always greeting his visiting friends with a smile.

Funeral services were conducted Saturday afternoon, October 9, at the Bently undertaking parlors, on N. Clark street, by the Elks fraternity, of which the deceased was a member in good standing. The remains were then taken to the chapel in Graceland Cemetery, accompanied by relatives and some of his many intimate friends, where they will await cremation, in accordance with the wishes of the deceased.

Kleine Wires Regrets

George Kleine, who had enjoyed the intimate friendship of Mr. Bergh for over twenty years, and who has been in New York on important business for four weeks past, was unable to come on for the funeral services. He wired his regrets to relatives of the deceased and expressed his great mental depression because of inability to attend the obsequies of his old friend.

Throughout the United States and Canada thousands of men in the trade who knew Mr. Bergh in his business capacity for George Kleine will learn of his death with keen sorrow. He had a remarkable aptitude for winning the good-will and confidence of men and always respected these relations. His advice ever carried with it a friendly interest, just as his censure was prompt and strict when the occasion demanded it.

The writer has known Mr. Bergh for the past ten years and has found that to know him better was to love him more. He was indeed a big, strong brother, gentle as a woman and with a self-command that I have never seen ruffled. Loyalty to his friends under all circumstances was only one of his crowning virtues.

Mr. Bergh was a constant reader of the Moving Picture World, and he took such an interest in its welfare that I could always learn from him, after any of his trips from coast to coast, just how it stood with exhibitors throughout the country. During his last illness he perused every issue until reading became too great an effort for his failing strength.

Mr. Bergh was born in 1862 in Chicago, where his father was a prominent physi-

"COME CLOSER—I'LL INTRODUCE YOU TO MY SWORD POINT!"
Says Douglas Fairbanks to villainous Robert McKim, while Marguerite De La Motte seeks protection. Scene from "The Curse of Capistrano," which is the working title of this new United Artists' production

cian. His wife, a brother and a sister remain to mourn his loss.

Special Campaign Exploits First National Trademark

A new advertising campaign was started by the First National Chicago exchange on Monday, October 4, for the purpose of familiarizing exhibitors as well as the public with the First National trademark. From twenty-five to thirty Chicago theatres which booked this company's product, used the trademark in connection with their advertisements in the daily papers last week. In addition to these, which appeared on the Motion Picture Directory page, a special advertisement was placed in each of the dailies by First National, in which the names of all their big stars were listed.

This campaign, which will last indefinitely, was instigated by Sam Katz. It was the outgrowth of his opinion that the public in general ought to know what producers to thank for the many popular features now showing, in which some of the best-loved stars appear. The plan has appealed to exhibitors, and letters from them, expressing a desire to co-operate with First National in the matter of advertising, are constantly being received at the exchange offices.

More elaborate advertisements will be used during the week of October 10. A border of photographs of the well known stars, including Norma and Constance Talmadge, Charles Ray, Anita Stewart, Charles and Mildred Harris Chaplin, Lionel Barrymore, and Katherine MacDonald, will be used in connection with each of the First National advertisements.

The Chicago exchange reports a notable increase in business since the new arrangement was made with sub-franchise holders, by which those in small towns are protected by a twenty-five year mortgage from unfair competition. According to the terms of the new contract, their exclusive right to show First National features is inviolate, and competitors who bid higher for this product can secure the right to these features only by a legal transfer of contract. The fairness of this policy is contributing largely to the reputation of First National.

One of the most popular of recent subjects was Charles Ray's "Forty-Five Minutes from Broadway." This had a run of five weeks on Madison street and is now showing in a number of the outlying houses. Splendid box-office reports accompany this feature wherever shown.

"Passion," said to be the biggest First National production of the season, will probably have its pre-release showing in Chicago early in November. This super-special is taken from the well-known drama, "Mme. Du Barry," and is enacted by a cast of 5,000, headed by Pola Negri, an actress of international reputation. It is said to rank with the finest achievements in the history of films.

Another big feature, "Nomads of the North," will be released in Chicago on November 14. This was written and supervised by James Oliver Curwood and is played by a strong cast, including Lon Chaney, Betty Blythe and Lewis Stone. David M. Harford directed it.

Terrace Theatre, Danville, Opens With Realart Picture

The Home Theatre Company, of Danville, Ill., of which Thomas P. Ronan, is manager, opened the new Terrace Theatre on Thursday, October 14. It is a beautiful structure of a unique style of architecture, which will rank among the finest in the country. Its cost is placed at $250,000. The company also owns the Palace Theatre in Danville.

Manager Ronan opened the Terrace with "39 East," a Realart release which features Constance Binney, who is a big favorite in Danville. An orchestra of twenty-two pieces and a well known singer were used at the opening, which Manager Ronan exploited extensively in Danville papers.

Superior Service Moves

Superior Screen Service, of which Harry Weiss is president, moved from the old Film Exchange Building, 207 South Wabash avenue, into new quarters at 25 East Seventh street, Monday, October 11. The new site is in a good location close to the corner of Wabash and Seventh street. With a floor space of 10,000 feet, it affords a vast improvement over the former quarters.

John Marshall Here

John Marshall, general sales manager for Special Pictures Corporation, visited the Chicago offices on Friday, October 8. Mr. Marshall, who is in charge of sales in the eastern territory, was on an inspection tour of the middle-west exchanges. After Chicago, he will visit Cleveland, Toledo, Cincinnati, Buffalo and Toronto.

Attends New York Meeting

J. L. Friedman, president of the Federated Film Exchanges and of Celebrated Players Film Corporation, left Chicago on Sunday, October 10, for New York, to attend a meeting of the board of directors of the Federated, scheduled for October 14. Mr. Friedman will return to Chicago in about a week.

Irish Propaganda Picture Runs for Week in Chicago

"For the Freedom of Ireland," Creation's six-reel feature, was shown for the first time anywhere on Sunday, October 3, at the Bandbox Theatre, where it ran for one week. The picture is unique in that it is the strongest preachment on Irish politics ever screened in the form of drama. For the most part it is historical and propagandistic, but is not without dramatic value. A love story imbued with the usual wealth of Irish sentiment tends to soften its rugged character.

Harry Weiss, owner of Superior Screen Service, holds the Illinois and Indiana rights to it. He reports extensive bookings throughout both states. Starting with Sunday, October 10, the picture will be shown in Chicago neighborhood houses. Many theatres in the southwest part of the city, in the section largely populated by Americans of Irish birth, have signed up for early bookings.

Mr. Weiss has made use of the general interest attached to the physical condition of Terrence MacSwiney, Lord Mayor of Cork, in exploiting this picture.

Harry Levey Begins Editing Fairy Tale Filmed by Young

In line with the announcement that Harry Levey Productions will regulate production on a definite, time schedule basis so far as possible, so as to comply with the company's original plan of releasing eight feature dramatic photoplays a year, comes word that actual production has been completed on "The White Bottle," second of the Harry Levey Productions feature releases, and the picture is now in process of cutting and editing.

The final scenes of the picture, the fairy episodes, were "shot" this week. It is said that some unusual photographic effects were achieved in these scenes, and that by means of the use of double and triple expostures the fairy players appear and disappear in good old "once upon a time" style.

Much of the action in this part of the picture is carried on by children, Mr. Levey believing that only children can enter thoroughly into the spirit of the fairy tales and portray such roles with the naturalness that they demand. Lillian Bonnie, Leslie Hull and the Carr kiddies—Tom and Rosemary—play the leading roles in "The White Bottle."

Free Film Weekly to Assist Anglo-American Unity League

Arthur Levey, founder and organizer of the Anglo-American Unity League, exporter and pictorial representative in America of the Associated Newspapers, Ltd., having having completed organization work for the "Division of California," with strong chapters established in Los Angeles, San Francisco, San Diego, Santa Barbara and other centers, has arrived in New York to align the motion picture industry of America and Great Britain on behalf of the organization. Reciprocal branches will be established in the British Isles, Canada, Australia, New Zealand, India and Africa.

"Public Opinion," the official film weekly of the Anglo-American Unity League will shortly be released for free exhibition in the picture theatres of America and Great Britain. This film weekly visualizes the opinion of the foremost American and British newspapers that we may, through a reciprocity of ideas, develop a greater harmony.

IF YOU CONCENTRATE ON THIS PICTURE LONG ENOUGH YOU WILL LEARN THE ART OF OSCULATION
A silhouette taken from "Just Out of College," with Jack Pickford, and to be released by Goldwyn

News in Brief from Everywhere

Philadelphia

"Love Flower" Closes Strong

"The Love Flower," D. W. Griffith's production, closed an eventful engagement at the Academy of Music last week. Newspaper critics expressed the opinion that it is one of the strongest film attractions of the year with never a dull moment. During the initial performance Carol Dempster, the star, made a personal appearance and was given a great ovation. She was introduced by District Attorney Speiser. D. W. Griffith, Al Grey and C. U. Martin, manager of the local branch of United Artists, also were present at the opening.

According to latest reports, Comerford's new and magnificient theatre, the Capital, in Wilkes-Barre, will have its grand opening day on Monday, October 11. Norma Talmadge in "Yes or No" will be the opening attraction.

Wilmer and Vincent's new theatre, the Colonial, Allentown, will open on Monday, October 11, with D. W. Griffith's "The Idol Dancer."

The Washington, a 1,000 seat theatre in Chester built by C. Margolin, opened last week to overflowing crowds.

"Think It Over," one of the Paramount's latest specials now playing at the Arcadia, is expected to have a six weeks' run because of the big business it is doing at present.

Mark Franey, of the Diamond Theatre, Shenandoah, and Jim Franey, of the Stanley in Mahoney City, have both decided upon a change in policy and will run every day in the week instead of three days as heretofore.

Buffalo

McFaul to Manage Criterion

Announcement is made by Harold B. Franklin, managing director of the Shea Hippodrome and Shea Criterion, that the new North Park Theatre on Hertel avenue at Norwalk, will open on November 15 with Jack Sawyer, now at the Criterion, for manager. Inasmuch as the North Park will be open at night only, Mr. Sawyer will act as chief of projection of all the Shea houses during the day. He will be succeeded at the Criterion by Vincent McFaul, who for many years has been in the box office at Shea's Court street vaudeville house. Mr. McFaul is now assistant manager at the Criterion. Mr. Franklin will be managing director of the Hippodrome, Criterion and North Park.

Flinn Visits Franklin

John C. Flinn, in charge of the theatrical interests of the Famous Players-Lasky, was in Buffalo the week of October 4 for a conference with Harold B. Franklin. The Paramount company is associated with the Shea Amusement Company in the operation of the Shea Criterion, which is showing the super-productions of the firm for extended runs at advanced prices. During the latter part of the week, Mr. Franklin went to New York, where he was appointed treasurer of Associated Exhibitors, Inc.

Rivoli Using Newspapers

Harry T. Dixon, manager of the Rivoli Theatre, Broadway at Sweet avenue, knowing the value of newspaper publicity for a large neighborhood house, such as Joseph Kosanowski has built in the heart of the Polish district, is beginning to place ads in the amusement columns of the local dailies and Sunday drama pages. Mr. Dixon also is using the Polish newspapers published in his territory.

On Booking Tour

Fred Schweppe of the Colonial Theatre, Elmira, N. Y., and Robert Kane of the Hi-Art Theatre, Lockport, N. Y., were in Buffalo the week of October 4 booking features for the fall and winter season.

Celebrates Columbus Day

Taking advantage of Columbus day, when all school children are looking for a place of entertainment, Manager A. L. Skinner of the Victoria Theatre, one of Buffalo's big neighborhood houses, put on a special all-comedy matinee bill for the children, consisting of Charlie Chaplin, Fatty Arbuckle, Larry Semon and Harold Lloyd comedies. Mr. Skinner took extra space in the local newspapers to boost the event and the stunt went over big.

Entertains Legion Officers

The officers and executive committee of the local American Legion were the guests of Manager Howard J. Smith at the Palace Theatre on Sunday evening, October 10, when Georges Carpentier in "The Wonder Man" was shown. The A. E. F. men attended the Palace in uniform and occupied several boxes. The picture opened to exceptionally big business. A large advertising campaign preceded the presentation.

Joins Supply House Staff

C. A. Kirchner, formerly with the Precision Machine Company in New York City, has been engaged by the Becker Theatre Supply Company as Simplex service man. He will travel throughout the territory giving service to Simplex customers, in addition to boosting other equipment handled by the Becker company.

New House in Olean

Charles Nickem has decided to replace the old Gem Theatre in Olean, N. Y., with a new and modern picture house. Contracts have been let and the foundation work has been started. The new house will be one of the finest in the southern tier.

Remodeling Oakfield Theatre

C. J. Husband is remodeling the Oakfield, N. Y., opera house into a picture house, with a seating capacity of 450. He is installing a Powers Mazda equipped projection machine, furnished by the Buffalo Theatre Supply Company.

Flynn with "Hub" Taylor

Ray Flynn, formerly with the Sinclair Oil Company, has been engaged as a salesman by "Hub" Taylor of the Buffalo Theatre Supply Company to cover the entire western New York district.

Church Features Film Bill

Charles Ray in one of his features was the big attraction at the fashionable Calvary Presbyterian Church on Sunday evening, October 10, when the church held a special community service. Motion pictures were introduced at this church last fall and winter and proved so popular that they are being continued this year.

San Francisco

Theatre Leaps into Popularity

Newman's College Theatre, under the direction of Charles Newman, is still receiving attention at the hands of decorators, additions being made regularly to the wonderful collection of college insignias, paintings, bronzes and stained glass. A special appeal is being made to college folks and young people in general, and the theatre under the new management has taken on renewed life. This house departs from the usual rule in that its weekly change of program is made on Saturday, instead of Sunday.

Heads Merchants' Association

Business men operating in the Fillmore street district have formed the Fillmore Merchants' Association to carry on an extensive publicity campaign. Joseph E. Levine, manager of the New Fillmore Theatre of the Kahn & Greenfield Circuit, has been chosen president.

Film Company Incorporates

The International Church Film Company has been incorporated with a capital stock of $100,000 by C. G. Lister, Genevieve Grant and Bessie G. Grant.

Operators to Hold Ball

The annual Movies Ball of the Moving Picture Operators' Union of San Francisco will be held at the Exposition Auditorium, October 16.

Lyceum Theatre About Completed

The Lyceum Theatre, Twenty-ninth and Mission streets, will be formally opened on October 21. This is one of the largest and finest houses in the Mission district.

Oakland House to Be Enlarged

A. E. King is making plans to increase the capacity of the Lincoln Theatre, Oakland, by the addition of a balcony to seat about 300. Loge seats only will be installed there. This house, which has a seating capacity of one thousand, was opened but a few months ago. In addition to the Lincoln, Mr. King operates the Crown Theatre, said to be the smallest on the Pacific Coast, and the Gem Theatre, the oldest house in Oakland. The Crown has a seating capacity of 206 and gives a forty-five minute show, with thirteen performances a day.

Opening Delayed

Owing to a series of strikes the opening of the new Loew's State Theatre at Oakland, Cal., has been postponed indefinitely. The original plans included the opening of the house in the spring but labor troubles have made postponements necessary from time to time, and Ackerman & Harris, the Western representatives of Marcus Loew, refuse to set a definite date until the theatre is ready for use.

Adds to Picture Equipment

The extension division of the University of California has added to its moving picture equipment in the shape of a generator, which can be attached to an automobile for the furnishing of current for moving picture machines in localities where there is no electric service. The moving picture department, conducted by Leon J. Richardson, has about two hundred and fifty reels on hand and last year showed moving pictures to 310,365 persons at 1,414 gatherings.

Baltimore

To Build Large Negro Theatre

According to plans filed in the Building Inspector's office in Baltimore on Thursday, October 7, a two-story moving picture theatre which will be two stories, fireproof, constructed of steel, concrete, and stone, will be erected for colored people at 1317-1333 Pennsylvania avenue by the Douglas Amusement Company. The approximate cost of the structure will be $250,000 and it will measure 70 by 157 feet and be built

on a lot measuring 171 by 179 feet, which is located in the negro district of Baltimore. Negro capitalists are said to be back of the Douglas Amusement Company, of Philadelphia, which operates theatres for colored people in that city, Washington and New York, and other large cities. It will have a seating capacity of 1,800.

Colored Theatre Bought

Oscar M. Scherr, who formerly operated the Plaza Theatre, Gay and Broadway, has purchased the Gilmor Theatre, 314 North Gilmor street, a colored theatre of 250 seats, from Wm. Kolb. Mr. Scherr states he is spending $10,000 for remodeling the theatre.

Levey Film at Four Theatres

For the first time in the history of moving pictures in Baltimore, a film made in that city, produced by the Levey Studios, under the personal direction of Harry Levey was shown at four theatres, Maryland, Hippodrome, New and Parkway during the week of October 11. It is an educational film entitled "Playing Safe," which was made for the Children's Playground Association and brings out graphically the dangers of children playing in the streets, and the need of more playgrounds. Mayor William F. Broening has a part in the picture.

Benefit at Garden

Under the auspices of the Maryland Open-Air League for Gassed Soldiers, a benefit moving picture performance and concert was held at the Garden Theatre, Lexington street, at Park avenue, through the courtesy of Charles E. Whitehurst, on Sunday night, October 10. This organization recently purchased the Bentley Springs Hotel and it was for the purpose of raising funds to be used for treating gassed soldiers at this hotel when it is turned into a hospital after enough money is collected that the benefit was held.

Exhibitor Bauer Joins League

J. W. Bauer, of Havre de Grace, Md., joined the Exhibitors' League of Maryland while in Baltimore on Tuesday, October 5, when he attended a meeting of that body. He is proprietor of the Willou Theatre and City Opera House in Havre de Grace, the former which he has operated for fourteen years. The name was originated by the young woman assistant they had at the time of opening, who combined the first names of Mr. Bauer, Will and that of his former partner, Lou and made it Willou.

Canada

Test Case of Tax

The ticket seller and the ticket taker at the Canada Theatre, Montreal, were both found guilty of permitting the entry of a person into the theatre without payment of the amusement tax by Recorder Sample of the Montreal Court in a test case which was instituted by the city. The two defendants, Joseph Jette and Juanita Brindle were tried jointly for purpose of argument and evidence. As a result of the decision all persons holding theatre passes or admitted otherwise to a local theatre are required to pay the regular amusement tax which is now collected by the city.

Uncanny "Warnings"

Considerable excitement was caused in Vancouver, B. C., recently when many local citizens received uncanny "warnings" through the mail. These seemed to indicate another tragedy such as the Wall Street explosion in New York City and the matter reached such a stage that finally the local chief of police was requested to investigate. The whole truth came out, however, when it developed that the series of mysterious postcards comprised a "teaser" campaign for the presentation of "The Penalty" at the new Allen Theatre, Vancouver.

Films Succeed Stock

The stock musical comedy season at the Dominion Theatre, Winnipeg, Manitoba, enjoyed only a brief run with the result that the house was closed on October 2. Announcement was made that the theatre would be remodelled somewhat and that it would be reopened as a picture theatre exclusively. For a number of years the Dominion was operated with a first-run picture policy but last spring an experiment was made with stock musical company. The house was dark during the summer and it was reopened for the season with more music. It will now revert to pictures only, it is declared.

French Object to "Reflection"

Various statement have been made about the moving pictures by people in Canada, but the very latest complaint by "La Presse," the influential French daily of Montreal, that several features reflect on the life and morals of the people in Paris. The paper suggests that the films have been prepared by Germans to discount the French race in the eyes of the United States and Canada. It concludes with an appeal to the Quebec censor board to ban the features.

Picturing Why

When Manager M. Kashin of the Holman Theatre, Montreal, found it necessary to raise admission prices for the presentation of "Eyes of Youth," the news was divulged to regular patrons by means of a film trailer which showed the manager of the house in the act of signing a large cheque for the rental of the feature. During the run of the picture, which proved to be very successful, the evening prices ranged from 35 to 50 cents, and matinee prices were 25 and 35 cents, which constituted an advance of from 10 to 15 cents.

National Engages Dolman

Walter Dolman, one of the outstanding organists of the Dominion, has been engaged by the National Theatre, Winnipeg, Man., to preside at the large new organ which it has installed. He has been in Winnipeg for two years, having made a name for himself at the Province Theatre.

Another Toronto Theatre

The Famous Players' Canadian Corporation of Toronto its building another new picture theatre in Toronto, this being the Palace Theatre, which is being erected on Danforth avenue in the northeastern section of the city.

Select Chooses Sault

W. A. Sault, formerly of Montreal, has been appointed manager of the Calgary branch of the Select Pictures Corporation of Canada, while J. Kirkpatrick, formerly of Toronto, has been placed in charge of the Winnipeg office of the company.

Washington, D. C.

Managers Elect Krieger

Paul E. Krieger, manager of the local Fox Film Corporation exchange, is the new secretary-treasurer of the Washington Exchange Managers' Association. He was elected as the successor of Herbert C. Wales, who resigned. Miss Rose Berman is the new corresponding secretary. She succeeds Miss Wooley, who has gone with one of the local exchanges.

At the October meeting of the managers' association the aid of its members was requested by George A. McDermott, of the Hippodrome Theatre in Baltimore, to assist the exhibitors of his city in their fight for Sunday opening. Mr. McDermott declared that the people of that city are apparently in sympathy with the move. The Maryland Legislature recently passed a bill providing for the placing on each ballot in the November elections of a referendum on the question. Reform organizations have resorted to all kinds of tactics to keep the proposal in litigation until it is too late to put it before the people. Its legality is being questioned in the Court of Appeals. The case is set for hearing on a date that will permit of a conclusion in time to have the proposition placed on the ballots. The reform element is trying to delay hearing until a later date to block this.

Grievance Committee Meeting

The grievance committee of the industry appointed for this territory will hold its first fall meeting in the offices of Harry M. Crandall, Metropolitan Theatre Building, Sunday, October 31. It is expected that the committee will have quite a docket to go through following the summer vacation.

Following complaints received from patrons that the continuity of pictures is broken by reason of undue elimination of film parts, John J. Payette, assistant general manager of the Crandall Enterprises, appeared before the managers' association and urged that greater care be taken in the future to see to it that eliminations made by the Baltimore censors are reinserted. A recent complaint covered a picture shown at the Metropolitan and Knickerbocker theatres. A patron at the latter was dissatisfied with the picture because it had been "hacked to pieces," and went to the Metropolitan to see that copy. The print used at the Knickerbocker was the one that had been submitted to the Maryland Board of Censors, while the Metropolitan print had been untouched. The patron wrote a rather caustic letter, criticising the manager of the Knickerbocker.

Baltimore Exhibitors Complain

Baltimore exhibitors are complaining that shows are coming to them from places outside of Maryland when shipped on a circuit and from Washington from the local exchanges without the required trailer showing that the picture had been passed by the Maryland Censor Board. The exchangemen were asked to call upon their employes to use greater vigilance in seeing to it that the trailer goes out with the films and also that it be not sent to theatres in other parts of the territory.

D. F. O'Donnell, well-known film man of this territory, has established the Federal Film Service, with headquarters at 718 Mather Building.

A new express company has been organized at Birmingham, Ala., known as the Southeastern Express Company, backed by strong financial interests in the South. It is said that this company will offer strong competition to the American Railway Express, which now has a monopoly of the express business.

Market Quotations Lower

Despite the fact that market quotations were much lower than the offering price, the stock offered by Loew's, Inc., to the patrons of Loew's Palace Theatre here last week moved in a most surprising manner. As each patron entered the house he or she was given a booklet giving the history of the corporation, an order blank, financial statement and letter of explanation. The response, according to Manager Larry Beatus, was very gratifying. The Loew offering was of from one to twenty-five shares at $22 a share on the partial payment plan. An initial payment of $4 on each share was required and thereafter a payment of $3 a share was to be paid. The subscriber is guaranteed 9 per cent. interest on payments made on scheduled time.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Claud Saunders Tells Things To Avoid In Modern Exploitation of the Picture

By CLAUD SAUNDERS

Director of Exploitation Famo us Players-Lasky Corporation

THERE was a period when the old-time showman or ballyhoo manipulator would figure that all he had to do was to go out on the street and yell his head off until everybody turned to look at him, either through suspicion that he was crazy or out of sheer curiosity. His twentieth century prototype, the modern exploitation man, has to work along subtler and more scientific lines. This is especially true with the artistic growth of motion pictures. Audiences accustomed to a dignified performance on the screen, expect the same dignity in the advance notices and the advertising that a picture shows in the actual screening.

Because exploitation in the motion picture industry has come to be recognized as a science in itself, methods that must seem almost pedagogical to the old-timer are being adopted in its execution. The twenty-nine exploitation men at the various Paramount exchanges are instructed to proceed along certain very definite lines. These lines, we believe, represent the foundation of profitable and result getting advertising and have been adopted as the result of experience plus the realization of simple but essential axioms in the industry.

Some Good "Don'ts"

Without desiring to take issue with any who may have formed different conceptions of what constitutes profitable exploitation for the exhibitor, we have, in our organization, found the following to be good exploitation "Don'ts."

1. Don't antagonize. I am not referring to individual friction which, while regrettable, is bound to occur at times anywhere. What I do mean is to refrain from exploitation, good, bad or indifferent in execution, which may arouse racial, religious or sectional resentment in the exhibitor's territory. The mere fact that a "stunt" arouses notice, causes discussion or provokes argument is not in itself an auspicious sign. Unless the reaction from such attention is going to be favorable it is of dubious value. No matter how broadcast the resulting publicity may be, if it arouses antagonism to the picture through such feelings it hurts the exhibitor—and he is the one whom the exploitation is supposed to benefit.

Respect the Trade Mark

2. Don't cheapen the trade mark of a good production with cheap exploitation. It would be comparatively simple on a dozen or more of our productions to tie them up with newspaper screamers of wandering nomads, an unknown heiress "discovered" in the slums, or stories of more or less sordid detail deliberately planted. That would be taking the easiest way, but the reaction would come from patrons at high class productions who would resent such methods and show it by staying away from the theatre.

3. Don't be over-officious. The true exploitation artist will relegate himself to the background and focus the spotlight on his exploitation.

4. Don't exaggerate. Good exploitation, like good advertising, is known by its reliability.

Connect with the Film

5. Don't go off on a tangent. The inexplicable attraction of "something unusual in stunts" is responsible for more errors in the exploitation league than Kid Elberfield ever knew of. Unless the stunt definitely associates itself with the picture in the mind of the public, it is valueless to the exhibitor.

Imagine the idea of painting on the bottom of the basket of a stationary balloon the sign, "Thomas Meade in 'Forget My Powder,'" and having this balloon 1,000 feet up in the air as an exploitation idea for a picture. Concede this at a time when stationary balloons could still be regarded as a novelty. Unless every one watching had a field glass the value of the stunt would be wasted. That comparison may seem far fetched, but it covers, in general, the misunderstanding sometimes prevalent that any old novelty is good exploitation. Keep your eye on the object—to increase your exhibitor's returns—and you won't run the risk of going off on an obscure angle.

Working for Managers

The big point in our organization is that the men out in the field are there to build up profits for the exhibitor. The minute they fail in that function they lose justification for their existence. It doesn't make a particle of difference whether they are exploiting an individual production or a trade mark.

During our recent Paramount week drive the exploitation department, through its representative, gave so much time to exploiting this annual event because it was felt that a public recognition of the week meant dollars and cents to the exhibitor. In other words, the prestige of the Paramount trade mark, the moral value of its association, and the huge sums spent to establish it nationally, it has been irrefutably demonstrated to us, have a definite box-office value to theatre owners everywhere. It paid them to have us take the public in our confidence on the merit of these productions backed by the Paramount trade mark.

Respect the Brand

This is not a condition peculiar to our organization. Any producer with meritorious wares to sell protects himself and his customers by adopting a trade mark. By letting the public know what it stands for he builds up confidence in the exhibitor who standardizes his product behind such a guarantee. This is the answer in exploiting a general campaign and it leads to the same goal as the exploitation of an individual picture—the ultimate gain for the exhibitor. And it brings us down to the sixth and last exploitation "don't":

6. Don't kid yourself. It's a good deal like running amuck, except that the person who kids himself should know better. Don't imagine that one grand stand play, with chance assisting, is going to stand as a permanent record. Good exploitation is accomplished only by persistent plugging. The man who makes his picture known is the man who exploits sanely, sensibly and consistently, and having done that, exploits again—and then exploits some more.

Here's a Chance for the Girls, Lem Stewart Is Still Single

Somehow a foul wrong has been done Lem L. Stewart, of the Southern Enterprises. Alternating Currents lately remarked that Lem visited New York with the Mrs. and Lem writes that there ain't no such animal.

Far be it from us to saddle Lem with extra housekeeping expenses in these days of high costs, so he is hereby divorced. Please take notice that he is single; a fact which should interest the girls, for Lem is a good looker and a hustler.

And those Southern girls are pretty. We'll say so.

TELLING ALL ABOUT MARGARITA FISHER IN "THE GAMESTERS"

One of the striking 24-sheet posters designed by the American to put over this popular star

Gather Around the Monkey Cage: It Works Well

Another Way to Boom for Neilan's "Go and Get It"

Roy H. Haines, of the Cincinnati First National Exchange, saw the possibilities of newspaper work in "Go and Get It" and offered to run the picture off in the exchange projection room for the Cincinnati Post.

Frank Rostock, the managing editor, said that he could not spare his staff, so Haines offered to bring the picture down to the editorial rooms and run it off there.

It was planned merely as an informal showing, but the business manager of the paper provided a jazz band and ice cream and cake and they made a regular party of it.

The staff enjoyed the story of newspaper life and the next morning there was a corking story of the affair with cuts and strong copy. It was a big spread and all out of proportion to the cost.

"Go and Get It" will do its own press agenting, if given half a chance, and wherever an effort has been made to interest the newspaper men it has gone over strong.

NOT VERY COMPLIMENTARY TO THE CRITERION, WAS IT?

For that was where the lady was headed on her terrible taxi trip. She kept Chattanooga stirred up for a couple of days trying to find her destination, then the house sprang the rest of the advertising and the town breathed more freely.

Live Monkeys Drew Attention to Date of "Revenge of Tarzan"

Live monkeys were the best bet for "The Revenge of Tarzan" at the Hippodrome, Joplin, Mo. Ben Levy wanted something out of the usual to tell of the coming of the Goldwyn attraction. He had seen the tableau cage used in Denver and elsewhere and he knew where he could get the loan of some live monkeys.

Made the Monkeys Work

Instead of playing up the lion, he made the primates his big appeal and built a cage for them in the lobby, surmounted with a cutout from the posters. This was built up by the house artist to run across the top of the cage.

Palms and foliage were placed about the lobby to emphasize the jungle atmosphere, and at a small cost Levy had one of the best ballyhoos to be had, for scarcely anything gets more attention than a cage of active monkeys.

But the lobby could sell only to those who saw, so he built up on this with large newspaper spaces and several thousand heralds, and he chalked up a new high mark for the season.

WE BET THEY WOULD HAVE CAUGHT CARUSO WITH THIS DISPLAY

Ben Levy, of Joplin, Mo., knew where he could borrow some hand organ annexes that were not working, so he built a cage in the lobby and the only trouble was that the crowds stuck in front of the free show too long before they went inside.

The Lady Was On Her Way and Didn't Seem to Care Where

Using Goldwyn's "Madame X" for an opening attraction for the remodeled Criterion Theatre, started the house off on a career of prosperity.

The Criterion was a run-down ten cent house, which was taken over by the American Theatres Corporation, of which Col. Arthur Lewis is president. Hugh L. Cardoza, director of theatres, had the house refurnished and then looked around for something to get off to a good start at a thirty cent top.

He picked upon the Pauline Fredericks' play and called on R. C. Gary, Goldwyn exploitation man, for a suggestion. The result was a woman, not too heavily veiled, who was driven around the streets for two days before the opening. The signs did not hook up with the house, but left the connection to be made by the spectator. This is not always wise, but the town was so liberally posted that everyone knew of "Madame X" and so the slight effort required to connect the title with the perambulator helped to fix the opening in the public mind.

After the opening, Mr. Gary took the very favorable review of the Times, the conservative sheet, had it reproduced against a black ground on a card just large enough for an envelope stuffer and used these for this purpose as well as for throwaways.

The combination of stunts pulled the house up from a dump to a first run house almost overnight.

Don't waste good exploitation on a poor film. Save your patrons up for the good plays. It's easier, cheaper and infinitely more profitable to you and them.

Benefit Schemes Made Good in College Town.

Made the Style Show Fit Right in With Ray's "Forty-five Minutes from Broadway"

NOW that it has happened the intimate relationship between "Forty-five Minutes from Broadway" and the style show will be apparent to all, but it took L. D. Balsey, of the Princess, Sioux City, to realize that styles only three-quarters of an hour from Broadway would appeal to the squaws of the Sioux.

Thinking was the same as acting with Mr. Balsey. He hopped right over to the leading suit store, had an interview with the milliner who charged the fancy prices and had a mind-filling chat with the boss of the shoe emporium.

Then he went over and talked turkey to the newspapers.

Got the Town

Pretty soon the news leaked out in large display ads that there would be some late fall styles at the Princess and things looked so good to Mr. Balsey that he wrote in to the First National to make the date a week instead of the four days originally planned. Four days is a long run in Sioux City, but Mr. Balsey made a bet with himself that he could work it for a week, and he now has the box office sheets to prove the value of his guess.

The stores contributed eight mannequins and he put in his own little daughters to give a "different" touch to the procession of the girls. The little tots were the hits of the show, for children can always carry off the honors if they are not self-conscious, and these little ones acted like veterans.

LOUIS J. BOWLDS

Hook-ups

There were some good hook-ups with the stores contributing costumes and accessories. Each of them took space to advertise their angle, and they also gave space in the store and the windows to telling what was coming off.

They all went in together with some special type three sheets, and the usual lithographic display was increased to keep things in motion, while the papers came in strong to please a number of good advertisers intsead of just one.

Most live merchants are always ready to be talked into a style show, for they realize the value of the advertisement they receive, but when they can get a hook-up with "Broadway" in it it is like getting money from home that you did not have to write for.

They were all glad to come in, and Mr. Balsey got a ten people act with practically no cost, and he got a lot of money without having to use a sandbag.

Of course September is the proper time for a fall style show, but you can work a style show any week out of the fifty-two and find the people ready to come, and it is not the women alone, for the men are just as good patrons, for they want to see what's what for themselves.

The cut shows Mr. Balsey's ushers dressed up for the occasion. If some of those girls were only 45 minutes from Broadway, we imagine that there would be an expedition sent out to gather them in.

Mr. Balsey believes in advertising, and we show Louis J. Bowlds, head of his art department, planning a display for another First National attraction, for he plays them all.

College Men in College Town Win Friends Through Benefits

Two college men, one an A. B. and the other an undergraduate, are running the theatre in Conway, Ark., and are cleaning up, but they give their friends a chance by benefit sales for any fund raising started by any class or in the lower schools. If a class needs money the members go out and sell tickets on commission and for the past three years the senior memorials have been largely defrayed through these benefits.

The benefit scheme was started by W. A. Gibbons, the former owner of the Ideal, but it is carried to an even more comprehensive point by E. C. Owen and Willis H. Holmes, the present proprietors.

They cater to the college students largely through word of mouth advertising, plus passes to the teachers of Central College for Young Women. The professors in Hendrix College, for men, are not as well treated in the matter of passes, because the men have more liberty, but they are shown every courtesy when they do come.

In the term year the bookings are specially planned to please the students, light, snappy comedies being preferred. The First National is the backbone of the program and the Constance Talmadge comedies invariably play return dates. The other First National stars are well liked, but those Constance Talmadge plays might have been specially written for co-educational college towns.

Gives Only One Night Show for an Important Feature

Most managers know that they may play to two full houses in an evening and yet collect only for a house and a half. People who come in along the middle of the first show stick through the second and spoil that showing.

Ford and Hicks, of the Playhouse, Montpelier, find that they make about as much money and get better advertisement if they give only one show on the night with big attractions; particularly those which run more than five reels.

The Vermont citizen likes to go to bed early. He does not want to get down to the theatre at his usual time and find that the first night show is not yet over because it ran to extra reels.

When the big attractions come, the Playhouse announces only one show, they all come and crowd the thousand-seat house and go away not only well content, but under the impression that the show must have been better than usual because it was a one-showing attraction.

This probably would not work well in all houses, but where it works at all, it works exceeding well.

It also forms a good excuse for slightly raising the prices.

Recently they ran Anita Stewart in "In Old Kentucky" for two days to packed houses, where, as a rule, a single day will exhaust the patronage. Those who could get in took the first night and those who could not saw the second night's show, and every one was satisfied, including the management.

EIGHT LITTLE MAIDS FROM MIDWEST ONLY "FORTY-FIVE MINUTES FROM BROADWAY"

How L. S. Balsey dressed up his ushers to give an additional twist to his Style Show for "Forty-five Minutes from Broadway." Don't ask us their names. Write Mr. Balsey if you are interested

Kalogram Contest Repeats Its Original Hit

Police Reserves Worked by the Week to Handle Pittsburgh "Humoresque" Crowds

GETTING out a crowd which called for the services of one or more special policemen to regulate traffic in front of the theatre for an entire week, is the record of Walter P. Lindlar and Elmer Rutter, of the Famous Players-Lasky exploitation staff. They started in with a half dozen officers in front of the Blackstone, Pittsburgh, the opening night of "Humoresque," and had the crowd all of the opening week.

Lindlar is assistant to Claud Saunders in the New York office and was sent down to show what he could do. He planned the campaign with Rutter, whose local knowledge enabled him to plant the stunts.

Wrote the Mayor

The first stunt was an open letter to the Mayor, dropping about eleven inches across three columns. This was signed by Lindlar and merely told of the coming of "Humoresque," and suggesting that as Mayor and as a son he should see the production.

The Mayor responded in similar vein, announcing that he would attend the opening performance, which was therefore designated Mayor's night, and his letter was made the basis of a four column spread.

The newspapers, of course, had to take up the story then, and they went to it in good shape, with the result that hundreds were turned away.

Sam De Fazio, manager of the Blackstone, laughed at the suggestion that police would be needed, but he was glad to have them around to keep the doors on their hinges that Monday night, and he did not breathe easy until after the first week, when the edge had been taken off the demand and business dropped down to around normal capacity.

There is a city ordinance prohibiting the use of live models in show windows, but forty-two windows were hooked up, of which thirty-five were supplied by the Columbia Graphaphone Company, which instructed all agents to make a display of "Humoresque" records. To make certain that it would go over right, the company sent a representative down to look after the displays.

As these record shops were all over town, the display was widely spread and the value of this single feature was greater than the total of exploitation done for many attractions.

A Perambulator, Too

There is another police regulation against the use of street floats of any sort, but Lindlar managed to obtain permisison to send out a van on condition that it did not come to a halt. As he wanted to keep it moving, this restriction did not bother him.

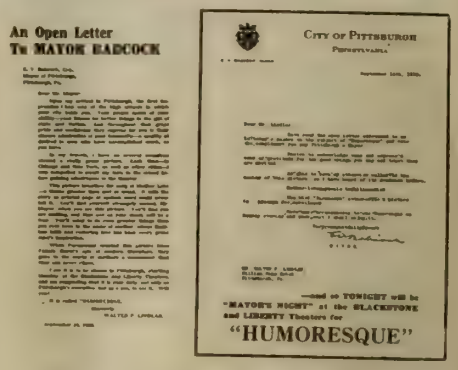
He loaded a pair of Wurlitzer band organs to play the "Humoresque" roll, and while one played the other wound up, so that the music was continuous. A hook-up had been arranged with Wurlitzer for the country, as already told in these pages, and it was a simple matter to get the use of the organs, with credit on the van.

The van was sent all over the city, covering the residential as well as the business sections, and there was never a moment when the well known air was not to be heard.

The Paper Display

Twenty-five 24 sheet stands were posted, one thousand block ones, an equal number of pictorial ones and an ample supply of threes.

The newspaper displays and criticisms totals something like 2,000 lines, and a number of novelties were tried. One of the best was a throwaway printed in Hebrew type except the words "'Humoresque,' Blackstone Theatre," which was sufficient for the English reader. These were put out in the Jewish section and a large patronage from that race was the result.



THE OPEN LETTERS

The house sold out solid the first week, and is still running to good patronage with little extra publicity.

Runs on Momentum

It was planned to put the show in for a run, and the exploitation for the first week was heavy, with the idea that the show would be sent off to such a start that it would run for some time under its own momentum, and the result is justifying the argument.

And Lindlar has the personal satisfaction of knowing that the home office work has not spoiled his hustle. He is still "there."

"WE LEAD THE VAN," SAID WALTER LINDLAR IN PITTSBURGH

We'll say he did. It's against the law to send out street advertisements, yet he hopped down from New York and wrote an open letter to the Mayor and got an answer, and even persuaded the police to pass this perambulator

Made Jazz Outcry on His First Run "Go and Get It"

H. A. Collins, of the Grand, Jonesboro, Ark., booked "Go and Get It" the week following its New York opening, and then he made such a noise that people in the surrounding towns could not hear themselves think.

There are several neighboring towns which thinks well of themselves and as little as they can of Jonesboro, and Jonesboro returns the compliment, and when Mr. Collins came out with the statement that he was offering the First National attraction before Boston, Philadelphia and St. Louis, naturally all Jonesboro puffed up and told the rest of the towns about its superior enterprise.

Even if he lost money on the larger rental—which he probably did not—the appeal to civic pride was a return sufficient to repay him all his expense, for it stamped the Grand as the house of novelties, and as Mr. Collins keeps well up with the procession, he backs this up with minor triumphs.

Sometimes it pays a small town man to get first run just for the brag he can make. The picture is just as good and just as new to the town six months later, but you cannot say as much about it.

The Kalogram Wins Again

Louis K. Sidney, of the Isis, Denver, cleaned up columns of publicity lately with a Kalogram on the name of Shirley Mason similar to that used some time ago for Louise Glaum.

He hooked up with the Rocky Mountain News in a contest with ten dollars in cash prizes and passes for "The Little Wanderer" to the next fifty who submitted the best enlarged drawings of the kalogram, together with the star's name. The drawings had to be at least twice the size of the original and many were much larger.

A BEN-J. B. HAMPTON PRODUCTION

THE MONEY-CHANGERS

ADAPTED BY BEN-J. B. HAMPTON
FROM THE NOVEL BY

UPTON SINCLAIR

DIRECTED BY JACK CONWAY
WITH
ROBERT McKIM, CLAIRE ADAMS AND ROY STEWART

From the drawing rooms of high society to a back room above a Chinese restaurant; that was the trail he daily followed.

He thought to keep from his beautiful and high-minded society fiancee both the source of his great and ill-gotten gains and the girl who waited for him in Chinatown.

He thought to retain his power, his wealth and his position by sweeping from his path every human obstacle.

But the reformed crook, the hustling young reporter and a girl beat him at his own game,—wits!

A superbly produced picture as fast and as thrilling as a tidal wave.

JESSE D. HAMPTON PRESENTS

HALF A CHANCE

WITH

MAHLON HAMILTON

AND LILLIAN RICH

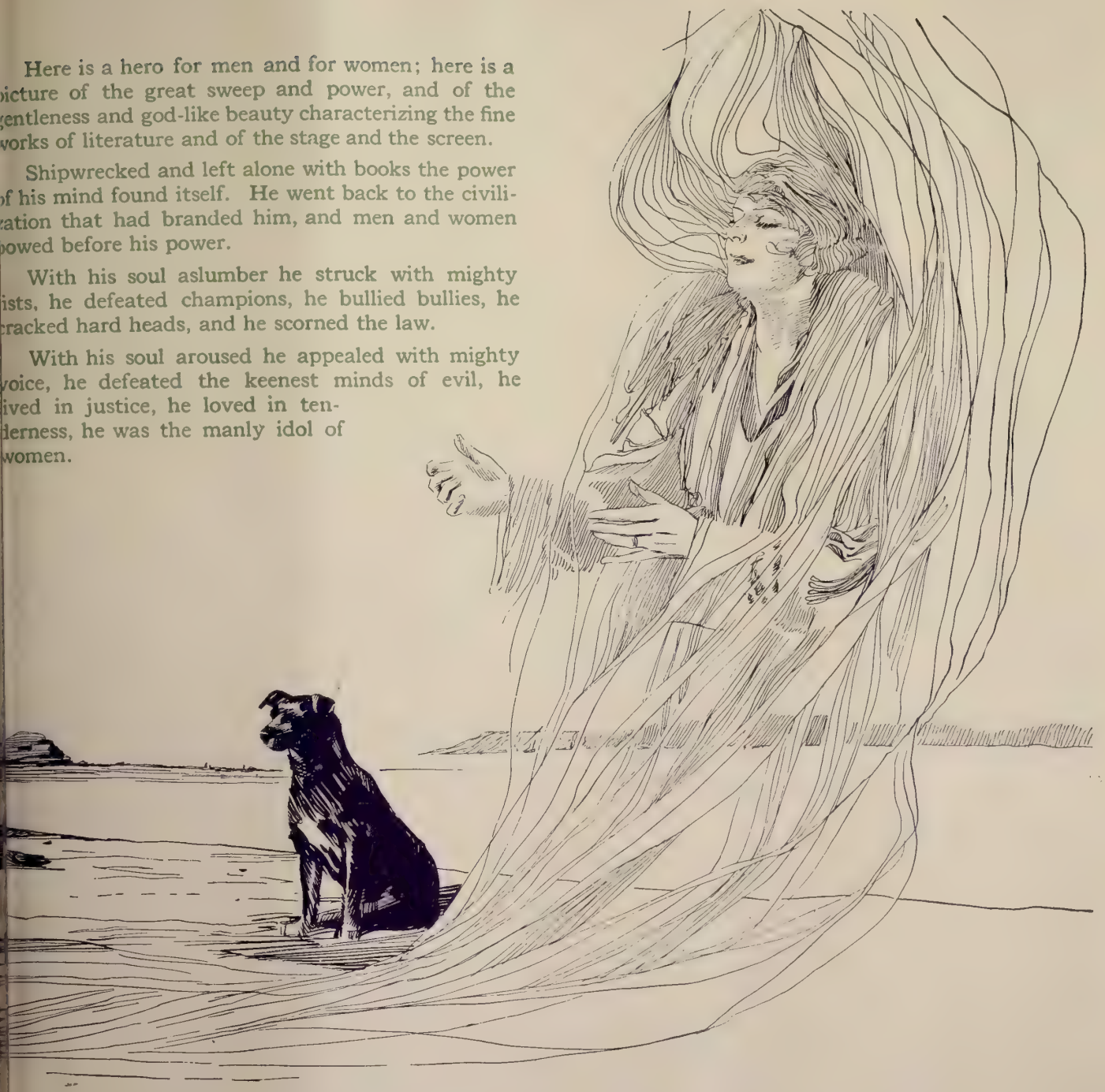
Pathé Distributors

Here is a hero for men and for women; here is a picture of the great sweep and power, and of the gentleness and god-like beauty characterizing the fine works of literature and of the stage and the screen.

Shipwrecked and left alone with books the power of his mind found itself. He went back to the civilization that had branded him, and men and women bowed before his power.

With his soul aslumber he struck with mighty fists, he defeated champions, he bullied bullies, he cracked hard heads, and he scorned the law.

With his soul aroused he appealed with mighty voice, he defeated the keenest minds of evil, he lived in justice, he loved in tenderness, he was the manly idol of women.



From the novel by Frederic S. Isham
Directed by Robert Thornby

Pathé
Distributors

Edgar Lewis presents

"A BEGGAR IN PURPLE"

BASED ON THE NOVEL BY
ANDREW SOUTAR

PERSONALLY DIRECTED BY
EDGAR LEWIS

In the figures on the ticker tape he read his ruin; he read there the story of the woman who died of hunger when he had all the bread; he read the vengeance of her son who had ruined him.

As these two men battled for power two women battled for the love of the young and determined man who had devoted his life to avenging his mother. One woman was worthy; the other unworthy.

This great fight of finance and the love of women has been woven into one of the most powerful dramas ever created by Edgar Lewis and all who know the history of the screen know the power and ability of this master of dramatic productions.

Pathé Distributors

Press Work in Chicago Went All Over the Country

Got Local Publicity that Extended Over the Country

M. J. Mintz, general sales manager of the Celebrated Players Film Corporation, in Chicago, builded better than he knew when he sought to put over "A Child for Sale," then playing at the La Salle Theatre.

For the foundation of a press story he advertised a child for sale in the want columns of a Chicago paper, telling that it was the child of a poor artist who wanted $2,000 for his seven-year-old daughter. The story was properly planted, and it got the local news editors to fall for front-page stuff, which was copied all over the country.

When the theatre advertisements came out to connect up with the news stories the sensation sagged like a punctured balloon in Chicago, though some of the country dailies are still foaming about the callous Chicago artist. It does not pay to sting the newspapers, particularly in the small towns; but you can hook-up with the Chicago stuff and get your editor to write something, telling him frankly of the fake.

And Here's Another Fashion Show

Fashion Shows are not confined to the small towns. Lubliner & Trinz worked this in their fashionable North Side house, the Pantheon, Chicago, for Louise Glaum in "The Leopard Woman."

Twenty models were employed to display the shoes, gowns and hats from three leading stores in the neighborhood. This gave three big hook ups and put over the feature to close to capacity.

Even the small towns can work the fashion show and the cities can get the same stunt in proper proportion. It is good for every three months and better if you work it regularly than as a just once, for the people come to look for it and if you work it well they will flock in.

Miss Glaum wears some stunning gowns in "The Leopard Woman," and the show was to call attention to the costuming, but it will get over without any excuse, for that matter.

Put Over Tarzan with Many Stunts in Wilmington, Delaware, and Hit Crowd

WORKING about all the press stunts they could think of got the crowds for the Queen Theatre, Wilmington, Delaware. The press agent did not stop thinking until the run was over, and he surely kept busy.

The first thing he did was to hook up with the Journal in a prize contest for the best sketch of a lion's head. Ten dollars, split three ways, and tickets were the prizes and the newspaper gave four quarter pages in return for this small contribution, plus the circulation value of the scheme. The first prize was won by a man seventy years of age.

A special showing of the prize winning sketches was made in the lobby of the theatre the last day of the engagement. If the newspaper office is located on the main street, it will pay to give the showing there.

Much in the Lobby

In the lobby there was a cutout from the 24-sheet showing the fight between Tarzan and the lion. This was "watched" by a huge, nearly nude negro, who in turn was kept from eating any of the patrons by a man who clung to the other end of a three inch cable around the darkey's waist.

In the space above the entrance was a desert scene in oils, six by twenty feet, and cutouts of the lion and the tiger were caged in with real bars above the entrance doors.

Taken by and large no one was deceived into entering in the belief that they were about to witness a society drama and Wilmington's main street is not so long that the lobby was hidden. Everyone in town got a flash of the lobby through the day. The cutout stuff was good, but the supposed Zulu was the real ballyhoo.

Down the Street

Some little distance down the street was a bridge to protect the passer by from stray bricks from a building in process of demolition, and here a sign was used similar to the Paramount Richmond stunt.

The text told that the entrance to the jungle was a few doors below and sent people down the street ready for the dressed up lobby.

Boxed ads were run in the newspaper additional to the regular amusement space. One of these advertised for room and board for a lion and his owner, twenty pounds of raw meat being specified as the daily fare of the lion.

"T. R. Zann," who took a room at a well known New York hotel and hoisted a live lion through the window when the show was first shown in New York, advertised for a lost lion to be returned to the Queen by the finder. A third display called for a man who was fond of animals and was also a good runner to take care of the lion.

Puzzled Blacktown

A man was sent out into the negro district to look for a room for Zann and his lion, and the story turned out so well that it was written up for the paper in a facetious vein that made good reading.

The request had Blacktown all stirred up, and not even the "night doctor" equaled the stunt in African terror. Night doctors are supposed to be medical students who drive around in cabs after dark with a hand full of wet plaster with which they stifle a negro's cries and take him home to be dissected alive.

With large newspaper spaces and ample lithographic showings, all Wilmington knew of the coming of the Goldwyn attraction, and the Queen cleaned up on the feature.

A picture is new until you have played it, and an exploitation stunt is new until you have used it. Don't think an idea is old because you read it here. It's as good for you as though it were new.

HOW WILMINGTON, DELAWARE, WORKED AN INTENSIVE CAMPAIGN FOR "THE RETURN OF TARZAN"

They got the film a bit later than Philadelphia, but they put it over with a bang by using all sorts of features from an unclad negro to the look-up signs on new building sites. The town just had to know about Tarzan, and having found out, they cashed their interest at the box office. The top of the righ hand picture is the bottom of a twenty-foot painting, to back up the cutout

Here's a Window-Grabbing Stunt That's Easy

Used Two Special Sections for Opening of a Theatre

Schwalm and Broomhall, who recently opened their new Rialto Theatre in Hamilton, Ohio, launched the house with special eight-page sections in both of the local newspapers.

Most managers feel that they have done something when they gain one big section on an opening, but Hamilton had two on the general proposition that both papers would be useful to the house in the days to come.

As usual a certain amount of advertising was guaranteed which was taken up by the house and the various firms concerned in the building of it, the remainder of the space being devoted to write-up text, dealing with the house and the First National attractions of which the house is a franchise holder.

These special editions are excellent for getting a new house over and with the double appeal, the Rialto was immediately placed on the map, no matter which paper was read.

Used Burlesque "Little Mary" To Sell "Heart of the Hills"

Mary Pickford's early First National release, "Heart of the Hills," is still playing around the smaller time, where they do not bother about first runs and where a picture is new until it is shown.

Harry Sudelum, of the Knickerbocker, Nashville, figured that it would pay him better than a cheap first run and he put it in lately. To call attention to the fact he sent out a street worker mounted on a mule and with the regular Pickford curls. The resemblance ended there very abruptly, for the big idea was a burlesque, and they had to blindfold the mule before they could get his passenger aboard, but the town laughed at the stunt and went to see the show, knowing that Mary had not changed that much. It was practically impossible to get a pretty girl for the stunt. The next best thing was to go to the other extreme, and it worked just as well.

"CIVILIAN CLOTHES" OFFERS A SIMPLE HOOK-UP

How the Rialto, Des Moines, used the title of the new Meighan play to induce clothing stores to kick in with a little window display. This is only one of a number of similar displays they obtained for this picture

THIS IS NOT "LITTLE MARY"; IT IS "BIG FOOT MARY"

The Knickerbocker, Nashville, could not get a pretty girl to ride about town on the mule, so they did the next best thing and made a broad burlesque out of the ballyhoo and did almost as well. That's a real mule, even if the photograph does not show it.

"Civilian Clothes" Gives Hook-Up With the Tailors

This window display from Des Moines shows how the Rialto there got a hook-up with a clothing store and suggests the most direct hook-up for this Meighan feature. The card test reads "Clothes don't make the man, but if they are good clothes they help a lot to make him attractive." Below is the card for the theatre.

This hook-up is possible to almost any town, and it involves so little house display that even the conservative merchants will be willing to give room to a card and a portrait and may become sold on more elaborate displays later on.

Work for this hard if you have to, for the cumulative effect will be worth while. If you get a live wire store keeper, persuade him to let you make a cutout of Meighan's face to set over that of the dummy. It will help a lot.

"What's Your Hurry?" in Saginaw

Lester F. Wheelan, Paramount exploitation man in Detroit, tied Mayor B. N. Mercer, of Saginaw, to the "What's Your Hurry" slogan before the picture played the Mecca-Palace. The Mayor proclaimed October second "What's Your Hurry?" Day, and he did it in a paid advertisement on the front page, the house paying for the space, for the picture presently came to the Mecca-Palace Theatre, and cleaned up on the advance booming the title had received.

The Mayor, of course, knew of the film angle, but he was not afraid to follow Chicago in wringing municipal good out of the film title.

Here's a Theatre With Absolutely No Competition

"In Old Kentucky" Held Crowd Though Dynamos Broke Down

It has often been contended in these pages that an old picture of merit stays good and will draw business to neighborhood houses even where the big downtown houses have seemingly exhausted the drawing powers.

With stage plays going over the same route season after season, it is foolish to assume that a one or two weeks' showing of a film will exhaust it in a large section.

The point was oddly proved by an incident which recently occurred at the Norwood Theatre, Norwood, Ohio, a suburb of Cincinnati. "In Old Kentucky" was booked in for two days more on the urging of the First National exchange than because Manager Roy H. Haines felt that it would be good for a double stay.

Zip! Go the Dynamos! Good Night!

Haines did about the usual amount of publicity and opened to a packed night house. Shortly after the picture was started the current went off. An inquiry developed the fact that there was dynamo trouble at the power house and no one could tell how long it would be before the breakdown could be repaired. It might be a few minutes or it might be that Norwood would have to go to bed by candle light.

Mr. Haines announced the trouble from the stage, offering to refund the admission to any who desired it. No one left the house and even the standout stayed pat. In about fifteen minutes the lights flashed on and the two night shows were given, but even at the end of the quarter hour the audience gave no evidence of being willing to go home.

THIS IS NOT A SKIN GAME ON THE PART OF THE SAVOY

The Alabama Theatre is just dressing up the old-fashioned log hut a little to make it seem more real. It's an improvement on the straight log hut and makes more noise.

Grizzly Theatre Competition Is Miles and Miles Distant

Frank H. Johnson, of the Grizzly Theatre, Bear Lake, Cal., has a cinch. His competition is so far removed that you go to the Grizzly or you do not see pictures.

He doesn't have to use much exploitation, but he does use good judgment. Instead of using cheap service he gets the best he can because he has found that people do not have to go to a show and they will stay away if they do not get what they want.

He makes First National the backbone of his program and the banner shown in the exterior cut is for Constance Talmadge. This is the only exploitation he uses, as a rule. He tells them the star and attraction, and if they know the show is good, they pile in.

The picture of the interior suggests an open air house, but this is camouflage, for the house is fully roofed and within doors and the lattice work rests against a solid wall.

But the big idea in using these pictures is to emphasize the fact that even without opposition you do best if you offer most. Some day opposition will come, but it will not be happy because Johnson has always played fair with his patrons and can hold them.

Moral: Always treat 'em right.

Log Cabin with Trimmings Used in Alabama Theatre

Using a log cabin box office, constructed of siding, the Savoy, Anniston, Ala., trimmed it up with rifles, a revolver and a pelt, building up the atmosphere.

Cotton snow on the roof was left untouched by the night riders, and the snow does not match the foliage sides. The baby Christmas trees work well, but the painted flats apparently show more tropical plants. But the general effect is good, and the scenery is better than the plastered walls. The cabin is nicely constructed and apparently is built to be taken apart and used again as occasion may require.

IF YOU DON'T LIKE THE SHOW'S AT THIS HOUSE, YOU CAN GO TO THE NEXT COUNTY FOR YOUR AMUSEMENT

Frank H. Johnson, of Bear Lake, California, has a cinch. It's a day's journey to the next picture show. His house is in the camping district and it cost $60,000 to build it from lumber cut and manufactured right on the ground. It looks like an open air auditorium, but that is merely birch bark and natural leaf decoration. And he plays the best in spite of no opposition, because they will not take cheap features.

The Bail-bond Is Successor to the Summons

Metzger Raised the Devil to Help Him Get a Crowd

Raising the devil to get a crowd was the big idea of E. Metzger, of the Strand, Creston, Ia. In a modified sense this is the basic idea of all exploitation, but Metzger particularized.

He had Constance Talmadge in "In Search of a Sinner," and he rented a mephistopheles costume from a caterer to masquerades. When he could spare one of his employees, he sent him out in the dress to work the streets.

At first the man distributed cards which read merely, "I am in search of a sinner." These he handed to everyone.

This was done before the advertising started, and as there was a lot of religious enthusiasm in Creston at the time, many supposed him to be the advance agent of some revivalist.

Later he used two cards. One, which was handed to the men, read: "I am in search of a sinner. What? You are not one! Attend the Strand Theatre to-night and see if you are not."

Those handed to women read:

"Is your husband a saint? Do you love him? Do you wish for the spice of life? If so, I am looking for you. See where your unsatisfied desire may lead you by seeing the first National production, 'In Search of a Sinner' at the Strand, to-night."

The work was done in odd moments and had an appreciable effect upon the business.

"The Soul of Youth" Has Natural Exploitation Angles in Denver

Because Judge Ben Lindsey appears in the Realart picture, "The Soul of Youth," it was self exploiting at the Tabor Grand, in Denver. All they had to do was tell about it and the kids flocked in.

The cut shows how it drew the juvenile population to the matinees, but the night business was as good, for Denver has good reason to be proud of Judge Lindsey, pioneer of the children's court movement, and they are strong for him.

In any locality the kid angle can be worked to the limit with almost equally good results. Play on it hard with special matinees and appeals to the schools.

"First National" Opperman as a Fifty Per Cent. Decalogue

"First National" Opperman, of Pontiac, Mich., whose intensive advertising was recited in these pages lately, has what he calls his "decalogue" hanging in his office where he can look it over a few times a day and keep himself up to pitch.

There are only five laws in his "decalogue," but they carry a lot of weight, and it might be a good thing to clip them out and paste them on the side of your own desk where you can look at them in time of need. They run:

"1. Thou shalt not wait for something to turn up, but shall pull off thy coat and go to work that thou mayest prosper in thy affairs.

"2. Thou shalt not be content to go about thy business looking like a loafer, for thou shouldst know that thy personal appearance is better than a letter of introduction—and the appearance of your lobby, your comfortable theatre, your ushers, yea, and of the smile of your ticket seller shall aid.

"3. Thou shalt not wait to be told what thou shalt do, nor in what manner thou shall do it, for thus may thy day be long in the job fortune hath given thee.

"4. Thou shalt not be afraid to blow thine own horn, for he who so faileth to blow his own horn at the proper occasion findeth nobody standing ready to blow it for him.

"5. Thou shalt give every man a square deal. This is the great commandment and there is none other liken unto it. Upon this commandment hangs all the law and profits of the business world.

AND THEY'RE WAITING TO SAY "GOOD MORNING, JUDGE"
Judge Lindsey, of the Children's Court, Denver, appears in this Realart feature and it drew the kids by the hundred to the Tabor Grand when "The Soul of Youth" hit the Denver territory. The grown folks came in the evening.

Try a Bail Bond Instead of the Time-Tried Fake Summons

Probably a single piece of distributed matter has cleaned up more money for exhibitors than the fake summons. It has been used hundreds of times and always with success.

A novelty used by Goldwyn to put over Betty Compson in "Prisoners of Love" gives a new suggestion and will permit a new angle in the more familiar summons.

This is a bail bond, worded in the usual legal verbiage and with a face docket which gives no hint of the advertising angle, being made out for the first district court, "The people vs." the exhibitor named.

Inside it is made out for the "First District Court of Goldwynville" and is for the release of "Betty Compson et al." the surety being "John Exhibitor." This is accompanied by a separate Discharge on Certificate of Bail directed to the warden or keeper of the Goldwyn exchange.

With slight changes this can be used for any prisoner picture, and if you have not received a copy, you can easily obtain one from the nearest Goldwyn exchange.

Get one now, even if you think you do not want to try the stunt. It will come in handy some time when you want to build up a picture, for the pseudo legal paper always commands attention.

In a small town if you can hire a deputy sheriff to give them out, the effect will be better still, but it will work if distributed by any adult.

Novel "Humoresque" Exploitation

John P. Goring, who covers the district included in the Kansas City exchange of Famous Players-Lasky Corporation as exploitation representative, intended that when "Humoresque" began its run at the New Royal Theatre it would go over strong. His talk with the manager of the Kansas City Star rang so convincingly that the heads of the paper became enthusiastic. They wired to New York and made special arrangements with the Cosmopolitan magazine, which gave them permission to reprint the well known Fannie Hurst story in full on the Sunday the picture began its run. Goring claims it is the biggest thing the Star ever did for any motion picture and the editors of the paper agreed with him. The Sunday edition also carried a front page story calling attention to the picture and the reprinted short story.

Sold 600 Seats to 25,459 in One Week of "Earthbound"

Miller's Theatre, Los Angeles, seats 600, yet 25,459 persons saw "Earthbound" during the first week of an indefinite run of the Basil King drama in Los Angeles, and the sale was on the presentation and not through ordinary methods of exploitation.

You cannot use jazz methods to put over "Earthbound." You cannot take a chance of losing the class of patrons you want to reach with freak street stunts and ballyhoos. You cannot bring the patrons into the house in the proper frame of mind with such stunts. You must work in keeping with the dignity of the scheme.

Norman K. Whistler, of the California, was given charge of the presentation and he followed the lines of the initial New York production with a white draped stage reflecting colored lights symbolizing the passions being portrayed on the screen.

This and a carefully chosen musical program were the main selling angles with the usual newspaper and billboard display, and the attraction was sold.

Saves Twenty Inches and Gets Better Display

Grauman Ads Are Still Better in Shorter Form

Grauman ads have been still further pulled in for depth and are better than ever in their new form. For a long time we have contended that to drop the entire length of the page was to waste money, for the added space was of no use to the artist who merely filled in with design which did not contribute in any degree to the selling of tickets or even to the dignity of the house. Now the Million Dollar Theatre has been pulled into eight inches across five columns and so can rise to the top of the space.

THE NEW GRAUMAN ARRANGEMENT.

Always before the new house, having the greater depth, was placed below the Rialto to avoid making the display topheavy. Now it can come to the top because it is the same size and it gets first chance at the reader, though first chance is of small moment when the design practically assures the reading of both displays if the page is even glanced at. The change makes a saving of twenty inches in each paper each week, no inconsiderable sum, but the big point is that the display is infinitely better. To use more space than you need is pure waste and a house which cannot sell regularly in forty column inches could not sell in a ten page supplement. This is a lesson all exhibitors should learn. It is not the size of the ad which makes it good, but the selling done in the space. This is not an argument for stingy spaces, but for the intelligent apportionment of space. It has hurt us to see Grauman's literally throwing away money week after week, and we welcome their change. And now we have that out of our system, look at that little "jail bird" just above the "Lean" in the top space. It is clever touches like this which make the Grauman advertisements classics.

—P. T. A.—

Chicago "Humoresque" Ad Gains from Blank Space

Chicago papers, like most of the big city sheets, show a dirty dramatic page because space is costly and the buyers want to make the most of it. For this reason the Randolph advertisement for "Humoresque" is unusual in its employment of blank space to gain prominence. It is a part of the Jones, Linck and Schaeffer display and covers 100 lines across three columns, with the main announcement set only twenty-two picas, or less than a double column. The show had been running for six weeks

A CHICAGO SPACE 100 LINES BY THREE COLUMNS.

at Orchestra Hall, with the Hearst paper playing it across the boards, and the removal called for no elaborate selling talk. All that was necessary was to announce the change of house, and this was very expertly done. Even the seemingly arbitrary placement of the cuts is well handled. The mother and the boy who plays are the outstanding figures in the production. Together they tell the story. Side by side, they would have killed each other. In this arrangement each strengthens the other and in this particular display we do not believe that placing the cuts catter-cornered would have brought the same result as keeping them in the open. It is an unusually good display for a big town sheet.

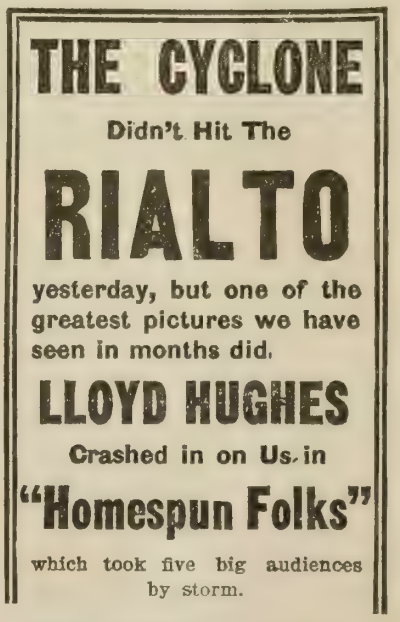
—P. T. A.—

Joe Reddy has been off on his honeymoon and we have had no Pathe posters since he got hitched, but here's a nice looking 24-sheet from Selznick which gives a good attractor scene and at the same time plants the title where you cannot look at the picture without seeing the lettering. That's our idea of what a poster should be. It is possible to turn out a 24-sheet in which you can look at the picture and never note the name of the attraction, but if you see this at all, you are bound to note "Blind Youth," because that is the way the poster is built. And by the same token note what a good pair of cutouts you can make out of this to be placed at opposite sides of the lobby.

—P. T. A.—

Tie-up with Weather Got Attention in Providence

Hooking up with local weather conditions got a good start for a single column advertisement in Providence. The weather disturbance must have been purely local to Rhode Island, but the next day reference caught the eye as perhaps nothing else could, and worked into a good announcement for "Homespun Folks," the



THE PROVIDENCE STARTER.

new Ince production. Hooking in on the local news is always a good opener. The day's big story is in everyone's mind and any allusion to this will get attention where the best written amusement ad will slip over. It cannot be done every time, but it is good for every couple of weeks and is not a "Just Once" by any means. Take care to get the allusion pat and you'll catch the entire town. This is well done because it does not waste too much time on the cyclone, but gets right down to business.

A SELZNICK 24-SHEET POSTER

Gardner Gets His Drawings from Advertising Pages

Cleveland Display Again Shows Real Art Values

Cleveland advertisements are getting better again. For a time there was a slump while the artist experimented with inserted half tones and large figures, but a return to the old style has brought back the good displays, and this for "The Love Flower," is reminiscent of the work which first attracted attention to Cleveland. It

A CLEVELAND HALF PAGE.

gets over strongly with three scene sketches and a portrait pose, yet it has plenty of space for a display of the selling text and gives a strong underline as well. This is one of the best figure spaces the Plain Dealer has as yet turned out, and it reestablishes the art department. Such large spaces are not generally available for managers, for the cost is almost prohibitive, but they are interesting to study and can be materially reduced in size while holding to the general idea, which is why these reproductions are so regularly given.

—*P. T. A.*—

Gardner Has the Right Idea On Advertising Valuations

Harry E. Gardner, of the Rialto, Pueblo, Colorado, looks to this paper for his art ideas rather than to the press books. He finds that he can cut up the advertising pages and get better art material than he can get out of the campaign books. He adds that "Any little tank town manager" can get the same good as he can, "but I cannot imagine any one trying to keep house without Moving Picture World."

His assistant, Dru Johnson, makes up the advertising layouts from the clipped material and Gardner himself does the lettering, but he says that if an exhibitor thinks he has neither the time nor the talent to do this work, "Let him put some kid at it and give him a pass or two, or start a contest among the school children."

This sounds foolish, and yet we think that Mr. Gardner got this idea, too, from the department, for we have repeatedly urged the exhibitor who is weak on drawing or lettering to look to the older boys and girls in school for aid. More than that, we have reported a number of instances wherein this scheme has worked to the very decided advantage of the exhibitor.

One trouble is that not many exhibitors can afford cuts even where an engraving plant is available, but there is no reason why he cannot enlist the services of those who are clever with pen and brush for the preparation of window and lobby cards.

We are not in agreement with Mr. Gardner that the plan book stuff is not available. There has been a wonderful improvement along these lines the past year and we think that Charles E. Moyer's idea of offering art work as well as ready made cuts solves the last problem of the Moderately small town man.

Use These Helps

This is something more than belief. It is knowledge, for we have seen literally hundreds of clever advertisements prepared from this ready made art material.

But the advertising pages often give better material than the advertising books. If you can have printing plates made, watch the ad pages for good suggestions, for, as Mr. Gardner says:

"The important point to remember is this: the film companies are paying out thousands of dollars every week in the preparation and circulation of the most artistic and convincing advertising to be found anywhere, circulating it altogether through the trade journals, for what—to sell the picture to the exhibitor. Now, if it takes the combined brains, talent and money to market these films to the exhibitor, what can be expected of the puny, feeble efforts of the small town exhibitor with none of those requisites to pass the buck to the patrons.

Moon Uses Five Candles For Fist Anniversary

Celebrating its first anniversary, the Moon, Omaha, uses five candles in the special frame designed for that week's advertisements. This is possibly to give them room to grow in, and by the time they are justly entitled to five the chances are that they will need arcs instead of candles to mark their luminosity. These two spaces give a good study in placement of display. That on the right is a trifle smaller than the other, though the frame is the same. Both are three columns wide but the smaller is not quite full width. We think that the display on the left is the better handled.

TWO DISPLAYS FROM THE MOON.

The cut is more suitable because that on the right is made to go against the column rules and does not ride well in the open. More than this, the taller cut gives a better chance for the handling of the type and a better display to the title, which always is better in one line than when displayed in two or more. Unless the cuts were merely borrowed, it would have been better to have roughed the left hand side of the cut with the seated figure, trimming it down to match the right side. Then it could have been set into the lower deck and the title could have run free.

—*P. T. A.*—

Old Showman Takes Hold; Exploitation Follows In

Walter Decker, an old showman, has taken hold of the Empire Theatre, Frederick, Md., and the first thing he did was to start in to use exploitation and put the house on the map. He knows that what he has to sell may be the best ever, but that people will not know about it unless he tells them. "On with the Dance" was the first picture he had a chance to work with and a cutout brightened the lobby very considerably. He also increased the number of posters and still displays and in general made the front look like the outside of a theatre. We have seen a lot of houses which do not look like theatres at all, but which might be the local feed store with a couple of lithographs. Mr. Decker knows that the money he pays for exploitation is going to come back to him with usurious interest, so he makes an investment.

—*P. T. A.*—

JAZZING UP THE FRONT.

Get a—P. T. A.— and Your Worries Are Over

Address Moving Picture World, either 518 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callenler Building, Los Angeles, Cal.

In the Independent Field

By C. S. SEWELL

Show Them You Can Deliver the Goods

NOW is the opportune time. Never was there such an opportunity in the state rights field as there exists today, opportunity for producers, opportunity for distributors, opportunity for exhibitors.

The men who have made the greatest successes in life are the men who grasp opportunities, who are hustlers and get on the job while the other fellows are pondering the proposition.

Especially is the present the day of opportunity for the independent exchangeman. His is a two-fold opportunity, for he is in position to demonstrate the possibilities of the independent field both to the exhibitor and the producer.

You know, Mr. Exchangeman, that the exhibitors are more than willing to meet you half way. Demonstrate to them that the state right market can supply their demands, both for short subjects and features, show them that you have good pictures, big pictures, "box-office-receipt-boosting" pictures; that there is no proposition too big for you, that no matter how big a picture, or how high-class a picture they want, the state right market can supply it.

Counteract the impression prevailing in certain quarters that the state right is only a dumping ground for mediocre films. Show them that you can supply them with good stuff.

Show the producer and the man with the capital that no matter how big the proposition, it is not too big for the state right market, that you can handle it so as to produce the maximum results for everybody all along the line.

The opportunity is yours, Mr. State Right Man; go to it! And remember that whether you are a producer, distributor, exchangeman or exhibitor, the Moving Picture World stands ready at all times to help you.

C. S. SEWELL.

Schwab Announces Sale

First National exchange has secured "Girls Don't Gamble" for Greater New York territory from D. N. Schwab Productions, Inc. The deal was completed with R. H. Clark, general manager for First National and Joseph Klein representing the Schwab interests.

The production is the second that was made independently with David Butler. The story is from the Saturday Evening Post, and was written by George Weston.

Many Civic Organizations Indorse "Keep to Right"

The six-reel Equity states rights release, "Keep to the Right," starring Edith Taliaferro, is proving a self-advertised production. In pursuance with its regular procedure, the company's exploitation staff had prepared an extensive and varied exploitation campaign for the picture, but these artificial incentives to attract patronage were not entirely necessary, it is said, as the production is calling forth unsolicited indorsement from government and welfare agencies that are spreading its fame more than any improvised 'stunt' could do.

The latest tribute to the picture comes from Chicago, where A. M. Gollos is handling its presentation and distribution for Illinois and Indiana. R. M. Weaver, of the Rotary Club; Gordon Seitz, of the Chamber of Commerce, and Franklin F. Stone, of the Civic Alliance, are recent sponsors for it. In addition several national, fraternal and welfare organizations, including the Elks, Big Brothers, K. of C., Y. M. C. A. and Y. M. H. A. have come out strongly in support of it.

Schnitzer Says Sensible Serials Serve Selling Needs of All State Righters

Joseph I. Schnitzer, president of the Joan Film Sales Company is verifying on his own account the repeated statements of others to the effect that serials are more popular than ever with exhibitors, particularly in the territory he is now covering—Indiana, Ohio, Missouri and Kansas.

Mr. Schnitzer has called on states rights buyers and prominent exhibitors in Indianapolis, Cleveland, Cincinnati, St. Louis and Kansas City, to get a first-hand opinion of conditions in each locality, and to sound the demand for pictures in the future. In a letter sent to the home office he says:

"While I was somewhat skeptical of the glowing accounts, both printed and spoken, as to the great demand for serials at this time, I now find that those reports were no exaggeration.

Serials Now Less Improbable

"The increasing success of serials, I believe, is due to their improved quality. Producers are improving the plot and the cast of serials. The action is made more sensible and more possible. There is less of the melodrama and the bravado, less exaggeration and unbelievable magic, but more of romance, realism and daring. What seems to be the most attractive feature of our serial, 'The Invisible Ray,' is that it is based on fact, not myth."

"BUT MY DEAR WIFE—C-C-CAN'T I BUY YOU A NEW HAT?" Pleads hubby in "Wanted, An Alibi," the first of the new Spotlight Comedies to be released by Arrow

British Film Man Arrives

H. D. Wood, general manager of the John D. Tippetts Productions, Ltd., London, has arrived in New York with the negative of the six-reel feature, "Hindle Wakes," an English made film, which will be distributed in the United States and Canada as "Your Daughter—and Mine," by C. B. Price Company, Inc. Mr. Wood says that this film made a great success in England, and predicts a similar success before American audiences.

Ray Somerville Finishes Script for Tarzan Serial

Prominent among former newspaper men now engaged in writing for the screen is Roy Somerville, who has completed the scenario for "The Son of Tarzan," by Edgar Rice Burroughs, which Harry Revier is producing as a special serial for distribution through David B. Howells.

During his long career in the newspaper game, Mr. Somerville held every job from cub reporter to publisher. He left the profession about twelve years ago to concentrate on fiction writing.

His entry into the picture industry was as one of the first authors to give his entire time to writing original stories for the screen, devoting his energies to productions released by D. W. Griffith studio under the Fine Arts banner.

Mr. Somerville confined his efforts to screen stories and scenarios up until last winter, when he wrote a series of magazine stories and a book which will be on sale shortly.

He returned to the film realm in the spring, preparing the screen versions of Mark Twain's "The Connecticut Yankee" and two other equally well-known books.

Selig's Franklyn Farnum Series of Westerns Proving Attractive to State Rights Purchasers

One of the outstanding successes of the new season in the independent field is said to be the series of western pictures, six in number, of five reels each, which is being distributed for Colonel William N. Selig by the Canyon Pictures Corporation on the state-right plan.

The franchises for these pictures have already been acquired by several of the leading independent exchanges throughout the country. The Specialty Film Company, of Dallas, has Texas, Oklahoma and Arkansas; while the Greater Productions, of Des Moines, have the rights for Iowa and Nebraska.

Among the other exchanges may be mentioned the Exhibitors' Film Exchange, of Washington, D. C., which will handle these pictures in the District of Columbia, Maryland, Delaware and Virginia. The De Luxe Film Company, of Philadelphia, will handle eastern Pennsylvania and southern New Jersey. In Milwaukee Walter A. Baer Film Company will control Wisconsin, North and South Dakota and Minnesota.

Further negotiations are pending with representative state-right buyers throughout the country, and it is expected that at an early date these pictures will have a complete hundred per cent. distribution in both the United States and Canada.

Cuneo's First Release for Capital Is Nearly Ready

B. D. Russell and C. N. Coverdale of the Capital Film Company, who are now on the coast supervising the final work on Lester Cuneo's first release, "Lone Hand Wilson," write that the film is nearing completion.

From the "rushes" they have viewed the production promises to be a knock-out. The scenario makes action necessary and there will be plenty of it, they say.

L. S. McKee, Harry Moody and Frank Compton, who are directing the production, are among the best directors of western pictures on the coast, it is said.

"Thunderbolt Jack" Press Book Ready, Says Arrow

The Arrow Film Corporation announces that a press book on "Thunderbolt Jack," a western serial starring Jack Hoxie, has been completed and is now ready for exhibitors. This is an elaborate press book consisting of thirty-two pages, replete with exhibitors' advertising and accessory aids.

The lithographs, photographs and slides on the first three episodes, besides stock photographs, slides, cuts, mats, heralds, etc., have been reproduced and what is said to be an unusually effective line in publicity and newspaper advertising material has been provided. The release date of the picture has been set as November 1, 1920. It is stated that in addition to the press book all advertising accessories on the first three episodes are ready.

Celebrated Enlarges Its Staff of Film Salesmen

Celebrated Players Film Corporation is preparing for a big Fall drive on its features, "A Child for Sale," and "The Jungle Princess," and its short subjects. To take care of the new business J. L. Friedman, president, has added the following salesmen to Celebrated's regular sales force: Don Hammer, who will assist Louis B. Goulden in the Indiana territory; Joseph Fieldman, E. D. Saiter and William Stern, who will cover the Illinois theatres; Max Schwartz will assist John Mednikow, while Hank Peters and Dave Dubin will work in Chicago.

Columbia of Pittsburgh Featuring "Hell's Oasis"

The Columbia Theatre, Pittsburgh, has spent $400 for a lobby display on "Hell's Oasis," the first big special of the Neal Hart series of outdoor pictures, which it has booked for a six-day downtown run from Saniel & Steinberg's S. & S. Film exchange.

A large panoramic scene of the desert has been painted for use as a background. Genuine cactus plants and yucca trees have been ordered and several loads of sand.

Howells Announces "Son of Tarzan" Serial Has Been Made Up to the Standard of Big Feature Films

FOR story interest and scenic beauty, "The Son of Tarzan," being produced as a serial by National Film Corporation for David P. Howells is said to measure well up to the standard set by big dramatic offerings. Based on the Edgar Rice Burroughs story, the scenario was prepared by Roy Somerville and the production directed by Harry Revier.

Mr. Revier is said to be producing the serial along the careful and expensive lines of a feature, with luxurious and impressive interior sets and beautiful jungle exteriors. The episodes, though linked, have been so treated as to be complete in themselves.

Neither Mr. Somerville or Mr. Revier were engaged in serial production before, but they were induced by Mr. Howells to work in conjunction toward filming a serial that would book in first-run houses on a competitive basis with feature pictures, and the result is said to be highly satisfying.

A half nude girl struggling in the embrace of a huge ape while its companions sit about in an expectant circle is one of the sensational scenes which is said to contain all of the weird atmosphere and wild spirit of the jungle which has made the book popular, and to be filled with action, exciting developments and thrilling adventures.

Meriem, the beautiful and primitively-robed girl meets with some hair-raising experiences. Her romantic protector, Korak, is in reality "The Son of Tarzan" erstwhile King of the Apes. The roles in the picture were assigned with great care, the cast containing Karla Schramm, K. C. Searle, Manilla Martan, P. Dempsey Tabler, George Morrell, Eugene Burr, Gordon Griffith, Mae Giraci, and Frank Earle. Lee Humiston is in charge of photography and effects.

THE FELLOW WITH THE BOTTLE IS ALWAYS THE WINNER THESE DAYS

Scene from "Honeymoon Ranch," which is being released as a state rights picture by Bert Lubin

Single Reel Picture Showing Man o' War, the Horse Marvel, Announced by C. B. C.

"Man o' War," the horse marvel of the world, has been specially filmed for a single reel feature, "The Wonder Horse," now being sold in the independent market by the C. B. C. Film Sales Corporation of New York.

The lavish care and attention devoted to this equine star, which is said to have been bought for $5,000, and for whom his present owner recently refused $400,000, makes a reel of interest to all lovers of the horse as well as presenting an insight into horse racing that will interest even women and children and those who are not racetrack frequenters.

The film shows a day with "Man o' War" and includes shots of his best turf performances.

Though just issued the production, it is said, has already been bought for a number of territories.

Fay Tincher Featured in Comedy with Neal Burns

Fay Tincher and Neal Burns are to be featured, each in a new two-reel comedy which has been started at the Christie Studios. The first of the new comedies is the story of what happened to a stranded theatrical troupe at the country home of Fay's uncle.

The director, Scott Sidney, has lined up a cast which includes Fay Tincher, Eddie Barry, Phoebe Bassor, Francis Feeney, Andrew Arbuckle and Marion Mackay. Several of these are new faces in Christie Special casts. Francis Feeney is a new juvenile leading man; Phoebe Bassor is a new leading lady and Marion Mackay is a new character actress.

Another of the new comedies which have been started in a two-reel story of Hollywood moving picture life in which the chief characters will be played by Neal Burns and Dorothy Devore under the direction of Wm. Beaudine.

Arrow's "Bitter Fruit" Has Tropical Settings

Exceptional photography is said to be one of the outstanding features of Arrow's latest production, "Bitter Fruit," which is soon to be released in the states rights market. This picture was filmed and directed by Will Bradley, and is replete with action and heart interest.

The production is in six reels, he action taking place on the "Island of Palmero," located somewhere "off the coast of Africa," and with the settings in this tropical atmosphere.

Inter-Ocean Reports Sales

Inter-Ocean Film Corporation reports the sale of twelve Paralta Pictures for distribution in Spain and Portugal to one of the largest film renters in that territory. The pictures involved in the transaction are "Man's Man," "Madam Who," "Within the Cup," "A Law Unto Herself," "Wedlock," "Shackled," "The Turn of a Card," "Rose of Paradise," "The Heart of Rachel," "The Goddess of Lost Lake," "Hoops of Steel" and "The White Lie." The featured stars in these offerings include J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall and others. By the terms of another contract the same film renter recently acquired the sole rights to "The Burning Question," for distribution in Spain and Portugal.

Reelcraft Has Installed New System for Co-operation with Independent Exchanges

THE Reelcraft Pictures Corporation has installed a new system of co-operation between the general office and the independent exchanges of its distributing organization. Heretofore all direct advertising matter such as circulars, mailing cards, and novelties have been distributed only to the Reelcraft exchanges in New York, Chicago, Indianapolis, Milwaukee and Minneapolis. By the new arrangement the distribution plan will be extended to every exchange handling Reelcraft releases that desires the co-operation.

Theatres now using the service will be supplied publicity, mats, stills, advertising novelties, etc., direct from the general office. Theatres not using the service will be supplied with a special advertising campaign of propaganda, distributed in conjunction with the exchange handling the releases in their territory.

Rapid Growth

This new plan will be in addition to the regular trades paper advertising to be carried in the national trade papers. Reelcraft service is playing nearly twice the number of theatres during the month of October as played during the month of May, it is stated. Much of this increase is attributed to the single reel Billy Franey comedies now estimated to be playing more than 6,000 theatres in the United States.

6,500 *Listed*

Many of the distributors have approved of the new plan and are giving their fullest co-operation. The general office list now numbers more than 6,500, and by the time the first advertising matter is ready for mailing, the number is expected to exceed 10,000 theatres in the United States.

Arrow Sends Special Representative Abroad in the Interest of Its Foreign Department

ON board the Mauretania, when she sailed for Liverpool recently was Chester Beecroft, on a special mission in connection with the Arrow Film Corporation, and inquiries at the office of this organization elicited the information that he was to visit London and the principal cities of Continental Europe.

Mr. Beecroft will visit the foreign offices of the Arrow in London and in Paris, and after completing his business will visit Hague, Brussels and Milan for the purpose of consummating certain important negotiations now pending.

It is stated by W. E. Shallenberger, president of the corporation, that a statement would be made upon the return of Mr. Beecroft, and that this announcement would prove of great interest to the independent field. Arrow has long been recognized as one of the leading movers in the independent end of the motion picture industry, and the result of Mr. Beecroft's visit will be watched with considerable interest. Just what the nature of this special mission is could not be ascertained, but there has been a great deal of activity in the foreign department of the Arrow and it is understood that some very big things may be expected from this source in the near future.

Arrow Makes Big Deal with Gardner Syndicate

An important recent sale was consummated when the Gardner Syndicate, Inc., of Buffalo and Syracuse, closed a contract with the Arrow Film Corporation for the distribution of the all-Indian feature, "Before the White Man Came."

This is one of the unusual pictures of the year, it is stated. Mr. T. R. Gardner announces that he intends putting out several road show companies in the upper part of the state.

The picture shows the life and habits of the American Indian before the white man put in an appearance. It was produced with the permission and co-operation of the United States Government.

The cast is composed entirely of American Indians. While possessing an educational value the production also contains a real story which concerns the love affair of a young chieftain with the daughter of the chief of a rival nation.

Selig Serial Selling Swiftly, Says Canyon; Popularity of "Vanishing Trails" Praised

Reports received at the New York headquarters of the Canyon Pictures Corporation from the independent exchanges which have purchased territorial rights on Colonel William E. Selig's serial, "Vanishing Trails," prove, it is said, that the exhibitor has been greatly pleased with the merit and drawing power of this offering.

The stars, Franklyn Farnum and Mary Anderson, both have large followings, which has added very materially to the success of the serial.

The remaining territorial rights on the picture are being negotiated for by many established independent exchanges, and it is expected that it will set a new record in the time in which it will be disposed of.

Heavy Chicago Bookings on "A Child for Sale"

Celebrated Players Film Corporation has closed a contract with Lubliner & Trinz, of Chicago, for the showing of "A Child for Sale" throughout their circuit, and announces almost 90 per cent. of the first run houses of Chicago have booked this picture. "A Child for Sale" is the only production of feature length that Celebrated Players is releasing at the present time, the concern having confined its activities to the Gump series, Muriel Ostriche two-reel comedies, a scenic and travel picture, short subjects and serials. The company announces, however, that it has contracted for a series of twelve new features for the coming season, the names and stars in same to be announced later.

Creation Films, Inc., Is Rapidly Closing Sales on "For the Freedom of Ireland"

An interesting visitor to The Moving Picture World offices within the last few days was B. Herbert Milligan, president of Creation Films, Inc., located in the Consumers' Building, Chicago. Mr. Milligan is at present engaged in a sales campaign on a timely film, "For the Freedom of Ireland," and reports that he is meeting with unusual success. Within a week he has disposed of several prominent territories.

Rights to this production for New York City and northern New Jersey have been purchased by Sam Zierler, of Commonwealth Film Corporation; New England rights to Sam Grand, of Federated Film Exchange of New England; upper New York to J. Zimmerman, of Nu-Art Film Corporation; Buffalo and Illinois and Indiana to Harry Weiss, president of the Superior Screen Service, Chicago.

This picture is described by Mr. Milligan as not being a propaganda film in any way, but is a dramatic love story, written by Hal Reid and directed by Roy Sheldon. Vincent Coleman and Marcella Russell have the leading roles. Mr. Milligan also announces that this picture has been endorsed by Governor Smith of New York, and Dunne of Illinois, and other prominent men who also appear in the production.

The Creation company will offer on the state right market twelve features a year, the second is being cut and titled, and the third under way in California. The company also controls the old Kalem studio in New Jersey and is planning to produce there.

"THIS IS TOO 'EAR'(LY)—LE' ME SLEEP SOME MORE!"
An early morning scene from "Home Rule," with Chester Conklin and released by Special Pictures Corporation

Commonwealth Celebrates First Year by Buying Ten Pictures; Titles Will Be Given Shortly

BUILT on a policy of handling only the best and biggest independent productions available and giving the exhibitor a "square deal," the Commonwealth Film Corporation, Sam Zierler, president, has developed into one of the leading exchanges of the country. So great has been the growth of the organization that it has been forced to take larger quarters in the Godfrey Building, 729 Seventh avenue. The firm which is celebrating its twelfth month of existence will occupy half of the fifteenth floor of the building beginning October 17, 1920.

Commonwealth since its inception has been housed on the tenth floor of the Mecca Building, 1600 Broadway. It was only a few months before Commonwealth was forced to enlarge its quarters, and the present move is the third answer to the demand and need for more space to take care of the growth in the Commonwealth's business.

Always for Exhibitor

"It was only after months of close and keen study that I decided to enter the independent field," declared Mr. Zierler. "It always has been my judgment that the exhibitor must be given a 'square deal' and that the latter does not simply mean sending him a print on time. My conception of it is that the exhibitor must be given the best pictures available and aided in building up the receipts and prestige of his theatre.

"The question we always ask ourselves here at Commonwealth before purchasing a production concerns itself with the ability of the picture to make money for our exhibitors and increase the prestige of their theatres. Scores of pictures offered us have failed to meet that test, and, of course, have been rejected. We are offered productions first, as the independent producers realize our handling of their subjects will increase their prestige and expedite their sales in other territories."

Some of Firm's Successes

That Mr. Zierler's statement is not a mere combination of empty phrases is indicated by the fact that Commonwealth released "Eyes of Youth," starring Clara Kimball Young, that was shown at the Rivoli Theatre this year. Not content with giving exhibitors one big money-maker, Commonwealth followed "Eyes of Youth" with another Miss Young success, "The Forbidden Woman," this feature established an attendance record at the Capitol Theatre. Commonwealth is also releasing "Mid-Channel" and "For the Soul of Rafael," two more stellar vehicles with Miss Young.

Commonwealth has also had big success with "She Played and Paid," starring Fannie Ward. Among the other big productions on its books are Conway Tearle in "Whispering Devils," "Silk Husbands and Calico Wives," "Virtuous Men," "Sacred Flame," starring Emily Stevens; "Love Without Question," starring Olive Tell, and "Why Women Sin," starring Ann Luther.

One of the most important state rights deals of the year was consummated when Mr. Zierler bought the world rights to "The Hidden Light," starring Dolores Cassinelli. His salesmen report record bookings in the Greater New York territory, while from Nu-Art at Buffalo, which owns the picture for upstate, come equally glowing reports on the picture. Announcement will be made shortly of sale of the production in many other important territories.

Encouraged by the big interest in this production, Mr. Zierler has contracted for the world rights to several big open market productions.

That Commonwealth is popular with exhibitors in Greater New York, its territory, is indicated by the fact that practically every exhibitor in that territory is a strong booster for Zierler and his organization.

The Commonwealth head marked the twelfth month of the organization by contracting for ten big independent productions for this territory, and an announcement regarding this purchase will be forthcoming shortly.

SAMUEL ZIERLER
President of the Commonwealth Film Corporation

Capital Film Company Doing Big Business with Westerns Starring Fritzi Ridgeway

The Capital Film Company has sold to the Unity Photoplay Company, Master Piece Film Attractions and Peerless Film Service for their territories, the twenty-four two-reel westerns, starring Fritzi Ridgeway.

Much effort and money have been expended in the making of these films.

An innovation is offered in connection with these two-reelers in the shape of a press book. This is perhaps one of the first press books ever offered covering a series of two-reel westerns.

It is being compiled by some of the best publicity and advertising men in Chicago, and will contain not only suggestions for ad copy, but live exploitation ideas. Accessories will be offered such as throwaways, window cards and whistles.

Fine Arts' Film, "Why Pick on Me," Will Be Ready for State Righters November 1

Murray W. Garsson says he has a treat in store for the independent market, in the new Fine Arts picture, "Why Pick On Me."

"The picture will please all spectators," Mr. Garsson said: "It is a good dramatic story treated from a very humorous angle, with extraordinary acting by an all star cast, well directed, and full of a sparkling humor which will make the picture a sure winner."

The story is based on the play by the French playwrite, Sasha Giutre. The action is centred about the character of the English comedian, Fred Wright. He is well supported by a notable cast. Another feature is that two parts are taken by one man, which aided by good photography, gives an extraordinary example of double exposure.

The picture is now being titled by Edward M. Roskam, and will be ready for the state rights market about November first.

B. Y. S. Contracts for "Babe" Ruth Film in Vaudeville-Picture Theatres

Announcement is made by B. Y. S. Films, Inc., of which Herbert H. Yudkin is general manager, that arrangements have been concluded by which "Headin' Home," starring "Babe" Ruth, will be exhibited in practically all the vaudeville-motion picture houses in New York state. This deal follows closely on the announcement by B. Y. S. that it had acquired the world rights on this feature.

"Babe" Ruth in "Headin' Home," said M. Cornell of Eckel's Theatre, in which this picture is to be presented, and which is one of the largest and finest up-state, "is one of the finest productions I have ever seen. It is a human story, telling of the struggles of a misunderstood lad with an ambition. It is the best box-office bet I have seen in a long time, and it was for that reason, together with the splendid drawing power of the story, that I booked it for showing in my theatre."

Mr. Yudkin also announces that he has received a large number of offers for territorial rights from pominent exchanges thoughout the county.

Harry McLaughlin and Allene Ray Are Co-Stars in Lubin's "Honeymoon Ranch"

Bert Lubin, who is now selling territorial rights on the five-reel western, "Honeymoon Ranch," his first feature, announces that a trade showing of the picture will soon be given.

Tex O'Reilly, the writer of the story, and Bob Townley, the director, supervised the titling and editing. The prints will be carefully tinted and toned to bring out all the scenic beauty of the exteriors.

A terrific fight features one of the exciting scenes. Harry McLaughlin, who is co-starred in this production with Allene Ray, takes the part of a tenderfoot cowboy and "scraps" with a gang of "two-gun" bullies. Townley states that this is the most realistic fight scene he has ever directed.

The press book for the picture is already in the printer's hands, as are the posters, lobby displays and other accessories.

Special Pictures Sends Ford Sterling on Tour

Carrying with him an appointment from Mayor Meredith P. Snyder of Los Angeles, commissioning him as a roving advertising agent for climate, industries, good roads and other attractions of Southern California, Ford Sterling, the newly signed Special Pictures Corporation star, left recently for a tour of the exchange centers of the country.

He will meet the theatre owners, the exchange men, the prominent citizens and the newspaper editors of each community and talk over their problems as regards the comedy field.

Sterling's first stop will be San Francisco. From there he will come east via Salt Lake, Denver, Kansas City, Minneapolis, St. Louis on to Chicago, and then will cover the East and South. Two months has been alotted to his trip, and upon his return he will begin his first production at the company's studios in Hollywood.

Announces Purchasers of "Great Baseball Scandal"

"The Great Baseball Scandal," the speed camera expose of crooked baseball plays, released by C. B. C. Film Sales Corporation of New York, for the independent market, has been purchased, among other sales, by Arthur Whyte of the Empire State Film Exchange for New York State and Northern New Jersey, and by Joseph Friedman of Celebrated Players, Chicago.

This single reel of slow motion photography was made by Lincoln Borthwick, who also made the slow motion special of Babe Ruth.

JUST LIKE THAT

Peggy O'Neill, artist model, who appears in "The Devil's Angel," to be handled by Clark-Cornelius Corporation

Fanark Announces Cast for "The Crimson Cross" and Begins Work on "The Strength of the Weak"

RELEASING arrangements have been practically completed for "The Crimson Cross," the Fanark Corporation's initial art production. N. Brewster Morse, who wrote both the story and scenario, which was directed by George Everett, selected most of the cast.

"We were especially cautious in selecting our cast," said Mr. Morse. The picture is decidedly novel in its theme and required unusual talent for successful presentation, so to have an unsatisfactory cast meant failure.

"Mr. Everett was a most efficient aid to us in selecting the all-star cast. After numerous conferences and interviews with many well known artists we finally contracted with Edward Langford to play the role of the hero; Marian Swayne to portray the heroine; William E. Hallman to enact the role of the 'heavy,' with Eulalie Jensen as his feminine counterpart; Van Dyke Brooks as the metaphysician around whom much of the action revolves; Augustus Phillips and Archie Clark.

Has Dramatic Role.

"Marian Swayne, the heroine, well known on the stage in John Golden productions as well as in motion pictures, plays one of the most dramatic roles of her career.

"Eulalie Jensen, the 'woman heavy,' is a well known figure in pictures. Edward Langford is an experienced leading man. He played with Dorothy Dalton in 'Guilty of Love'; with Mollie King in 'Women Men Forget'; with Elaine Hammerstein in 'The Shadows of Rosalie Byrne,' and with other well known artists.

"William E. Hallman, a favorite on the stage, appearing last on Broadway in Arthur Hopkins' production of Gorki's 'A Night's Lodging,' makes a splendid 'villain.'

"Van Dyke Brooks, director of many Norma Talmadge, Anita Stewart, Earle Williams and Leah Baird successes, and also an actor of note, plays a most interesting role.

"Augustus Phillips and Archie Clark complete the list of well known stage and screen stars who lend their talents and their broad experience to making this one of the most distinctive pictures of the year."

Mr. Morse and Mr. Everett have already completed casting for the second Fanark attraction, "The Strength of the Weak." Production work will be begun within the next fortnight, as soon as the author and director, who are now selecting locations near Milford, Pa., return to New York. Practically the same cast will be seen in this film as appear in "The Crimson Cross."

Good Cast in "Devil's Angel"

A notable cast of screen artists portray the various difficult roles in "The Devil's Angel," the Lejaron a' Hiller production of artist life and Hindu craft which is being distributed through state right exchanges by the Clark Cornelius Corporation. Helen Gardner has the role of Cymba Roget. Templer Saxe, who has been seen as the "heavy" in many successes, plays opposite Miss Gardner.

Many of the scenes in the production are laid in a studio of the Latin Quarter, and to give an absolute reproduction of artist life there are in the cast a number of noted models, including Peggy O'Neal, who has posed for Charles Dana Gibson, Penrhyn Stanlaws, Harrison Fisher and Henry Clive.

State Right Buyers Welcome Joan's Aid to Them in Advertising and Exploitation

The new Joan Service Bureau was formed for the purpose of assisting Joan state right buyers with their local campaigns, furnishing with advertising, publicity and exploitation, and giving them the benefit of expert advice. State right buyers are said to have been quick to take advantage of the offer, and results are proving mutually beneficial.

Among those who have been served are: Ben Amsterdam, of the Masterpiece Film Company, of Philadelphia, for whom a novel exploitation and advertising campaign on "She Played and Paid," the Fanny Ward feature was prepared; Joe Skirball, of Pittsburgh First National, whose advertising campaign is now being mapped out; A. M. Gollos, of Chicago—the first to reap the benefit of the bureau by an extensive trade-paper and newspaper advertising drive on the Ward feature; T. E. Larson, of the Peacock Productions, of Oklahoma; Bob Lynch, for whom a series of sensational circulars on "The Invisible Ray" and electrical exploitation devices are being laid out, and Sam Grand, who is being assisted with material on "She Played and Paid."

In addition a series of original advertisements have been devised by Nat Rothstein on the Billy West comedies for Joe Skirball and Ben Amsterdam, the two latest buyers of the twelve two-reelers.

A meeting of the advertising managers of the exchanges is contemplated, in conjunction with the Joan staff, to establish a systematic inter-relationship for the future.

Preparatory Work on Second Bimberg Picture to Follow "What Is Love?" Now Proceeding

The signing of E. K. Lincoln to head the male contingent of the cast of "What Is Love?" the first of the new Bimberg Productions, is in keeping, it is said, with the policy of adroit showmanship announced by A. J. Bimberg at the time of the launching of his present enterprise. The return of Hazel Dawn to the screen caused widespread interest and the engagement of Mr. Lincoln completes a cast that it is said contains players that can be profitably exploited in any locality. Many of the members of the cast are about to receive much publicity because of their success or prominence in other important features.

Bradley Barker, who has long served as leading man for some of the foremost stars of the Famous Players and other prominent organizations, and who has himself been starred, is also in the cast, as is also Wedgewood Nowell, who is the featured player of the recently completed Robertson-Cole special, "813," and who is soon to be starred in a number of other Arsene Lupin stories; Henry G. Sell, the star of many serials and independent productions; Violet Palmer, remembered as the star of "Ginger" and the lead for William Farnum and other prominent stars, and Renita Randolph, who has been known as Renita Johnson, under which name she scored a big hit as Ruguette in "If I Were King." Burton George is director.

Preparatory work for the second of the Bimberg productions is already in hand. Theodore A. Liebler, Jr., is now at work on the continuity.

No distributing arrangements have been made, nor is it likely that any will be entered into until "What Is Love?" is ready for exhibition, according to Mr. Bimberg.

"Devil's Angel" Being Rapidly Disposed of by the Clark Cornelius Corporation

The initial trade showing of "The Devil's Angel," which was produced by Lejaren a' Hiller, and which is being distributed through state right exchanges by the Clark Cornelius Corporation, was held recently and a number of territories were disposed of.

The Empire Film Company, of Chicago, Ill., purchased the rights for Illinois, and Wassman & Stephens, of Atlanta, Ga., purchased the rights for Georgia, North Carolina, South Carolina, Florida and Alabama. The Alexander Film Corporation will distribute the picture in Greater New York and Northern New Jersey, in addition to handling the sale of all foreign territory.

Inquiries have also been received from a number of independent exchangemen in other territories.

Speaking of the film, George O'Malley, of the Empire Company, of Chicago, said: "We have handled a number of productions during the past year which proved successful, but we expect this one to prove by far the biggest success of all."

Robert T. Haines Will Be Featured in "The Victim"

Robert T. Haines, the prominent character actor of the legitimate stage, who has just completed a feature for Dominion Film to be released by First National, is featured in "The Victim," offered by C. B. C Film Sales Corporation.

In "The Victim," Mr. Haines has a heavy emotional role and is supported by a capable cast headed by Joyce Fair and Harry Benham.

"The Victim" is announced as a powerful dramatic story with a succession of thrills and mystery, interesting mystery of sustained suspense until its last reel, interwoven with love, devotion, mother love, heroism, revenge, sacrifice and every dramatic element that will appeal to spectators of practically every age and taste, according to the producers.

"Who Am I?" Finished

"Who Am I?" is the title of the second two-reel comedy for Special Pictures Corporation release upon which Chester Conklin has started at the A. L. Hart productions unit of the Special Pictures studio in Hollywood. It was written by Frank Terry. Tom Wilson, Hazel Deane, a newcomer to the screen; Ashley Cooper and Kathleen Myers are in the cast. Harry Edwards directed the picture.

Christie at New Loew House

The first of the new series of Christie Special Comedies was used in a prominent place on the opening bill of Marcus Loew's new $450,000 theatre at Toronto. The comedy is "Kiss Me Caroline," which features Bobby Vernon, Vera Steadman, Charlotte Merriam, Neal Burns and Teddy Sampson.

Sherman Backs His Distribution Plan With Two Completed Features and a Third Well Under Way

IN announcing he has two productions ready and a third well on the way toward completion, Harry A. Sherman, head of Sherman Productions Corporation, bids fair to set a record. He presents first, a plan of operation along lines believed to be advantageous to the independent distributor, and second, he comes to him with two releases ready.

Without attempting to secure advances from exchanges who will distribute the attractions, or endeavoring to obtain other aid in financing his producing activities, Mr. Sherman offers not merely a proposition still in the idea stage, but a definite project, and with two attractions which he announces are representative of the quality of those to follow.

The first, "Man and Woman," written and directed by Charles A. Logue, is a dramatic story of three beachcombers and a society girl and their adventures on an island in the South Seas. It is described as novel in character, but brimming with heart interest and suspense.

The second story by Mr. Sherman is "Miss 139," also written by Charles A. Logue, but directed by B. A. Rolfe. It is a mystery detective story.

Both productions were made with prominent players. A third, from the pen of a popular magazine writer, will be completed within a short time.

"I did not announce the formation of Sherman Productions Corporation and its unique method of doing business with its franchose holders," said Mr. Sherman, "until I had two productions finished and another practically completed.

"I didn't want any of my friends to say to me, 'it's a great idea, Harry, but how are you going to do it'? So I went ahead and did it before I invited any one to come in. I wanted to be able to 'show goods.'

"Altogether I have invested about $200,000 without asking for a cent from any one. Moreover, I am ready to go as much further as may be necessary to give the distributors of Sherman productions the best there is to be had in box office attraction values, without requiring anything from them but their good will and the assurance that they will properly exploit my productions in their territory.

"'Man and Woman' and 'Miss 139' are two really big attractions, and I am ready to back them against the best pictures in the field for money-getting quality.

"With them as my initial releases and as a fair criterion of the standard which will be maintained in all future attractions of Sherman Productions Corporation, I have no hesitation in stating that my chief problem now is not to secure franchise holders in the territories still open, but to select the best and most responsible independent exchanges in those territories with which to do business."

"The Thrill of the Thoroughbred" to Be Arrow's First Sport Pictorial Release

"The Thrill of the Thoroughbred" is announced by the Arrow Film Corporation as the first release of the Sport Pictorials, a new series of one-reel pictures produced by Jack Eaton, of the Town and Country Films, and edited by Grantland Rice, the celebrated sporting writer.

This will be released November 10, and according to those who have seen it in the projection room, is a most interesting subject showing the life behind the scenes in racing, affording intimate close-up glimpses of the celebrated Man O' War in action and showing in detail the training and wonderful care taken of thoroughbred racehorses. This reel, it is said, is sure to be of great interest to the thousands of followers of the sport, for in it is depicted an angle of horse racing that is seldom vouchsafed the general public.

Some interesting slow motion scenes of famous racers in action adds to the interest of this first sport film.

Special Pictures Establishes Elaborate Bureau for Publicity and Exploitation

Believing the coming fall and winter season will be the greatest in the history of the industry and that exhibitors everywhere will pick their comedies and short-reel novelties with the same care they give to selecting the multiple reel features, Special Pictures Corporation has inaugurated an elaborate exploitation and publicity bureau, to tell exhibitors and the public what this comparatively newly formed company has to offer in the short subject field.

Special publicity campaigns are to be waged in the newspapers on the recently acquired stars, Louise Fazenda, Ford Sterling, Charlotte Merriam, Neely Edwards, Chester Conklin, Gale Henry, Milburne Moranti and others.

Two publications are to be issued monthly, an exhibitor bulletin and a general house organ for the exchange managers and sales forces.

Publicity helps of various sorts are to be prepared on each release and special newspaper and art photographers have been put to work to secure artistic and reproducable stills. The exploitation department has been placed under the supervision of Harry Hammond Beall, formerly publicity director for Universal, and more recently identified with the Sol Lesser enterprises.

Billy West Comedies to Be Strenuously Advertised

Ben Amsterdam, exchangeman, of Philadelphia, will begin a strenuous campaign with Billy West comedies. He has purchased twelve of these two-reelers and will be aided in his campaign in Western Pennsylvania, West Virginia, Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland and the District of Columbia by the exploitation and advertising forces of Joan Film Sales Company.

Novel Exploitation

One of the features of the campaign consists of the novel advertising scheme developed along the lines suggested by Nat Rothstein, advertising manager of Joan. The drawings and color design are to be unique, and to follow the outline of Rothstein's trade paper inserts on the comedies. There will be a generous use of "bathing beauties" as advertising propaganda, and many of the ludicrous situations of the comedies themselves will be duplicated in their exploitation.

"Great Baseball Scandal" Film of Timely Interest

For "The Great Baseball Scandal," a slow-motion camera expose of the trickery of crooked players and the plays by which they can throw games, announced for the states rights market by the C. B. C. Film Corporation. The speed camera took 200 pictures a second, as against sixteen of the regular motion picture camera. It shows the "muffing" of catches and other plays that could not be caught by the naked eye of baseball fans or umpires, but are laid bare in this speed camera expose.

The slow-motion baseball picture is not limited to baseball fans in its entertaining value, it is stated, as it shows methods and plays in the great game that will interest those who may not know the game. It also provides interesting points that will enable an ambitious baseball player to improve his own individual game, it is said.

SYDNEY ASCHER, PRESIDENT OF ASCHER PRODUCTIONS, INC., AND SCENES FROM THEIR PICTURE, "BELOW THE DEADLINE"
Bert Sprotte and Robert Anderson appear in this production, which is a state rights release

More Actors Join Hallroom

Polly Moran and Max Ascher have been added to the cast of the Hallroom Boys Comedies, of which the first release of the new series is now being completed on the Coast under the supervision of Harry Cohn, announces Jack Cohn from the New York office.

The cast of the Hallroom Boys Comedies also includes Hugh Fay and Harry McCoy as Percie and Ferdie; Lillian Hackett and other principals and a brand new crop of pretty girls.

Pinnacle Franchise Rights Are Bought by Gardiner

T. R. Gardiner, of Gardiner Pictures, Inc., of Buffalo, has altered a rigid business policy that has hitherto characterized his firm, by purchasing from Independent Film Association of Chicago the franchise rights within upper New York State on Pinnacle Comedies.

The Gardiner Exchange has specialized up to this on feature productions, and has rejected all offerings of short productions.

These Pinnacle productions will be released every two weeks beginning November 15. They feature Leo White and Al Martin as the "Damfool Twins."

Cavelari Films Going Big

Fred Meyers, the new manager of the New York Independent Master Films, Inc., 130 West 46th street, reports bookings on the two Victor Kremer feature productions, "Voices" and "Mad Love," featuring Lena Cavaleiri, are extraordinarily heavy.

"Skinner's Dress Suit," starring Bryant Washburn, and "Little Shoes," starring Henry B. Walthall, also are going big, according to Mr. Meyer. These two have been booked over the entire Loew circuit.

The company announce also that it will release the new series of Frazee Comedies on November 1.

Co-operative Films Will Handle Neal Hart Series

Floyd St. John, manager of the Co-operative Film Exchange with offices in San Francisco and Los Angeles, has contracted with Independent Films Association of Chicago for the exclusive handling of the Neal Hart series of eight big outdoor specials produced by Pinnacle Productions within the states of California, Arizona and Nevada and the Hawaiian Islands.

Three prints of "Hell's Oasis" are now being booked, and Mr. St. John says that if bookings continue as rapidly on this series as they have begun it will be necessary to put two additional prints to work.

Another Comedy Completed

Word has been received by the Arrow Film Corporation from Mrs. Garnette Sabin, producer of Muriel Ostriche comedies, that work on "Betty the Vamp Vamped" has been completed and that the picture is now being edited and titled in the laboratory under Mrs. Sabin's supervision.

Ascher Productions Enters Distribution Field; "Below the Dead Line" Will Be First Special

SIDNEY ASCHER, president Ascher Productions, Inc., announces his company will devote its activities entirely to marketing special productions via the independent exchanges and that the first of these will be "Below the Deadline," melodrama of the underworld.

Heretofore, Ascher Productions, Inc., has either released its pictures through distributing companies or sold them outright to state right distributors. Two recent successes were "The Evil Eye" serial in which Benny Leonard starred and the comedy "Up In Mary's Attic."

State righting "Below the Deadline" marks the return of Ascher Productions, Inc., to a field in which they were engaged sometime ago. Many old timers will remember several years back when Sid Ascher sold territorial rights on "The Exposure of the White Slave Traffic."

Both Mr. Ascher and his partner, Joseph A. Jacobs, have been prominently identified with the film business for a number of years, having been producers, distributors and exhibitors.

As exhibitors they operated a chain of successful theatres in New York City, which they recently disposed of.

However, the experience gained while exhibiting stands them in good stead and they feel they are peculiarly fitted to supply the independent buyers with productions that will draw.

"Below the Deadline," in which J. B. Warner and Lillian Biron are co-starred, supported by Robert Anderson and Bert Sprotte, is a melodrama, picturized from Henry Arthur Gooden's story of adventure in the underworld.

It was directed by J. P. McGowan, creator of the railroad film in which Helen Holmes gained fame. In "Below the Deadline" Mr. McGowan has crowded much action and he has employed to advantage his skill in using thrilling railroad scenes.

"Before starting production I satisfy myself from an exhibitor's viewpoint that the story is one that will get over big with the public," says Mr. Ascher. "Then I select a director who has to his credit many established successes. And I always insist that the various roles be entrusted only to players of known ability.

"At our exhibition room at 130 West 46th St., New York, we will begin next week screening 'Below the Deadline' for the trade.

"Other productions are now coming through and our next big special will be ready for the independent market probably within the next thirty days."

Victor Kremer Has Secured Studio on Coast and Is Preparing to Produce His Own Films

Following receipt of reports fron exchanges and theatres on the big business being done on his two special productions, "Voices," and "Mad Love," announces that he is planning to produce his own pictures as well as act as a national distributor for independent productions of merit. Arrangements have been made whereby Mr. Kremer will have the use of a thoroughly equipped and up-to-date studio on the Pacific Coast.

More detailed announcement regarding his production plans will be made later. Mr. Kremer, however, advises that in marketing his productions Victor Kremer Film Features, Inc., will be guided entirely by the box-office value, gauged entirely on the value of the story and merit of the production as a whole, including star and cast, in establishing prices for territory. Each picture will be given the "acid test" in New York through the Independent Master Films, which Mr. Kremer controls.

Jacques Kopfstein, manager of the state right department, has started on an extensive trip through the country in the interest of "Mad Love" and "Voices" and anticipates disposing of the entire territory within the next three weeks.

Artographic Films to Produce Scenics Plastics and Slow-Motion Productions

With a definite program for production mapped out, Artographic Films, Inc., has been established in Los Angeles, and is at work upon its initial release.

The company is headed by J. E. Kelly, former production manager for Thomas H. Ince, who has associated with him Charles Boyden, recently a factor in the automobile industry.

The newly incorporated organization will specialize on the production of scenics, plastic reels and slow-motion features.

The first scenic to be released by the new company is now being filmed under Kelly's direction and will be presented in natural colors.

Work is carrying on in Los Angeles on the plastic release under Martin J. Doner, a sculptor.

For the slow-motion features a special camera has been constructed which is said to work three times faster than any in use today.

Photography for the new company is being handled by William Hyer and Frank Blackwell.

Arrow Receives Praise for "Thunderbolt Jack"

W. Ray Johnston, vice-president of the Arrow Film Corporation, received a letter from Mr. H. Hirsch, of the Lightning Photoplay Service, of New England, giving high praise to "Thunderbolt Jack," the new western serial starring Jack Hoxie, the distributing rights of which have been secured for New England by Mr. Hirsch.

The letter reads in part: "After reviewing the last two episodes of 'Thunderbolt Jack' I could not help congratulating myself upon having secured this production for New England. It is the peer of all western serials."

C. B. C. Starts Bureau to Boost Independent Market

Joe Brandt, president of the C. B. C. Film Sales Corporation announces he has established a special publicity bureau for the general exploitation and advancement of the independent market of State Rights field, under the direction of A. D .V "Alphabet" Storey.

This department is at the disposal of the State Righters to advise and assist them in the advancement of the independent movement, providing them not alone with the knowledge and experience of Joe Brandt and Jack Cohn, but of A. D. V. Storey, who has been publicity manager of the William Fox circuit and other theatres; and had charge of press sheet and serial campaign department for Universal.

Hyman Says State Rights Business Growing Rapidly

That the outlook for the marketing of state right productions has never been more promising than at present is the opinion expressed by Louis Hyman, manager of the All Star Feature Distributors, Inc., San Francisco.

"The organization with which I am connected has bought heavily of late and is now doing a very big business. A few weeks ago we secured eight new Clara Kimball Young productions and have just bought the California, Oregon and Nevada rights to the 'County Fair,' which looks to us like another 'Mickey.'"

In commenting on the state right business another distributer said: "The outstanding film successes of the past year have been productions without stars. This has led producers to work along independent lines and has resulted in a number of pictures of exceptional merit to be marketed on a state rights basis.

Allene Ray in New York

Allene Ray, who is co-starred in "Honeymoon Ranch," Bert Lubin's five-reel western state rights feature, has arrived in New York to claim a prize as winner of a motion picture beauty competition conducted by a prominent magazine..

Friedman in New York on Federated Business

Joseph L. Friedman, president of Celebrated Players Film Corporation, Chicago, left on the Twentieth Century, Sunday, October 10, for New York, where he attended a meeting of the executives of the Federated Exchanges.

News of the West Coast

By A.H.GIEBLER

Hartford Productions Move

The David M. Hartford Productions will move into new offices within the next few days, or as soon as the building now being erected at 3274 West Sixth street is completed. David Hartford announces that work on his next production, "The Golden Snare," for Associated First National, which will be his third offering on that program, will start in the immediate future. The two productions already completed are "Back to God's Country" and "Nomads of the North," from the pen of James Oliver Curwood.

Jack Coogan in "Peck's Bad Boy"

Little Jack Coogan, the small boy who played one of the principal parts in the Charles Chaplin picture, "The Kid," is to be starred in a film production of "Peck's Bad Boy," which will be produced at the Louis B. Mayer studio. The company organized to produce the picture will be known as the Peck's Bad Boy Company, and De Witte Hagar will be production manager. Nate Watt will direct the picture from a scenario prepared by Bernard McConville.

Rollin Sturgeon Ill

Rollin Sturgeon, director of Universal features, was taken suddenly ill during the filming of "The Flip Flapper," and as he will be forced to take a few weeks' vacation to recover the picture is being completed by Harry Harris, who has been Sturgeon's assistant for some time.

Federal Studio Head Goes East

Norris Mumper, studio manager for Benjamin B. Hampton, has gone to New York to confer with Pathe in regard to various productions made by Hampton for release through the Pathe exchanges. During his absence from the studio his duties will be attended to by his brother, Hewlings Mumper.

Educational Sales Head on Coast

Henry Ginsberg, general sales manager for the Educational Films Corporation of America, while on a tour of the exchanges established in various parts of the country stopped off in Los Angeles to pay a visit to the Christie and the Chester studios, whose productions are released by his company.

Publisher Visits Dial Company

J. J. Curtis, vice-president of the Bobbs-Merrill Publishing Company, has come to Los Angeles to confer with Otto Bollman, president of the Dial Film Company, on matters concerned with the filming of the Irving Batcheller novel, "The Light in the Clearing."

Joe Engel on Eastern Trip

Joseph Engel, in charge of Metro's West Coast studio, left for New York last week to attend a conference of executives of the Metro company.

Manning Production Details

Details concerning the new Slim Summerville two-reel comedies now being produced at the National studios have been given out for the first time by Norman Manning, general manager.

Stage space for the Norman Manning productions has been leased at the National studios and the first comedy is almost finished under the direction of Joseph Bordeaux. Bobby Dunn heads the supporting cast for Summerville. Celesta Zimlick, formerly with Christie, is the leading woman.

Mr. Manning plans to make twelve two-reelers a year starring Summerville and Dunn. As soon as the first negative is cut he will go to New York to stage a trade showing of it.

"Earthbound" Attracts 25,000 Persons to Small Los Angeles House in a Week

"EARTHBOUND," Goldwyn's production of Basil King's powerful photodrama, directed by T. Hayes Hunter, played to greater receipts and a bigger attendance in its first week at Miller's Theatre, Los Angles, one of the small houses and far from being centrally located at $1 top price, than it did at the centrally located Astor Theatre on New York's White Way at $2 top, or at the advantageously located Playhouse in Michigan Boulevard, Chicago, at $1 admission, and both of these other runs were completely successful.

Miller's Theatre, Los Angeles, seats approximately 600 persons. The attendance for the first week of the indefinite run of "Earthbound" there was 25,459, or one-third as large as the attendance at the picture in the week of its showing at the largest playhouse in the world, the Capitol Theatre, New York City, where 73,251 persons bought tickets, breaking all Capitol records.

"Earthbound" played but two performances daily at the Astor Theatre, New York, and three at the Playhouse, Chicago, while in Los Angeles it plays continuously from 11 a. m. to midnight. And every day at 11 o'clock there is a crowd in line waiting for the second performance. The paid attendance the first day, when the first showing was in the evening, with many invited guests, was 1,591. The second day it was 3,450. And at 11 a. m. on the second day, Friday, October 1, there was a line of 500 persons waiting for the second show.

In order to accommodate the crowds who seek admissions at the early showings at Miller's Theatre, previously a second-run house, Abraham Lehr, vice-president in charge of production at Goldwyn's West Coast studios, also in supervisory charge of Miller's Theatre, is planning to give a series of "milkmen's matinees" at 9 a. m.

> Moving picture advertising has improved some several hundred per centum in five years and so have the receipts at the box office.

OFFICERS AND MEMBERS OF PACIFIC FLEET AIR DIVISION

Wesley Barry, Neilan star, may be seen on top of the giant plane, while Colleen Moore, another Neilan star, may be seen standing just below with Officer Mason, to whom they presented a print of "Go and Get It"

Rubbernecking in Filmland

PETER GRIDLEY SMITH, publicity shooter extraordinary for Marshall Neilan Productions, has left Filmland for New York; D. N. Schwab, head and front of the producing organization that bears his name, has also departed for the East; Ford Sterling is somewhere on the first leg of a tour that will cover the entire country.

To partially offset the grief we feel over the absence of the three above mentioned worthy citizens of the colony we have with us Jack Lloyd, who has come way out West to arrange for the opening of D. W. Griffith's "Way Down East."

Pete Smith will blow back to us in about three weeks; Dore Schwab told me that he expected to eat Christmas dinner at home, and Ford Sterling will be back as soon as he tells the people of Salt Lake, Denver, Minneapolis, Saints Louis and Paul, Chicago, Detroit, Buffalo, Pittsburgh, Cincinnati, Cleveland, New York, New Orleans, Dallas and a few more towns what a fine country it is that we've got out here on the Coast.

Pianissimo on the Tremblors

Ford left town armed with a document from Mayor M. P. Snyder, commending him to the mercies of other mayors, and authorizing him to speak, orate and elocute, and otherwise sound the cymbals of praise for our fair city and its environs, with especial emphasis on the fact that we have warm winters, cool summers, no thunder, lightning, wind, snow or sleet, and very few flies.

Of course it goes without saying that he will use the soft pedal on earthquakes and high rents, and not mention the fact that our harbor is twenty-two miles away, unless unduly pressed. After his return Mr. Sterling will settle down and start work on his new contract with the Special Pictures Corporation.

Larry Semon has sued the Vitagraph company for a cool million in answer to their suit for four hundred and seven thousand, three hundred and thirty-three dollars and a few odd cents.

Fox Films Mark Twain

Reginald "Snowy" Baker, the movie magnate of Australia, is in our midst. Herbert Standing, who was hurt in a street car accident a few weeks ago, has recovered and is ready to resume work. Kenneth McGaffey is laid up with a bad cold.

Now after we have given you a little travel stuff and a few feet of current events, we will run the big feature.

I have just returned from Vermont Canyon, where the William Fox company is staging Mark Twain's "A Yankee in King Arthur's Court," with pomp, circumstances and eight hundred extras.

The first thing I did when I got to the location, after asking Carl Downing how many people were on the set and verifying his statement by counting the lunches that had been sent to feed the mob, and making a casual inquiry as to when lunch was to be served, was to climb a foothill.

Hard on the Lungs

Did you ever climb one of our celebrated foothills? If not, you haven't missed a great deal, except sore feet. That's the reason they call them foothills—they are hard on the feet. The reason I went up the foothill was because Sol Wurtzel, general

Yank Overcomes Sir Sag of Mark Twain Fame Under Auspices of Wm. Fox

BY GIEBLER

superintendent of Western Fox; Emmett J. Flynn, director-in-chief of the feature; Roy Flynn, assistant director, and Lucien Andriot, the head cameraman, were all up there, and I figured that it would be a pretty good place from which to observe the stirring activities going on below.

The sight that met my gaze when I reached the top of the hill was worth the climb. If I had not been completely bereft of wind when I reached the summit, I am sure I would have been breathless with admiration, astonishment and wonder at the spectacle spread out before me.

Best Guys and Faire Ladyes

Across the canyon, on the slopes of the opposite foothill, was a replica of King Arthur's castle at Camelot as it must have looked in the year 528. In front of the castle was the courtyard and tilting ground where the armored knights of the Round Table were wont to meet and test each other's (pot) metal with lance and spear for the pleasure of the king, the favour of the faire ladyes, the glory of knighthood and to see who was the best guy.

The courtyard was all set for the big doings. Along one side were a number of pavilions for the King and the noble lords and ladies of his court. Over to the left were the tents of the champions who were to take part in a grand tilting match, and all around the great enclosure, hanging over the fence, and yelling themselves hoarse, were eight hundred sturdy yeomen, yeowomen and quite a few yeokids.

Sir Sag Starts Something

In Mark Twain's story the Connecticut Yankee, who wakes up in the time of King Arthur, stirs up considerable excitement by making a number of modern inventions. In the Fox version of the comedy he has a machine shop where he makes a telephone, a flivver, a six-shooter, and a lot of other things that look like magic to the early Britons.

The Yank is so smart that he attracts too much attention to suit one Sir Sagamore, one of the knights of the round table. Sag makes dirty cracks and picks on the Yank until he smites him on the jaw. Sag wants to clean him up them and there, but King Arthur tells them to settle their quarrel in the tournament that he is going to pull off the next day.

The big set in the canyon was for the staging of the tournament where the Yank puts one over on Sir Sagamore and takes on ten other knights of the round table and shows 'em what's what and then some.

With Pomp and Circumstances

It was a wonderful sight, so real that I almost forgot I was looking at the biggest comedy set ever erected. I fancied I was back in the sixth century—I thought of Charles Major's lines:

"A knight there was, when knighthood was in flower,
"Who charmed alike the tiltyard and the bower."

The Tom Mix cowboy who had traded his sheepskin pants for a couple of joints of stove pipe, and his Western shirt for the upper works of a base burner, and was being hoisted onto his charger by two property men with a step ladder, might well be that very same knight.

They started shooting. Sir Sagamore, full armored, with waving plumes and flashing lance, rode from his tent, circled the yard and brought up before the king's pavilion with a flourish and a low bow.

Enter the Hero

Charles Clary, who looked very noble with a fine set of early Arthurian whiskers and a gold plated potato masher in his right hand, acknowledged his obeisance.

All this time the sturdy yeoman were splitting the air and scaring the brush rabbits out of a year's growth with yells.

Other knights who were to take part in the contests appeared, until finally everybody but the Yank was there. All eyes turned to the Yank's tent. A bugle busted the silence; the flaps of the tent flew open; but instead of a man wearing some kind of new fangled suit of armor, as everybody expected the Yank had made in his shop, the Yank, garbed as a cowpuncher, rode out into the arena.

Sir Sagamore, the big tough knight, roared with laughter. He was going to have an easy victory over this strange looking bird who dared to face him without the contents of a hardware store on his person. But Sir Sag had never seen a movie cowboy in action; he didn't know what a lasso looked like; he had never heard the bark of a six-shooter.

The rivals each made a bow to the King, who said: "Go to it, boys."

Sir Sag charged across the jousting ground with the intention of giving the Yank a good joust in the ribs with his long lance, but the Yank threw his rope, lassoed the spear and yanked it out of the big knight's iron mitt. They tried it again. This time the Yank got his opponent around the midriff, unloaded him from the horse and left him on the ground like an instantaneous water heater ready for repairs.

After that the Yankee took on the whole collection of knights and put them all out of business by popping them through the cracks in their iron clothes.

On a Pretentious Scale

The Yankee at King Arthur's Court is going to be big stuff. Certainly no comedy was ever staged as this one is being put on. What I saw in the canyon was only a small part of the outdoor stuff. The company had been working at the set for a week, and will be there a week longer, and the interior action will be just as elaborate. Mark Twain made the world laugh with his unique story, and the film version will contain the humor and satire of the story just as he wrote it, all worked out in action.

Harry Myers plays the part of the Yankee; Charles Clary is King Arthur; George Seigman is Sir Sagamore, the hard-boiled knight; Rosemary Theby is Morgan le Fay, a wicked queen; William V. Mong is Merlin, the magician; Pauline Stark is Allison, pronounced Allisawn, and called Sandy by the Yank. William MacDonald is Sir Launcelot, Charles Gordon is page to the King.

Around the Film Exchanges

Pittsburgh

Oakland Theatre Opens

The handsome new Oakford Theatre at Richwood, W. Va., was formally opened Monday, October 4.

The Saturday evening previous to the opening night, the house was opened for inspection of the public and a concert was given by the Harwick orchestra.

The Richwood Theatre and Amusement Company is the owner of the theatre, which is one of the finest in the country. One of the first big transactions of the new company was the purchase of a First National franchise.

Rialto Is Nearing Completion

The new Rialto Theatre, Mount Oliver, Pittsburgh, is rapidly nearing completion and indications are that it can be formally opened to the public about Thanksgiving Day. This will be the newest addition to the Weiland chain of theatres.

Blue Buys Juniata Theatre

W. A. Blue, a well-known exhibitor of this section, former owner of the Best Theatre at Millvalle, Pa., has purchased the Juniata Theatre at Juniata, Pa., having taken charge October 1. The house was formerly run by Barsky Brothers. It has a capacity of 500 and will be remodeled and improved by the new owner. The house will be repainted and redecorated and a new front put in. Mr. Blue purchased a home at Juniata and has moved his family there.

Superior Theatre Sold

The Superior Theatre, California avenue, Northside, Pittsburgh, has been purchased from Akselred & Weiner, by John E. Olsavik, the new owner having taken charge October 1. Olsavik is a veteran of the late war, discharged last June.

New Theatre for Masontown

A new theatre is going up in Masontown. It is financed by local business men and will be ready for opening about Thanksgiving Day. The capacity will be 800. Theodore Mikalowsky, of the Rex Theatre there, is preparing to meet the opposition by enlarging his house from 300 to 450 capacity and otherwise improving his property.

Pittsburgh

Among Universal Manager Stern's visitors recently were Captain Crouse, of the New York Fire Department, and H. J. Smith, a manufacturing chemist of New York. Both these men were good friends of Mr. Stern's when the latter was stationed in the metropolis.

C. C. McKibbin has resigned his position with the Noveltee Film Company, and is now manager of sales at Select.

Manager Lissmann, of the Columbia exchange, announces the purchase of two new subjects. They are "The County Fair" and the new series of Billy West comedies.

The S. & S. Film & Supply Co., Pittsburgh, has made arrangements to secure one hundred twenty-four-sheet stands in and around the city, on which they will advertise their current releases for the benefit of the exhibitors booking the same.

Manager Bonistall, Booker Kaufman and former Cashier Goodamote, of Pathe, are all wearing big smiles, as a result of having received good-sized bonus checks.

The Merit Film Company, of which Sam Wheeler is manager, announces the purchase of a Mollie King feature, "Human Clay."

Manager Barach, of the Goldwyn, expects a print of "Earthbound" any day now and states that a trade showing will be announced just as soon as the details can be arranged.

The Standard Film Exchange has added another salesman to their staff in the person of E. A. Hemphill, formerly with the Exhibitors' Film Company.

J. A. Flynn, division manager of Goldwyn, spent a few days in the Pittsburgh office recently, installing some new systems.

Baltimore

D. F. O'Donnell Visits Baltimore

D. F. O'Donnell, who has covered the Baltimore territory off and on during past years for the companies he has been associated with, including Selznick, Pathe and United Picture Theatres, was in Baltimore during the week of October 11, booking two-reel subjects which he is releasing through the Federal Film Service, his own exchange which he opened in July and began to release in September.

Screen Club Adopts By-Laws

The by-laws and constitution by which the Screen Club, of Baltimore, will be governed, were submitted to the members at a meeting which was held on Monday morning, October 11, in the rooms of the Exhibitors' League of Maryland, at which A. B. Price, president, presided. They were read and passed by the club practically as read.

An article was incorporated in the constitution which was offered by T. D. Goldberg, and amended by Durkee, seconded and passed, that any member of the board of directors who misses three consecutive meetings shall be automatically dropped from the board. That the constitution be immediately printed and a copy mailed to each member was moved by Mr. Goldberg, seconded and passed.

A. B. Price gave a report for the house committee and said that they had located a house which they thought would do for club rooms and by the next meeting which is to be held Monday, October 18, he thought the house committee would have something definite to report.

San Francisco

Metro to Move

The Metro Pictures Corporation, which has been located on Jones street since entering the field, is making arrangements to move to Golden Gate avenue. District Manager Harry Lustig will be here shortly to pass on plans for the change.

Co-operative Gets More Films

The Co-operative Film exchange, conducted by Floyd St. John, is growing steadily and has been compelled to make further purchases of films to supply the demand. Arrangements were made recently with Howard C. Robertson of the Independent Films, Inc., of Chicago, for taking over eight five-reel Neal Hart Westerns and in addition it has secured the Nick Carter detective stories in film form. J. W. Hawley has been added to the sales staff and is making a trip through the Sacramento Valley.

Buffalo

New Gardiner Headquarters

The entire staff of Gardiner Pictures, Inc., is now installed in the new exchange offices on the third floor of the new Warner Building, 257 Franklin street. The company had to seek larger quarters because of the increased amount of business. C. A. Taylor, former manager at Pathe and Pioneer, is now general manager for Gardiner. The latest Gardiner release is Helen Keller in "Deliverance." Michael G. Ward, formerly a member of the editorial staffs of the Chicago Tribune and the Philadelphia Press, has been engaged as director of publicity in the exploitation of the Gardiner subjects.

Changes at Robertson-Cole

Herbert Kaufman, former salesman at Robertson-Cole, has resigned and returned to New York where he has joined the Metro sales forces in Gotham. Otto Siegel, former assistant manager and later salesman at R-C, has resigned to accept a position with George Hickey at the local Goldwyn exchange. Otto will cover western New York and the southern tier. Marguerite Taylor has been engaged as a stenographer at Colonel P. H. Smith's office. On Wednesday evening, October 6, Mr. Smith screened "The Stealers" in Shea's Hippodrome for western New York exhibitors.

Gets 74 Realart Franchises

Seventy-four franchises in the territory is the record hung up by Harry E. Lotz, manager at the local Realart exchange. During the week of October 4 the following theatres signed the Realart franchise: Strand, Rochester; H. C. Morse's new house, Penn Yann; Cortland, Cortland; Temple, Lockport; Temple, Albion; Star, Waterloo; Arcadia, Syracuse; O-At-Ka, Warsaw, Colonia, Norwich; Princess, Corning; New Orpheum, Buffalo. Shea's Hippodrome showed "39 East" the week of October 4. Mr. Lotz made an extensive tour of the territory the same week.

Riehl with A. P.

Howard Riehl, formerly with Goldwyn and Republic, is now a member of the Associated Producers sales staff and is covering the entire territory. Manager Tom Brady has closed contracts for the entire A. P. output with the Strand, Syracuse; Palace, Buffalo; Strand, Watertown; Regent, Rome, and Strand, Salamanca. The first production, "Homespun Folks," will be shown at Shea's Hippodrome.

Pearch Merit Salesman

R. L. Pearch, formerly with Goldwyn, has been engaged by Manager N. I. Filkins as a Merit salesman. Mr. Filkins has closed a contract with E. O. Weinberg for the showing in the Mark-Strand of the Hallroom Boys comedy, "Movie Madness." Mr. Filkins has also placed "The Gumps" in the Colonial, Columbia, New Aerial, Broadway Lyceum, Masque, Central Park, Frontier and the five houses controlled by General Theatres Corporation.

Brink Visits Rochester

Howard Brink, manager of the Dooley exchange, was in Rochester the week of October 4, when he signed up the Rialto and Strand for the eight Neal Hart productions. J. Walter Bengough and Dave G. Rowney are cleaning up for Dooley in the western New York towns, sending in contracts by the carload.

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

New Speed Camera, Perfected by Watson, President of Novagraph Film Corporation

CHARLES WATSON, president and general manager of the Novagraph Film Corporation, perfector of Novagraph Ultra-Rapid Camera, whose subjects have been issued weekly in the Pathe Review, announces that he has just perfected a combined hand and motor driven, high-speed camera that will register any given number of exposures from 100 to 420 a second. Mr. Watson, in his statement, guarantees that at 420 exposures the pictures will be absolutely perfect and stand any test to which they be subjected. His guarantee of maximum speed is conservative and fully proven, though it might be well to say the action in the lathe has shown 1,700 possible exposures a second, and in exposing film to the light in a working model without lens there has been secured 1,000 rock steady frame exposures.

This new invention is expected to revolutionize the use of motion pictures, particularly in scientific work, as it will be possible to accurately photograph the intricate action of instruments and machines, impossible to do with positive certainty with present cameras. The new cameras are equipped with speed meters, which will enable the operator, within one and one-quarter per cent. to reduce, increase and maintain a fixed speed for any specific number of exposures a second. Unlike cameras in present use, it will be possible to pan on all progressive subjects and follow them, as can be done with any standard motion picture camera. These cameras will be placed in the production field on or before November 15, 1920.

Benefits of Outdoor Rearing Picturized by Novagraph Film

The Novagraph Film Corporation has in course of preparation a series of one-reel pictures, each of which will depict the early and mature life of national and international characters, demonstrating the value of outdoor rearing, occupation and recreation during childhood in laying a foundation upon which to build the physical development necessary to attain the highest success in after-life, which each of the so far selected subjects have accomplished.

The many hard-won, upward steps in their chosen lines of sport and other avenues of endeavor will be most interestingly shown, and where necessary for perfect eye analization their action will be demonstrated by "Analysis of Motion" pictures. In this manner will be combined educational and general welfare work with interesting subjects from the viewpoint of public amusement.

Pictures Aid in Checking Juvenile Delinquency

The universal appeal of motion pictures, the pictures with "pep, go and a laugh," has been found a means for social and religious workers to get in intimate touch with the "difficult child," whose ultimate destination is the children's court, unless by some means his or her better nature can be reached. When such youngsters can be persuaded to walk fearlessly and happily into institutions devoted to child welfare they can be approached by wise and devoted leaders.

The utilization of motion pictures for this purpose has been treated in full in the article "The Difficult Child," which appears in the September number of the "Bulletin of the Affiliated Committees for Better Films," issued by the National Board of Review of Motion Pictures, 70 Fifth avenue, New York City.

Wild Life Shown in "Adopting a Bear Cub," Pictograph Film

Mr. and Mrs. William L. Finley, of the National Association of Audubon Societies for the Protection of Wild Animals and Birds, are offering a series of studies of wild life, released through Pictograph. These intimate nature studies will be released in single reels, the thousand feet being made up of one of the Finley studies and a short cartoon.

"Adopting a Bear Cub" picturizes the life and adventures of a bear cub found by the Finleys in the Cascade Mountains. The three-weeks-old baby bear was discovered in a hole under a tree, where its mother had left it when she went on a foraging trip from which she never returned. Weak and hungry the cub was glad to be rescued, and soon became friendly and affectionate. The various stages of growth, making friends and boxing with a dog, a bear as weather prophet in a tree-top and his final growth to full stature are interestingly shown.

A "Jerry" cartoon closes the reel, showing Jerry pulling the station-master's tooth to relieve an attack of mumps.

Vocational Training Shown in Goldwyn-Ford "For the Future"

"For the Future," Ford Educational Weekly No. 222, distributed by Goldwyn, deals with the vocational training of boys and helping them to make places for themselves in the world. These boys who otherwise would not have a chance in the world are helped along whatever line they seem best fitted to pursue, and thus they are equipped to start in some definite line of work and become self-supporting and self-respecting citizens.

The scenes were taken in a big industrial school in Michigan and show the boys setting type and running the presses; making articles of furniture and shoes; gardening, barbering, etc. Pleasure, as well as work, has its place in well-rounded training, and the activities in a school band and athletic sports are shown.

Royalty Directs Picture for Paramount-Holmes Travelogue

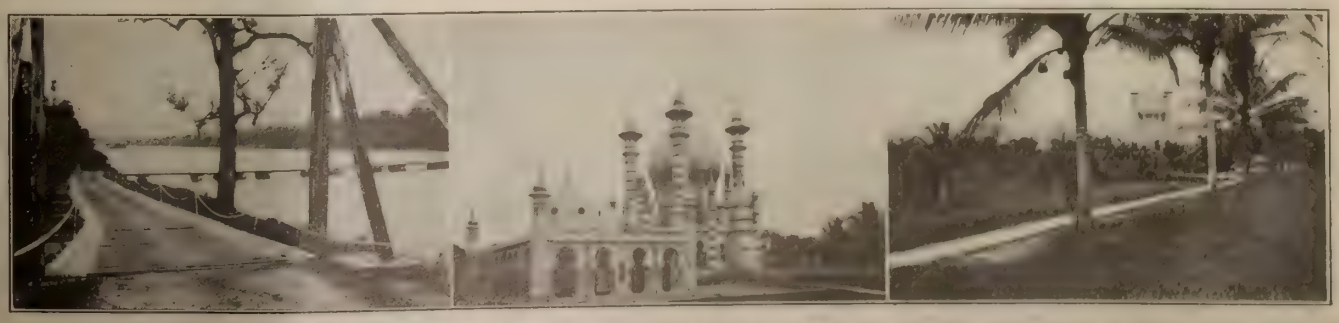
The Paramount-Holmes Travelogue, "With the Sultan of Perak," takes the spectators on a visit to the little known and formerly unfilmed little Malay principality of Perak. The novelty of moving pictures interests the Sultan and he decides to become an Honorary Film Director for Paramount-Holmes. He appears with his Sultana and personally arranges the staging of the pictures in which the royal couple are the principal actors. The crown prince and his consort also break into the film game and give a tea party for the sole and express purpose of being filmed.

A motor trip along the Perak River with the Sultan and his numerous wives affords an opportunity to picturize the lovely scenery.

"Balling the Junk," Trip Up the Yangtse Via Chester Scenic

A six hundred and fifty mile trip up the mighty Yangtse River, in the heart of China, the Changeless, took between five and six weeks by the slow method of river travel used today by the Chinese, as it was many centuries ago. The trip is picturized

(Continued to Page 1149)



PICTURESQUE SCENES TAKEN FROM "THE SULTAN OF PERAK," A PARAMOUNT-BURTON HOLMES TRAVEL PICTURE

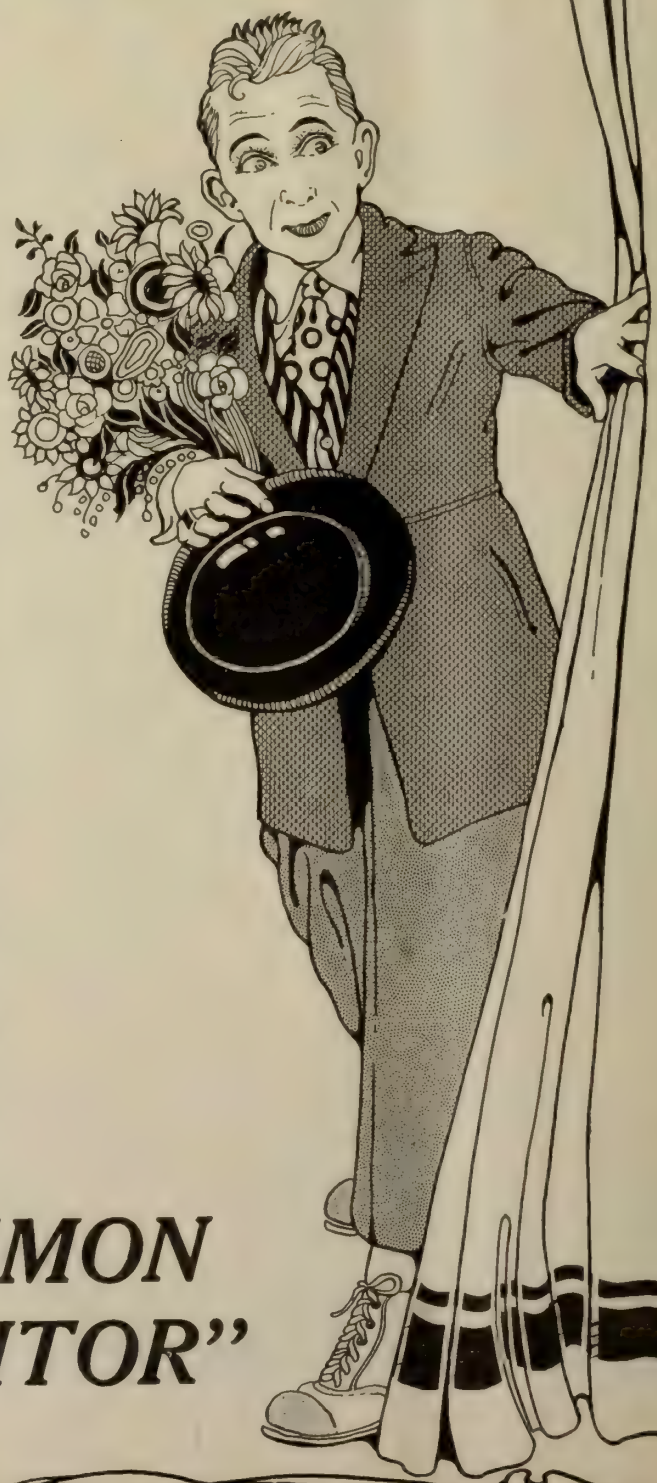
LARRY SEMON IN "THE SUITOR"

Larry was sure that Lothario and Romeo had the wrong idea. He didn't even think that Beatrice Bareflax could give him any advice. He decided to "say it with flowers." His answer came back and it left him more dashed than dashing. He had heard that "all the world loves a lover"—but he found her dad the exception.

He had heard that Lothario came out of the West. He decided to enter from the North and left suddenly by the window on the South. But, like a good faithful glue pot, he stuck to it.

This comedy is another half-hour of delicious and exhilarating foolery by Vitagraph's comedy king, with a number of hair-raising and melodramatic thrills spicing the background.

It made a tremendous hit during its full week's run at New York's Capitol Theatre, the largest playhouse in the world.



LARRY SEMON in "THE SUITOR"

Film Adaptations of Books, Plays and Magazine Stories Produced in Film from January 1920 to September 1920

Compiled by Margaret I. MacDonald

ADAMS (Frank R.)
Molly and I—Fox (with Shirley Mason).
Pointing Finger, The—Universal (with Mary Maclaren).

ADAMS (Samuel Hopkins)
Enter D'Arcy (screen title, "Wanted—A Husband")—Famous Players-Lasky (with Billie Burke).

ADE (George)
Slim Princess, The—Goldwyn (with Mable Normand).

ALDRICH (Baillie)
Notorious Miss Lisle, The—First National (with Katherine MacDonald).

ANESTY (F.) and HENABERRY (Joseph)
Man From Blankley's (screen title, "The Fourteenth Man")—Famous Players-Lasky.

ARDEL (Henri)
Lifting Shadows—Pathe (with Emmy Wehlen).

ARMSTRONG (Paul)
Alias Jimmy Valentine—Metro (with Bert Lytell).
Deep Purple, The—Realart.

ARTHUR (Mack)
Isle of Destiny, The—Character Pictures.
Valley of Doubt, The—Selznick (with Thurston Hall and Arline Pretty).

ATHERTON (Gertrude)
Tower of Ivory, The (screen title, "Out of the Storm")—Goldwyn.

BAILEY (Oliver D.)
Liza Ann (screen title, "In Walked Mary") —Pathe (with June Caprice).

BALZAC (Honore de)
Magic Skin, The ("The Dream Cheater")—Hodkinson (with J. Warren Kerrigan).

BARRIE (Sir James)
Half an Hour—Famous Players-Lasky (with Dorothy Dalton), Sept., 1920.

BARTLEY (Nalbro)
Amateur Wife, The—Famous Players-Lasky (with Irene Castle).

BEACH (Rex)
Going Some—(With Cullen Landis and Helen Ferguson).
North Wind's Malice, The—Goldwyn (with Thomas Santschi).
Silver Horde, The—Goldwyn.

BELL (C. W.) and SWAN (Mark)
Parlor, Bedroom and Bath—Metro (with Eugene Paulette).

BELL (Pearl)
Her Elephant Man—Fox (with Shirley Mason).
His Harvest (screen title, "Love's Harvest") —Fox (with Shirley Mason).

BENNETT (Arnold) and KNOBLOCK (Edwin)
Milestones—Goldwyn (with Lewis Stone).

BENNETT (Robert Ames)
His Temporary Wife—Hodkinson (with Rubye DeRemer, Edmund Breese and Eugene Strong).

BENRIMO (J. H.)
Willow Tree, The—Metro (with Viola Dana).

BERNARD (Tristan)
Little Cafe, The—Pathe (with Max Linder).

BERNSTEIN (Henri)
La Rafale (screen title, "She Played and Paid")—Rembrandt (with Fannie Ward).

BIGGERS (Earl Derr)
Love Insurance—Famous Players-Lasky (with Bryant Washburn).

BISSON (Alexandre)
Madame X—Goldwyn (with Pauline Frederick).

BOGGS (Russell A.)
Dan Kurrie's Inning (screen title, "Sand") —Famous Players-Lasky (with Wm. S. Hart).

BONNER (Geraldine)
Miss Maitland, Private Secretary (screen title, "The Girl in the Web")—Pathe-Hampton (with Blanche Sweet).

BRADBURY (Frederick)
Cradle of Courage, The —Famous Players-Lasky (with Wm. S. Hart).

BRADY (Cyrus Townsend)
Blood Barrier, The—Pathe-Blackton (with Sylvia Braemer).

BRAND (Max)
Untamed, The—Fox (with Tom Mix).

BROWNE (Lewis Allen)
Marooned Hearts—National Pictures (with Conway Tearle).
Sooner or Later—Selznick (with Owen Moore).

BROWNING (Robert)
Light Woman, A—American.

BRYAN (Grace Lowell)
You Never Can Tell (adapted from two stories in Saturday Evening Post, "You Never Can Tell" and "Class")—Realart (with Bebe Daniels).

BUCHANAN (Thompson)
Civilian Clothes—Famous Players-Lasky (with Thomas Meighan).

BUCK (Charles Neville)
Love, Honor and Obey—Metro.

BURGESS (Gelett)
Find the Woman (screen title, "A Manhattan Knight")—Fox (with George Walsh).

BURGESS (Neil)
County Fair, The—McCarthy and Mitchell (Maurice Tourneur Production).

BURKE (J. Leslie)
Veiled Marriage, The—Hallmark (with Anna Lehr and Ralph Kellard).

BURROUGHS (Edgar Rice)
Return of Tarzan, The—Goldwyn (with Gene Pollar).
Son of Tarzan, The—National Film.

BURT (Katherine Newlin)
Branding Iron, The—Goldwyn.

BUTLER (Ellis Parker)
Jack-Knife Man, The—First National.

BYRNE (Doun)
Prodigal in Utopia, A—Famous Players-Lasky (screen title, "Dangerous Hours").

CAMP (C. Wadsworth)
Abandoned Room, The (screen title, "Love Without Question")—Jans-Rolfe (with Olive Tell).

CARLETON (Will)
Over the Hill to the Poorhouse—Fox.

CARR (Harry)
Little Miss Rebellion—Famous Players-Lasky (with Dorothy Gish).

CARTER (Daniel C.)
Master Mind, The—First National (with Lionel Barrymore).

CARTON (R. C.)
Tree of Knowledge, The—Paramount-Artcraft (with Robert Warwick).

CHAMBERLAIN (Lucia)
Blackmail—Metro (with Viola Dana).

CHAMBERS (C. Haddon)
Captain Swift—Vitagraph with Earle Williams).
Passers By—Pathe-Blackton (with Herbert Rawlinson).

CHAMBERS (Robert W.)
Fighting Chance, The—Famous Players-Lasky (with Anna Q. Nillson).
Restless Sex, The—Famous Players-Lasky (with Marion Davies).
Shining Band, The (screen title "Even as Eve")—First National (with Grace Darling).
Turning Point, The—First National (with Katherine MacDonald).

CHAPIN (Anna Alice)
Mountain Madness—Selznick.

CHURCHILL (Winston)
Dwelling Place of Light, The—Hampton-Hodkinson (with Claire Adams and Robert McKim).

CLEMENCEAU
Strongest, The—Fox.

COBB (Irving S.)
Smart Aleck, The—Robertson-Cole (with Chic Sales).

COHAN (George M.)
Forty-Five Minutes From Broadway—First National (with Charles Ray) Arthur S. Kane.

COHAN (Octavus Roy)
Dollars and Sense—Goldwyn (with Madge Kennedy).

COLLINS (Charles)
Sins of St. Anthony, The—Famous Players-Lasky (with Bryant Washburn).

COLLINS (Wilkie)
She Loves and Lies—Select Pictures (with Norma Talmadge).

COLLOMB (Joseph)
More Deadly Than the Male—Famous Players-Lasky (with Ethel Clayton).

COLWELL (Henry Clifford)
Tattlers, The—Fox (with Madelaine Traverse).

CONRAD (Joseph)
Victory—Famous Players-Lasky (with Seena Owen and Jack Holt).

CROTHERS (Rachel)
Old Lady Thirty-One—Metro (with Emma Dunn).
39 East—Realart (with Constance Binney).

CULLUM (Ridgwell)
Twins of Suffering Creek—Fox (with William Russell).

CURWOOD (James Oliver)
Courage of Marge O'Doone, The—Vitagraph.
Nomads of the North—First National.
River's End, The—First National (with Marjorie Daw).

DAILEY (Oliver P.)
Branded Woman, The—First National (with Norma Talmadge).

DANBY (Frank)
Heart of a Child, The—(with Nazimova).

DAZEY (Frank) and OSUM (Leighton)
Woman Game, The—Selznick (with Elaine Hammerstein).

DAVIS (Charles Belmont)
Nothing a Year (Screen title "A Woman's Business)—Jans Pictures (with Olive Tell).
Winter City Favorite, A—Famous Players-Lasky (with Dorothy Dalton), Nov. 1920.

DAVIS (Owen)
Sinners—Realart (with Alice Brady).

DAY (Edmund)
Roundup, The—Famous Players-Lasky (with Roscoe Arbuckle), Oct. 1920.

DAY (Frederic Van Rensselaer)
Human Collateral—Vitagraph (with Corrine Griffith).

DAY (Holman)
King Spruce—Hodkinson—Dial Film Co. (with Mitchell Lewis).
Red Lane, The—Universal (with Frank Mayo).

DE COURCELLE (Pierre)
When We Love—Societe D'Editions Cinematographiques—Paris (with Arnold Daly).

DEELY (Barbara LeMarr)
Mother of His Children, The—Fox (with Gladys Brockwell).

DENNY (Ernest)
All of a Sudden Peggy—Famous Players-Lasky (with Marguerite Clark).

DICKENS (Charles)
Tale of Two Cities, A—Fox (reissue) (with William Farnum).

DICKEY (Paul)
Lincoln Highwayman, The—Fox (with William Russell), 1919.

DODGE (Louis)
Bonnie May—Federated Exchanges (with Bessie Love).

DOWST (Henry Payson)
Dancin' Fool, The—Famous Players-Lasky (with Wallace Reid).

DUMAS (Alexandre)
Corsican Brothers, The—United Picture Theatres (with Dustin Farnum).

DU MAURIER (George)
Trilby—Republic-Tourneur (with Clara Kimball Young).

EDELOWE (Thomas)
Life's Twist—Robertson-Cole (with Bessie Barriscale).

ELLIS (Edith)
Point of View—Selznick (with Elaine Hammerstein).

ELLIS (John Breckinridge)
Lahoma—Edgar Lewis Production.

ENGLAND (George Allen)
Gift Supreme, The—Macauley-Republic (with Bernard During and Seena Owen).

ESMOND (H. V.)
Eliza Comes to Stay—Metro (Screen title "Dangerous to Men") (with Viola Dana).

FAULEY (Wilbur Finley)
Jenny Be Good—Realart (with Mary Miles Minter).

FENN (Frederick) and PRYCE (Richard)
United Artists (with Mary Pickford).
'Op O' My Thumb (Screen title "Suds")

FIFE (Shannon)
Man and His Woman—Pathe-Blackton (with Herbert Rawlinson and May McCoy).

FITCH (Clyde)
Truth, The—Goldwyn (with Madge Kennedy).

FITZGERALD (F. Scott)
Head and Shoulders (Screen title "The Chorus Girl's Romance") Metro (with Viola Dana).

FLEXNER (Anna Crawford)
Blue Pearl, The—Republic (with Edith Hallor).

FOOTE (John Taintor)
Toby's Bow—Goldwyn (with Tom Moore).

FORD (Sewell)
Torchy Comes Through (from "Torchy Stories") Educational Films Corp.
Cumberland Romance, A—(Screen title "A Mountain Europa") Realart (with Mary Miles Minter).
Little Shepherd of Kingdom Come—Goldwyn (with Jack Pickford).

FOX (Stephen)
Valley of Tomorrow, The—American (with William Russell).

FRANKLIN (Edgar)
Don't Ever Marry—First National.
Desperate Hero, The—Select (with Owen Moore).
Everything But the Truth—Universal (with Lyons and Moran).
Web of Chance, The—Fox (with Peggy Hyland).

FRONDALE (Pierre) and FARRARE (Claude)
Right to Love, The—Famous Players-Lasky (with Mae Murray and David Powell), Sept. 1920.

FURTHMAN (Julius G.)
Man Who Dared, The—Fox (with William Russell).
Skywayman, The—Fox (with Lieut. Ormer Locklear).

FUTRELLE (Jacques)
My Lady's Garter—Famous Players-Lasky.

GATES (Eleanor)
Alec Lloyd, Cowpuncher (Screen title "Cupid, the Cowpuncher") Goldwyn (with Will Rogers).

GILETTE (William)
Held by the Enemy—Famous Players-Lasky (with Jack Holt, Agnes Ayers, Wanda Hawley and Lewis Stone), Oct. 1920.
Too Much Johnson—Famous Players-Lasky (with Bryant Washburn).

GOODRICH (Arthur)
Yes or No—First National (with Norma Talmadge).

GREGORY (Jackson)
Joyous Troublemaker, The—Fox (with William Farnum).

GREY (Zane)
Desert of Wheat, The (Screen title "Riders of the Dawn") Hampton-Hodkinson (with Roy Stewart and Claire Adams).

HAWKS (J. G.)
Forged Bride, The—Universal (with Mary MacLaren).
Under Crimson Skies—Universal (with Elmo Lincoln).
Woman and the Puppet, Goldwyn—(with Geraldine Farrar.)

HENRY (O.)
Double-Dyed Deceiver—Goldwyn (with Jack Pickford).
Friendly Call, The—Vitagraph (with Roy Applegate).
Garter Girl, The—Vitagraph (with Corrine Griffith).
Philistine in Bohemia, A—Vitagraph—1920 (2 parts) (with Edna Murphy and Charles De Winter).

HERNE (James A.)
Shore Acres—Metro (with Alice Lake).
Misfit Wife, The—Metro (with Alice Lake).

HINES (Arline Van Ness)
Her Honor the Mayor—Fox (with Eileen Percy).

HOFFMAN (Aaron)
Nothing But Lies—Metro (with Taylor Holmes).

HOPE (Anthony)
Captain Dieppe (Screen title "An Adventure in Hearts") 1919—Famous Players-Lasky (with Robert Warwick).

HOPWOOD (Avery)
Sadie Love—Famous Players-Lasky (with Billie Burke).
This Man—This Woman (Screen title "Guilty of Love") Famous Players-Lasky (with Dorothy Dalton).

HOUGH (Emerson)
Sagebrusher, The—Hodkinson-Hampton (with Roy Stewart).

HOWARD (Bronson)
Young Mrs. Winthrop—Famous Players-Lasky (with Ethel Clayton).

HUGHES (Rupert)
Cup of Fury, The—Goldwyn.
Scratch My Back—Goldwyn.
Thirteenth Commandment, The—Famous Players-Lasky (with Ethel Clayton).

HUGO (Victor)
Toilers of the Sea—Famous Players-Lasky (for 1920).

HULL (Alexander)
Homer Comes Home—Famous Players-Lasky (with Charles Ray).

HURST (Fannie)
Day She Paid, The—Universal (with Francelia Billington).
Humoresque—Cosmopolitan-Famous Players-Lasky (with Alma Rubens).

IBANEZ (Vicente Blasco)
Four Horsemen of the Apocalypse—Metro (for 1920).

IBSEN (Henrik)
Tirje Vik (Screen title "A Man There Was").

IRWIN (Wallace)
Blooming Angel, The—Goldwyn (with Madge Kennedy).

IVERS (Julia Crawford)
Soul of Youth, The—Realart (with Ernest Butterworth and Judge Lindsay).

JACKSON (Charles Tenney)
Midlanders, The—Andrew J. Callaghan Inc. (with Bessie Love).
Whispers—Select (with Elaine Hammerstein).

JACKSON (Fred)
Full House, A—Famous Players-Lasky (with Bryant Washburn).
La La Lucille—Universal (with Eddie Lyons and Anne Cornwall).

JENKINS (Burke)
Bright Skies—Robertson-Cole (with ZaSu Pitts).

JEROME (Jerome K.)
Miss Hobbs—Realart (with Wanda Hawley).

JOHNSON (Julian)
Paris Green—Famous Players-Lasky (with Charles Ray).
Who's Your Servant—Robertson-Cole (with Lois Wilson).

JONES (Henry Arthur)
Judah (Screen title "The Cheater") Metro (with May Allison).
Michael and His Lost Angel (Screen title "Whispering Devils") Garson-Equity (with Conway Tearle).

JORDAN (Elizabeth)
Girl in Number Twenty-Nine—Universal (with Frank Mayo and Elinor Fair).

JORDAN (Kate)
City Sparrow, A—Famous Players-Lasky (with Ethel Clayton).

JOSEPHSON (Julien)
Red Hot Dollars—Famous Players-Lasky (with Charles Ray).

JUDSON (Jeanne)
Call of Life, The (Screen title "Beckoning Roads") Robertson-Cole (with Bessie Barriscale).

KAUFMAN (S. Jay)
Greater Than Fame—Selznick (with Elaine Hammerstein) 1920.

KENNEDY (Charles Rahn)
Servant in the House, The—H. O. Davis—Film Booking Office (with Jean Hershalt, Jack Curtis and Clara Horton).

KENYON
Feud, The—Fox (with Tom Mix) 1919.

KERR (Sophie)
Sitting on the World (Screen title "Fickle Women") D. N. S. Schwab Productions (with David Butler).

KESTER (Paul)
Beverly's Balance (Screen title "Food for Scandal") Realart (with Wanda Hawley).

KING (Basil)
Earthbound—Goldwyn (with Wyndham Standing, Naomi Childers, Billie Cotton and Mahlon Hamilton.
Street Called Straight, The—Goldwyn.

KING (Bradley)
Beyond the Cross Roads—Clermont Photoplays Corp.—Republic.
Footlights and Shadows—Selznick (with Olive Thomas).

KNIBBS (Henry Herbert)
Overland Red—Universal (with Harry Carey).

KNOBLOCK (Edward)
My Lady's Dress—Fox.

KYNE (Peter B.)
Three Godfathers (Screen title "Marked Men") Universal (with Harry Carey).

LANDIS (Frederick)
(Dramatized by Augustus Thomas)
Copperhead, The—Famous Players-Lasky (with Lionel Barrymore).

LAGERLOF (Selma)
Girl from the Marsh Croft, The—(Screen title "The Woman He Chose").

LA MAIE (Elsier)
Unfortunate Sex, The—Gerstein (Frank) (with Frances Edmonde and George Larkin).

LAUGHLIN (Clara)
Penny Philanthropist, The—Arthur S. Hyman Attractions (with Ralph Morgan and Peggy O'Neill).

LE BARON (William)
Very Idea, The—Metro (with Taylor Holmes).

LENGEL (William Charles)
Tin-Pan Alley—Fox (with Albert Ray and Elinor Fair).

LOCKE (William J.)
White Dove, The—Robertson-Cole (with H. B. Warner).

LOCKHART (Caroline)
Fighting Shepherdess, The—First National (with Anita Stewart).

LOEB (Sophine Irene)
Woman God Sent, The—Selznick.

LONDON (Jack)
Burning Daylight (with Mitchell Lewis).
Mutiny of the Elsimore, The—Metro.
Sea Wolf, The—Famous Players-Lasky (with Noah Beery and Mabel Julienne Scott).

LOVETT (Josephine)
Away Goes Prudence—Famous Players-Lasky (with Billie Burke).

LYNCH (John)
Figurehead, The—Select (with Eugene O'Brien).

MacHUGH (Augustin) and SMITH (Winchell)
Officer 666—Goldwyn (with Tom Moore).

MacGRATH (Harold)
Fortune Teller, The—Robertson-Cole (with Majorie Rambeau).
Luck of the Irish, The—Realart (with James Kirkwood and Anna Q. Nilsson).
Mollycoddle, The—United Artists (with Douglas Fairbanks).
Place of Honeymoons—Pioneer (with Emily Stevens).
Splendid Hazard, A—First National.
Yellow Typhoon, The—First National (with Anita Stewart).

McCALL (Sidney)
Breath of the Gods, The—Universal (with Tsuri Aoki).

McCARTHY (Justin Huntly)
If I Were King—Fox (with William Farnum).

McCUTCHEON (George Barr)
Black Is White—Famous Players-Lasky (with Dorothy Dalton).
Fool and His Money, A—Selznick (with Eugene O'Brien).
Sherry—Pathe.

MABIE (Louise Kennedy)
Wings of Pride—Jans Pictures (with Olive Tell).

MACK (Willard)
Blind Youth—National Picture Theatres Inc., 1920.
Heritage—Matty Roubert Productions.
Valley of Doubt, The—Selznick (with Thurston Hall and Arline Pretty).

MARCIN (Max)
Blind Love—Bacon-Hirsh (with Lucy Cotton).
Face at Your Window, The—Fox.

MARIGOLD (Col. Todhunter)
Cyclone, The—Fox (with Tom Mix).

MARTIN (Wyndham)
No. 99—Brunton-Hodkinson (with J. Warren Kerrigan).

MASON (Grace Sartwell)
Shadow of Rosalie Byrnes, The—Selznick (wih Elaine Hammerstein).

MAUGHAM (W. Somerset)
Jack Straw—Famous Players-Lasky (with Robert Warwick).

MERWIN (Samuel)
Dinner at Eight (Screen title "Crooked Streets") Famous Players-Lasky (with Ethel Clayton).
Honey Bee, The—Pathe.

MILLER (Alice Duer)
Charm School, The—Famous Players-Lasky (with Wallace Reid) Nov. 1920.

MILLER (Henry Russell)
House of Toys, The—Pathe-American (with Seena Owen).

MONTAGUE (Margaret Prescott)
Uncle Sam of Freedom Ridge—Harry Levy Productions.

MOORE (Carlisle)
Stop Thief—Goldwyn (with Tom Moore).

MORRIS (Gouveneur)
Behind the Door—Famous Players-Lasky—1920 (with Robert Bosworth).
Penalty, The—Goldwyn.
Trumpet Island—Vitagraph.

MORGAN (Byron)
Bear Trap, The (Screen title "Excuse My Dust") Famous Players-Lasky (with Wallace Reid).
Hippopotamus Parade, The (Screen title "What's Your Hurry) Famous Players-Lasky (with Wallace Reid).

MORTON (Michael)
On With the Dance—Famous Players-Lasky (with Mae Murray and David Powell).

MURFIN (Jane)
Right to Lie, The—Pathe—1919 (with Dolores Cassinelli).

MURPHY (Will C.)
Why Women Sin—Wistaria Productions (with Anne Luther).

NICHOLSON (Meridith)
House of a Thousand Candles, The—(Screen title "Haunting Shadows") Hampton (with H. B. Warner).

NIRDLINGER (Charles Frederic)
World and His Wife, The—Famous Players-Lasky (with Montague Love and Alma Rubens).

NORRIS (Kathleen)
Luck of Geraldine Laird, The—Robertson-Cole (with Bessie Barriscale).

OPPENHEIM (E. Phillips)
Cinema Murder, The—Famous Players-Lasky (with Marion Davies).

PACKARD (Franklin L.)
From Now On—Fox (with George Walsh).
White Moll, The—Fox (with Pearl White).

PAN
Big Happiness—Robertson-Cole (with Dustin Farnum).

PARKER (Sir Gilbert)
Right of Way, The—Metro—1919 (with Bert Lytell).
Translation of a Savage, The (Screen title "Behold My Wife") Famous Players-Lasky (with Mable Julienne Scott) Nov. 1920.
Way Down East—D. W. Griffith Production (with Lillian Gish and Richard Barthlemess).

PARRISH (Randall)
Lion Man, The—Universal (with Jack Perrin and Kathleen O'Connor).

PECK (Charles Mortimer)
One Way Trail, The—Republic (with Edythe Sterling).

PEPLE (Edward)
Maggie—Goldwyn (with Mabel Normand).
Prince Chap, The—Famous Players-Lasky (with Thomas Meighan).

PHELPS (Pauline) and SHORT (Marion)
Out Yonder—Selznick—1919 (with Olive Thomas).

PHILLIPS (David Graham)
Cost, The—Famous Players-Lasky (with Violet Heming).
Heart Strings—Fox (with William Farnum).

PINERO (Sir Arthur Wing)
Gay Lord Quex, The—Goldwyn—1919 (with Tom Moore).
His House in Order—Famous Players-Lasky (with Elsie Ferguson).
Loves of Letty, The—Goldwyn (with Pauline Frederick).

POYNTER (Beulah)
Marrying Off Emmy (Screen title "The Miracle of Money") Pathe.

PORTER (Eleanor H.)
Pollyanna—United Artist (with Mary Pickford).

POLAND (Joseph Franklin)
Triflers, The—Universal (with Edith Roberts).

RALEIGH (Cecil) and HAMILTON (Henry)
Best of Luck, The—Metro—1920 (with Katherine Adams).
Hope, The—Metro.

RALEIGH (Cecil) with HARRIS (Augustus) and HAMILTON (Henry)
Sporting Duchess, The—Vitagraph (with Alice Joyce).

READ (Opie)
Kentucky Colonel, The—National Film Corp. (with Joseph J. Dowling).

REYNOLDS (Mrs. Bailey)
Notorious Miss Lisle, The—First National (with Katherine MacDonald).

SERVICE (Robert W.)
Law of the Yukon, The—Mayflower (with Edward Earle).

SEWALL (Anna)
Black Beauty—Vitagraph (to film).

SHANNON (Robert)
Girl with the Jazz Heart, The—Goldwyn (with Madge Kennedy).

SHELDON (Edward)
Romance—United Artists (with Doris Keane).

SHELDON (E. Lloyd)
Adventurer, The (with William Farnum).

SINCLAIR (Stuart)
Children Not Wanted—Crest Pictures (with Edith Day).

SLOAN (Paul H.)
Dealine—Fox (with George Walsh).

SMITH (F. Hopkinson)
Caleb West, Master Diver—(Screen title "Deep Waters") Famous Players-Lasky Oct. 1920.

SMITH (Harry James)
Blackbirds—Realart (with Justine Johnson).

SMITH (Winchell)
Fortune Hunter, The—Vitagraph (with Earle Williams).

SOUTAR (Andrew)
Other Men's Shoes—Pathe—Edgar Lewis.

STACKPOLE (Ernest)
Man Who Lost Himself, The—Selznick (with William Faversham).

STACPOOLE (H. de Vere)
STAGG (Clinton H.)
High Speed—Hallmark (with Edward Earle and Gladys Hulette).

STAYTON (Frank)
Inferior Sex, The—First National (with Mildred Harris).

STEVENSON (Robert Louis)
Dr. Jekyl and Mr. Hyde—Famous Players-Lasky (with John Barrymore).
Pavillion on the Links, The (Screen title "The White Circle" Famous Players-Lasky.
Treasure Island—Famous Players-Lasky.

STOCK (Ralph)
Black Beach (Screen title "The Love Flower") United Artists (with Carol Dempster).

STOCKLEY (Cynthia)
April Folly—Famous Players-Lasky (with Marion Davies).
Rozanne Ozanne—Famous Players-Lasky (with Ethel Clayton), Nov. 1920.

STREET (Julian)
After Thirty (Screen title "The Charming Mrs. Chase") Pathe (with Mrs. Sidney Drew).
Stimulating Mrs. Barton (from "After Thirty" stories) Pathe (with John Cumberland).
Unconventional Maids Greenwood, The—Pathe (from "After Thirty" stories) (with John Cumberland).

TARBELL (Ida M.)
Path She Chose, The—Universal (with Anne Cornwall).

TARKINGTON (Booth)
Adventures and Emotions of Edgar Pomeroy (Screen title "Edgar and the Teacher's Pet").

TAYLOR (Mary Imlay)
Wild Fawn, The—Screen title "The Good-Bad Wife") Vera McCord Prod.

TAYLOR (Marvin)
Luck in Pawn—Famous Players-Lasky (with Marguerite Clark).

TERHUNE (Albert Payson)
Dollars and the Woman—Albert E. Smith (with Alice Joyce).
Thirtieth Piece of Silver, The—American Film Co. (with Margarita Fisher).

THOMAS (Augustus)
Capitol, The—Artco (with Leah Biard).
Harvest Moon, The—T. C. Deitrich and A. F. Beck (with Doris Kenyon).
Rio Grande—Pathe (with Rosemary Theby and Allan Sears).

THOMPSON (Charlotte)
In Search of a Sinner—First National (with Constance Binney).

TITUS (Harold)
Last Straw, The—Fox (with Buck Jones).
Shod with Fire—Fox (with William Russell).

TRACY (Louis)
Silent Barrier, The—Gibralter Productions.
Wings of the Morning, The—Fox (with William Farnum) 1919.

TURNER (George Kibbe)
Held in Trust—Metro (with May Allison).

TURNER (John Hastings)
Simple Souls—Pathe (with Blanche Sweet).

TULLY (May) and RABBELL (Du Vernet)
His Wife's Money—Selznick (with Eugene O'Brien).

TULLY (May)
Mary's Ankle—Famous Players (with Douglas MacLean and Doris May).

TUPPER (Edith Sessions)
House of the Tolling Bell, The—Blackton-Pathe (with May McAvoy and Bruce Gordon).

TURNER (John Hastings)
Simple Souls—Pathe (with Blanche Sweet).

TWAIN (Mark)
Connecticut Yankee in King Arthur's Court Fox.
Huckleberry Finn—Famous Players-Lasky, 1920.

UNDERWOOD (Sophie Kerr)
Invisible Bond, The—Paramount (with Irene Castle).

VANCE (Louis Joseph)
Cynthia of the Minute—W. W. Hodkinson (Arthur F. Beck (with Leah Baird).
Dark Mirror, The—Famous Players-Lasky (With Dorothy Dalton).
Lone Wolf's Daughter, The—W. W. Hodkinson-J. Parker Read, Jr., 1919 (with Louise Glaum).

VAN LOAN (H. H.)
Danger—Louis Mayer—1919.
Last Night, The—Fox (with Gladys Brockwell, 1919).
Virgin of Stamboul, The—Universal (with Priscilla Dean), 1919.

VAN RENSSELAER (Frederic)
Flaming Clue, The—Vitagraph (with Harry Morey).

VAN SLYKE (Lucille)
Little-Miss-By-The-Day (Screen title "The Stolen Kiss") Realart (with Constance Binney).

VEILLER (Bayard)
Deadlier Sex, The—Pathe (with Blanche Sweet).

WALTER (Eugene)
Just a Wife—National Picture Theatres—1920—January.

WARD (Mrs. Humphrey)
Lady Rose's Daughter—Famous Players-Lasky (with Elsie Ferguson), Sept. 1920.

WARNER (William Henry) and KAPLAN (De Witte)
Mothers of Men—Republic.

WAYNE (Charles Stokes)
Midnight Bride, The—Vitagraph (with Gladys Leslie).

WELLS (Lelia Burton)
Invisible Divorce, The—National Picture Theatres-Select (with Beatrice Joy).

WEIMAN (Rita)
Curtain—First National (with Katherine MacDonald).

WESTON (George)
Girls Don't Gamble Any More (Screen title (Girls Don't Gamble) D. W. Schwab Productions (with David Butler).

WESTOVER (Clyde C.)
Dragon's Daughter, The (Screen title "The Tong Man") (with Hayakawa) Robertson-Cole.
Scuttlers, The—Fox (with William Farnum).

WHARTON (Anthony)
At the Barn—(Screen title "Two Weeks") First National (with Constance Talmadge).

WHITE (Grace Miller)
Judy of Rogue's Harbor—Realart (with Mary Miles Minter).
Polly of the Storm Country—First National (with Mildred Harris).

WHITE (Stewart Edward)
Leopard Woman, The—J. Parker Read, Jr. (with Louise Glaum).

WHITE (William Allen)
In the Heart of a Fool—First National.

WILLARD (James)
Woman of Pleasure, A—Pathe (with Blanche Sweet).

WILLIAMS (Ben Ames)
Great Accident, The—Goldwyn (with Tom Moore).
Jubilo—Goldwyn (with Will Rogers).
Man Who Had Everything (with Jack Pickford).

WILLIAMSON (C. N. and A. M.)
Guests of Hercules, The (Screen title "Passion's Playground").

WONDERLEY (W. Carey)
Rouge and Riches—Universal (with Mary MacLaren).

WOODHOUSE (J. Stewart)
Double Speed—Famous Players-Lasky (with Wallace Reid).

WRIGHT (Harold Bell)
Shepherd of the Hills, The—W. T. Gaskell (with Harry Lonsdale).

WYATT (Frank) and MORRIS (William)
Mrs. Temple's Telegram—Famous Players-Lasky (with Wanda Hawley).

WYLIE (I. A. R.)
Stronger Than Death—Metro (with Nazimova).
Temple of Dawn, The—(Screen title "The Price of Redemption") Metro (with Bert Lytell).

YOUNG (F. E. Mills)
Thou Art the Man—Famous Players-Lasky (with Robert Warwick).

ZANGWILL (Marjorie)
Merely Mary Ann—Fox (with Shirley Mason).
Nurse Marjorie—Realart (with Mary Miles Minter).

Metro Has Begun Work on "A Message from Mars"

Preliminary work has been started at Metro's New York studios in West Sixty-first street on the second of the series of five Maxwell Karger productions for 1920-21 starring Bert Lytell. It is to be an elaborate picturization of the stage play, "A Message from Mars," by Richard Ganthoney, in which the English actor, Charles Hawtrey, scored a success some years ago.

Director General Karger has assigned Arthur Maude to make the adaptation and construct the continuity.

The studio forces meanwhile are concentrating all their efforts on the assembling, cutting and titling of four recently completed productions—"Polly with a Past," the David Belasco stage hit by George Middleton and Guy Bolton, starring Ina Claire; "The Misleading Lady," with Mr. Lytell; "The Fatal Hour," with an all-star cast, an adaptation of the stage melodrama, "The Marriages of Mayfair," by Cecil Raleigh, and "Fine Feathers," by Eugene Walter.

Coincident with the starting of "A Message from Mars," Arthur Sawyer and Herbert Lubin will see their new S-L production, "The Hole in the Wall," get under way at the Metro studios. This stage success by Fred Jackson, which, at the Punch and Judy Theatre, was one of the hits of the past theatrical season, will be interpreted by an all-star cast. Lois Zellner has prepared the scenario.

Elinor Fair Returns

Elinor Fair, who appears with Otis Skinner in the Robertson-Cole special, "Kismet," has returned from Maine location with the Eugene O'Brien company. Preceding her engagement for the O'Brien and the Otis Skinner picture, Elinor Fair played with Lew Cody in "Occasionally Yours."

"The Proof Is in the Pudding," Says Robertson-Cole of "Big Eight" Series

Great Things Expected of "The Stealers," "Slave of Vanity," "Kismet," "So Long Letty," "First Born," "Little 'Fraid Lady," "Big Happiness," "Occasionally Yours"

ROBERTSON-COLE'S greatest proof that its first "Big Eight" super-special productions really measure up to the standard which the firm had in mind when they were accepted for distribution lies in the reception which the public is giving the first two of the eight. These already have been released and have been written down on the books of Robertson-Cole as successes both from the standpoint of building prestige and bringing the proper financial return.

The third of the "Big Eight" is about to be given to the public, and previews have led exhibitors, press and Robertson-Cole branch managers and salesmen to predict for it a success even greater than the two so far released. The first two were "Big Happiness," starring Dustin Farnum, and "Occasionally Yours ,"starring Lew Cody, while the one about to be released is "The Stealers," the William Christy Cabanne super special.

The successes already achieved by these pictures enable Robertson-Cole to strengthen its assertion that by the time the total eight are given to the trade, which will be before January 1, 1921, the industry will admit that these eight pictures are the greatest number of productions of maximum drawing power ever released by this firm.

The pictures released have been recognized by exhibitors everywhere as attractions which measure up to exacting entertainment standards and which are forerunners of other similar pictures, the work of famous directors and stars whose names have a wide box office value. Virtually all exhibitors who played the first two attractions of the new regime are eagerly awaiting the next pictures released, while by its platform of "super-specials only" Robertson-Cole is winning new friends everywhere.

In the list of the "Big Eight" are "The Stealers," William Christy Cabanne's powerful human document; "A Slave of Vanity," which will introduce Pauline Frederick as a Robertson-Cole star; Otis Skinner in "Kismet," marking his first appearance on the screen in the play and role in which he appeared three years on the stage, scoring the triumph of his career, and "So Long Letty," a Christie comedy-drama based on the play of the same name, which was produced by Oliver Morosco and was widely successful.

"The First Born," first of Sessue Hayakawa's new super-productions for Robertson-Cole; "The Little 'Fraid Lady," Mae Marsh's first Robertson-Cole release, based on "The Girl Who Lived in the Woods," by Marjorie Benton Cooke; "Big Happiness," starring Dustin Farnum, an international-romance of thrills, and "Occasionally Yours," starring Lew Cody, are the other four.

Robertson-Cole is offering these eight pictures as examples of what it means by super-special attractions. It believes they have all the necessary qualities of star, director, story, atmosphere and general entertainment value. The company received the warmest demonstration from the great audience which saw the William Christy Cabanne production, "The Stealers," in the Hotel Astor on September 17. The super-special production had more than 5,000 people in it.

The background of the new Pauline Frederick production is an exclusive plane of English social life, contrasted artfully with snatches of other scenes, a story which analyzes the soul of a woman who has won fortune and love and is now fighting to hold them.

"Kismet" will be distributed as the most notable in the fall list of "only super-specials," which is the regime upon which Robertson-Cole has entered. It is to be offered to the exhibitors of America as a typical fulfillment of the Robertson-Cole promises in the future to handle nothing but maximum attractions.

"So Long Letty" should be among the most powerful films ever made from a musical comedy. The spirit of joyful melody, rapid-fire fun and scenic beauty has been preserved by Al Christie, the director, while he has added clever bits which are possible only on the screen. T. Roy Barnes, one of the most clever comedians of the screen, Grace Darmond, the beautiful star of many past pictures, the piquant and pretty little Colleen Moore, and Walter Hiers, large and laughable, are the principals. Around them rotate many minor characters, not forgetting a bevy of bathing beauties who perform both in a cabaret scene and with the wider background of a beautiful Pacific beach.

In "The First Born," the first of the new series of Robertson-Cole super-specials starring Sessue Hayakawa, Francis Powers, the author, drew his inspiration not from the glitter of society's whirl, but from the daily existence of an alien race within a great country's gates.

"A Night in Bohemia" would be a fitting title for one of the stupendous scenes in Mae Marsh's first Robertson-Cole super-special feature. The scenes of New York's Bohemia were taken on a specially constructed street that resembles Greenwich Village.

Plan New Studios

George C. Van Tuyl, Jr., formerly New York State superintendent of banks, together with W. F. Griffing, William D. Loucks and Albert L. Judson, all formerly of Albany, are interested in promoting the Independent Studios, a plan to house twenty-five or so motion picture companies for productions of merit.

GUESS WHO IT IS!
Wrong! It's Tom Moore in Goldwyn's "Officer 666."

Arthur Friend to Resume Law Practice, Leaving Famous Players at New Year's

Will Disassociate Himself with All Affiliated Companies of the Corporation—Was One of Organizers and General Counsel of the Lasky Feature Play Company

ARTHUR S. FRIEND, one of the organizers and general counsel of the Jesse L. Lasky Feature Play Company and treasurer and director of the Famous Players-Lasky Corporation since the formation of the latter company three years ago, has resigned his executive position to resume the practice of law. His connection with the corporation's affairs ceases January 1, 1921, when he also will disassociate himself with all the affiliated companies of the corporation.

Always active in any matters that have pertained to the industry as a whole, Mr. Friend has been a potent factor in the National Association of the Motion Picture Industry. He has served on numerous committees that have appeared before legislative bodies on censorship and other legal matters. Recently he was the spokesman for all the manufacturing interests in the wage adjustment dispute in the film laboratories.

During the war Mr. Friend was chairman of the industry's committee to cooperate with the Food Administration. His participation in conferences at Washington on general matters was encouraged by Mr. Hoover, who acknowledged to Mr. Friend the government's indebtedness to the motion picture industry for the splendid work it performed.

Persons who have been close to Mr. Friend have known for a long time of his desire to resume his law practice, but he has been unable to see his way clear to relinquish the many business responsibilities that went with his position. Mr. Friend's own reasons for resigning are embodied in his letter to Adolph Zukor, president of the corporation, in which he says:

"As you know, I have had it in mind for over a year now to ask to be relieved of my duties as an officer of the company, and have postponed doing so from time to time at your request and in appreciation of the fact that I might be of assistance to you in completing the plans and policies of expansion which you then had in mind. These plans are now complete and the affairs of the corporation are now so splendidly shaped that, as I told you yesterday, I am sure I can well be spared from further active participation in its management.

"Although I have enjoyed my connection with the business end of this great enterprise which you have so well established, the desire to resume my private practice persists, and I have determined to heed it.

"I take this occasion to express to you and to all the officers and employes of the company my thanks and appreciation for the support and encouragement that I have enjoyed throughout the years of my activity in the business, and to say that my best wishes for the success and for the bigger and better progress and prosperity of the company, its officers and its entire personnel will always be maintained."

Mr. Zukor's reply to Mr. Friend follows:

"You have left me no choice but to accept with great regret your resignation as treasurer of the corporation and as an officer of each of the several subsidiaries, all effective at the end of the current calendar year.

"Ours has been a happy association indeed, and it is difficult to fully express my own appreciation and that of all the rest of us in the organization, for your devotion to the affairs of the company, and your loyal support of the administration.

"I wish you every success and I am sure that you will achieve and realize your fondest hopes in the resumption of your professional career."

Jesse L. Lasky, first vice-president, voiced the sentiment of every executive in the company when he said:

"I can speak for my associates when I say that it is with a feeling of profound regret that we have learned from Mr. Friend of his determination to resign from his executive position with the Famous Players-Lasky Corporation to resume his law practice.

"For more than six years Mr. Friend and I have been very intimately associated and he has not only won our highest regard and respect as an organizer and business man, but the irreproachable standards of his manliness have cemented many close friendships. He has won an enviable position in the industry and is one of the few men who have worked with a true vision of the motion picture possibilities. I very much doubt if there is any one who can number among its branches so many firm friends."

© Underwood & Underwood Studios, N. Y.
ARTHUR S. FRIEND
Who has just resigned from the Famous Players-Lasky to resume the practice of law

Fox Corporation Starts Work on Addition to Big Studio Building Opened Last May

DEMOLITION of the building on the southwest corner of Fifty-sixth street and Tenth avenue to make way for a new addition to the big studio and administration building of Fox Film Corporation, has been completed. This space, which adjoins the present building—formerly opened last May—was included in the original plans, but could not be had at the time, owing to leases which could not be broken.

The new addition will be used for expansion of the executive offices. While additional space has been needed for offices, this has not hampered at all the work in the studio proper, which is the largest under a single roof in the world. Among the notable pictures turned out here since the studio was opened are "Bride 13," the first serial produced by Fox; "The White Moll," the first special feature made by Pearl White and the first of her series for Fox; "While New York Sleeps," the 1920 melodrama of life in the metropolis, the special "Over the Hill" and "The Face At Your Window," written by Max Marcin.

Many other productions have been made on this stage, including "Tiger's Cub," with Pearl White, and "The Plunger," starring George Walsh—a forthcoming release of which much is promised.

DEAD MEN TELL NO TALES

Morgan-Powell, Critic, Gives "Passers By" Large Praise

"Passers By," J. Stuart Blackton's great production, which since its premiere at the Capitol Theatre in New York, has established a remarkable record throughout the United States, has repeated its triumph in Canada, it is said. During a recent showing of the picture at the Strand Theatre, in Montreal, S. Morgan-Powell, one of Canada's foremost legitimate critics, was pressed into service by the Montreal Star to review the picture, as he had performed a similar service some years ago when the C. Haddon Chambers play was staged in Montreal.

"Now and then, amid all the false sentiment and exaggerted sentimentality of the screen," wrote Mr. Morgan-Powell, "we come across a story that seizes the imagination, touches the heart, and compels alike the tribute of spontaneous laughter and fugitive tear.

"Such a picture I came across at the Strand in 'Passers By.' It is a picture worth seeing. It is more than that. It is a picture everybody ought to see, because it brings home to everybody the vital truth that brotherhood is the inherent right of humanity, and that the human touch the world over is the thing that counts. It is just a page torn out of life, and we read it with a pleasure and a haunting sense of regret, it may be, for something left undone that might have given somebody somewhere an hour of happiness or forgetfulness.

"Frankly, I think this picture is worth a hundred sensational films. It has a humanitarian appeal as wide as the skies, and its charm is of the kind that lingers long after the screen has said 'good-night!'"

"The Backyard" Soon to Be Released by Metro Company

The fourth Buster Keaton comedy, made for Joseph M. Schenck for release through Metro, has been completed. Final scenes were taken recently at the Keaton Studios in Hollywood, and the film is now being cut and titled and will be in New York within three weeks. The comedy has been titled, "The Backyard."

Eddie Cline co-directed with Keaton and they also wrote the script. Virginia Fox, a petite, vivacious brunette, plays opposite the agile comedian. As usual, "Big" Joe Roberts is the foil.

AN "OPEN LETTER"

To State Right Buyers and Independent Exchanges

JOSEPH SCHNITZER

By Jos. I. Schnitzer

Gentlemen:—

Every Independent Exchange and every State Right Buyer knows how necessary it has been and still is for Independent Producers of feature pictures, to put MORE into their pictures, in order to overcome the stiff competition of the regular producing companies' program pictures.

The result is that today Independently produced features are bringing in as much (and in many cases MORE) money than the best of the regular program pictures.

Exactly the same thing has happened in the serial field. So many feature picture producing companies have been making serials regularly that for an Independent Producer to break in, it has been necessary for the Independent Producer to make something out of the ordinary, particularly in view of the fact that, Exhibitors in order to secure the real winners have been forced to sign up for a whole year's output of serials from the regular producing companies, taking the good with the bad, and depending on the occasional winning serial to pull them out of the hole and bring back the money lost on the "Flivvers."

With a thorough understanding of that situation, the JOAN FILM SALES CO., Inc., presents the new 15 episode serial "THE INVISIBLE RAY" starring RUTH CLIFFORD and JACK SHERRILL, produced by the Frohman Amusement Corporation. Here is a serial that will meet and beat the stiffest competition on the market.

It is distinctly a **FEATURE SERIAL.** *It has been "made to order" for Exhibitors. It has stuff in it that will tie up patrons for 15 solid weeks and keep them "sweating" for every episode straight thru.*

And behind this serial—"THE INVISIBLE RAY" stands a line of advertising that surpasses anything ever prepared for any serial ever produced. Sensational posters, stock 24, with ones, threes and sixes for every episode. Ready prepared newspaper campaign, publicity that can't be beat. Exploitation, accessories and helps all prepared in a smashing advertising campaign book that sets the "Exploitation watermark" for serials.

There has been a fortune put into this serial. There will be a fortune taken out by State Right men, Independent Exchanges and Exhibitors who are real showmen. The whole serial is completed so that YOU CAN SEE THE ENTIRE 15 EPISODES **NOW BEFORE** *YOU BUY.*

Ask "Bob Lynch" of the Metro Film Exchange of Philadelphia, why he bought "THE INVISIBLE RAY" and in the meantime write or wire us for terms, territory and prices. Yours for success,

JOSEPH I. SCHNITZER
JOAN FILM SALES CO., Inc.
33 W. 42nd St., New York

Employes of Lewis J. Selznick Present Him with Parchment Expressing Loyalty

Formal Presentation Made by Sam E. Morris in Home Offices—Vision, Justice and Sympathy of Producer Causes All to Call Him Friend—Volume Strikingly Artistic.

THE formal presentation of the loyalty parchment pledged by members of Selznick Enterprises during the annual convention in New York several months ago was made last week to Lewis J. Selznick by Sam E. Morris, vice-president and general manager of Select Pictures. The presentation took place in Mr. Selznick's office at 729 Seventh avenue in the presence of officials, and proved to be quite an event. Photographers were on hand to get pictures of the presentation and also the parchment itself, which has been beautifully bound.

The nature and cause of the testimonials are best explained by the tribute paid Mr. Selznick on one of the pages of the parchment, reading as follows: "We who have served you and in whom you have trusted come to you with a single voice to renew our pledge of loyalty. As we have found our service pleasant, we hope we have justified your trust. For upon no other foundation can the success of any great enterprise be built than mutual confidence between leader and his forces.

Justice, Sympathy, Friendship

"The world has never needed anything but leaders. Tomorrow's truth is always waiting for the man who can see one day ahead. This wisdom alone makes leaders and you have proved that this vision is yours. Yet if vision makes leadership, only justice can make that leadership endure. You have been just to all, and so the passing years add strength to your arm.

"But if this were all, this pledge would have remained unvoiced. There have been other leaders who saw tomorrow's truth and were just to all who served under them. But we have found in you another and rarer trait. That trait is sympathy. We have learned that you know men and are as quick to forgive the occasional error as you are to appreciate the consistent success.

"And so, as we renew our pledge of loyalty, we desire to add to the title of leadership which you have won for yourself another title which we are proud to be able to confer, and share—Friend."

Beautifully Gotten Up

The art work is the product of George Bonte, head of the Selznick art department. Mr. Bonte and his staff spent several weeks of painstaking work on the parchment, and his labor is entirely justified by the artistic results. For example, to convey the atmosphere of a certain city from which signatures of employes were secured, a small square and colorful picture decorates the upper right hand corner of the page. Seattle is represented as a city of blizzards. Chicago is shown as its own windy self, and Omaha breaks in with a scene showing a section of the stockyards. Pittsburg and smokestacks—and smoke—go together.

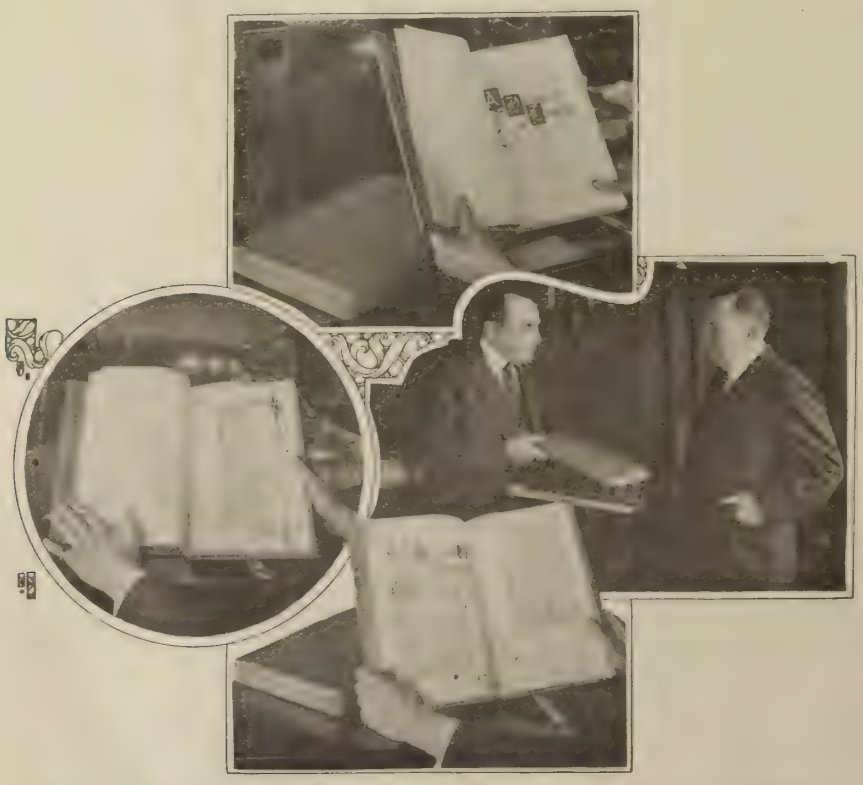
The parchment is made up of blue crush calfskin, the border of which is embossed in gold. Mounted in the center of the book is a set of old English letters—L. J. S.—in gold. A calfskin case made to match the book also contains a set of the letters. The paper made of vellum, reveals a fine piece of artistic endeavor by the art department of Selznick. Fifty pages make up the bulk of the volume, and these contain individual signatures of employes who have pledged their loyalty to Lewis J. Selznick. The signatures include those from the highest executive in the home office to the most humble office boy in the most distant branch.

Traveled 50,000 Miles

The pages of vellum, in order to carry the signatures of all Selznick Enterprises employes in every branch office throughout the country, were packed in compact form, and in fulfilling their mission they traveled over 50,000 miles—in short, 50,000 miles of loyalty. And during the voyage to and from the home offices not a page was marred.

William B. Pohlman, assistant manager, upon viewing the completed work, said: "This parchment, this testimonial of loyalty is the finest piece of work our organization has ever done. Nothing finer, to my mind, has ever been bound in calfskin. And I admire the spirit contained in the book. The simplicity of the testimonial, the work of art therein and the meaning behind every name on the pages is beyond my power to describe."

The volume now has a place of prominence in Mr. Selznick's office.



SAM E. MORRIS PRESENTING LEWIS J. SELZNICK, PRESIDENT OF SELZNICK ENTERPRISES, WITH LOYALTY PARCHMENT

Christens New River for American's "Blue Moon"

The opening scenes for "The Blue Moon," soon be released by the American Film Company, show a typical river houseboat. As such a habitation was not to be found within many miles of Santa Barbara, where the picture was filmed, the studio technical staff was called upon to manufacture a houseboat of the required style and transport it, via motor truck, to a lake nearby.

The lake used has never been officially named, it is said, as it was turned over to the government for use as a bird refuge, so Director George L. Cox jokingly christened the body of water the "Santa Barbara River," and it was thus referred to by the members of the American studio force during the days that they were at work on that location.

As a result of a story published in one of the Santa Barbara newspapers concerning the activities of a company of American players taking motion pictures on the "Santa Barbara River," some of the old-timers have been making inquiries as to the location of this newly discovered stream.

World's Champion Fencer Joins Fairbanks Company

M. Harry Uttenhover, of Belgium, thrice world's champion fencer, has joined Douglas Fairbanks organization, to keep the members of company in fit fencing condition during the making of "Doug's" next United Artists' production, which, still unnamed, is based upon Johnston McCulley's novel, "The Curse of Capistrano," which appeared serially in the "All Story Weekly" magazine.

Realizing the necessity of having a number of spectacular fencing duels as part of the dramatic action of the story, Director Fred Niblo was compelled to seek the services of M. Uttenhover to conduct a fencing class for Noah Barry and Robert McKim, who play leading roles in the production and fight a number of fierce battles with "Doug." For three weeks these players have been put through a regular course of fencing and it was only after they had become thoroughly proficient in their method of combat that they were permitted to engage Fairbanks in duels.

DEAD MEN TELL NO TALES

LATEST IN HOSIERY
As worn by Olive Tell in Metro's production called "Clothes."

England Greatly Interested in Film Showing Bolshevists

Conditions prevailing in Russia as shown in "The Land of Mystery" proved a big success during its run of five weeks at the London Pavilian, Piccadilly Circus, where it aroused widespread controversy. It was viewed by numbers of British members of Parliament, and several questions were asked in the House of Commons in relation to it. Evidently many M. P.s thought that the scenes portrayed could only have been obtained under the aegis of privileged government authority, and Bonar Law was under the necessity of making a definite statement to the House that it had not been subsidized in any way from government funds.

It was produced by an American, Harold Shaw, formerly with the Edison Company. He and the artists he took with him passed through most stirring times in the endeavor to get true representations of Russia, it is said. Mr. Shaw relates that in the taking of some scenes it required the utmost tact to deal with the crowds, and in one instance the Bolshevists declined to permit the completion of some of the scenes.

Captain Morisson Beats Off Hold-Up Men in Long Island

Officials of the Famous Players-Lasky Corporation are taking steps to prevent a recurrence of hold-ups in the neighborhood of the Long Island City studios as the result of an assault upon Captain Joseph Morrison, an actor, last week. He was on his way from the studio to entrain for New York when two young men seized him.

"We know you're an actor and have just been paid off," they told him when he said he had no money. While one of them scratched his face severely with his finger nails, the other attempted to go through his pockets. The captain, who saw long service in the French army and is well-known as a "double" of Marshal Foch, fought them off, using his cane and fists with good effect, though more than twenty-five years older than either of his assailants. His cries for the police were unanswered and the men escaped. The captain's face was severely scratched and he lost much blood, but he was jubilant.

"The boys could not lick the veteran," he said. "It made me feel twenty years younger."

Records on "Phantom Foe" Show Serials Are Constantly Broadening Their Field

JUANITA HANSEN'S debut as a Pathe serial star is causing widespread interest in "The Phantom Foe," the Seitz-produced picture in which she appears with Warner Oland, according to the serial sales department. Evidence of the growing importance of the serial as a regular feature on programs of theatres of all types is strikingly revealed in the list of contracts for the new Pathe episode play.

Among the theatres that will show the serial are many widely reputed houses that will introduce the episode thrillers for the first time in their history. It is reported the bookings up to a week previous to the date of release of the picture, October 17, were exceptionally numerous and made it evident that the star would play to greater proportion of the picture-going public than she has in any one of her previous vehicles.

This sixth serial which Pathe has offered during 1920 was directed by Bertram Millhauser. George B. Seitz, connected with Pathe serial production since 1912 and director of the most successful Pearl White pictures, figures prominently in it. He is its author and producer.

Juanita Hansen's role is that of a young heiress, Janet Dale. Janet and her father are singled out for strange attacks by a mysterious foe. This man remains a mystery until the close of the play, a play in which action and suspense are interpolated with the latest daring thrill stunts.

Warner Oland appears as the man on whom suspicion as the unseen enemy fails. William N. Bailey has a heroic role and Wallace McCutcheon is the detective who finally runs down the evil genius of the Dale family. Nina Cassavant, a blond beauty who made her entrance in pictures under the guidance of George B. Seitz, and Tom Goodwin are other members of the cast.

Trade Films to Have Their Acid Test At Buenos Aires Exposition in March

THE first test on a large scale of the value of motion pictures as an efficient medium for developing sales for American products in foreign countries will be made at the coming Exposition of United States Manufacturers, to be held at Buenos Aires in March, 1921.

The two large picture theatres located within the exposition grounds will be given over to the exclusive exhibition of films portraying American industry and commerce. The performances will be continuous and open to the public without charge.

The program being arranged will cover the entire field of American industrial equipment, manufacture, technical demonstration and operation, and other interesting features of American business, and will be repeated each day during the term of the exposition.

This arrangement will enable manufacturers exhibiting at the exposition to link up with their physical displays a screen demonstration for the entertainment and information of the South American audiences, of the establishments where the goods are produced, the raw materials that are used, the methods of manufacture, and the many uses to which the products may be put.

The American National Exposition, Inc., which is conducting the enterprise, has turned over the supervision and management of the motion picture division to the Cinema Service Company. The exhibition is expected to be one of the most attractive as well as fruitful features of the show.

"The Stealers" Receives Much Favorable Comment

Recent receipt by the twenty-five Robertson-Cole branches of prints of "The Stealers," the William Christy Cabanne super-special attraction which was introduced to the trade by a special showing at the Hotel Astor has been the signal for much favorable comment from branch managers, exhibitors and members of the press who have seen previews.

A more insistent call for prints of this picture at the earliest possible date, and indications of a greater national success than any past production released by Robertson-Cole has ever won, are said to be evident. Everywhere the picture is being greeted as powerful enough and artistic enough to win all audiences.

The branch managers, whose task it will be to place the picture with exhibitors of America, working out of twenty-five leading cities, are particularly warm in its praise. They say it is the biggest production the company has given them to sell, and a picture of sufficient weight to measure fully up to the best attractions of its class released by any company.

Even more significant is the praise which is given by exhibitors in their letters, wires and messages which have come not only to the branch managers, but to the home office. The drama, built upon the power of faith, and setting forth the struggle between the inherant good, and the weaknesses and temptations which are common to mankind, is of sufficient force to put aside the usual complaints which are made against most pictures, and to easily force the admission that this is an attraction of singular distinction.

The press outside New York, so far as it has been privileged to see the production, is in complete agreement with the trade publications and newspapers of New York City regarding its merits.

The production does not limit the audience which it can interest. Church-goers, serious thinkers, educators, healers and ministers, all are as much attracted by it as are those who merely go to a theatre for entertainment, it is said.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.
1600 Broadway New York, N. Y.

SHE'S NOT 'FRAID 'TALL
Mae Marsh comes back to the screen in "The Little 'Fraid Lady," for release by Robertson-Cole.

Film Gives Public Chance to Pay Tribute to Olive Thomas

The interest shown by exhibitors and their patrons in the subjects starring the late Selznick star, Olive Thomas, is considered one of the most timely and fitting tributes yet displayed in her memory. From all over the country requests have come into the Selznick offices for productions in which Miss Thomas has the star part, a nationwide tribute to her memory.

The sweet nature displayed by the character in "Everybody's Sweetheart," Miss Thomas' late picture, is bound to live as an example of the star's actual personality. This role shows Miss Thomas as she lived, an adorable and sweet character, whose main object in life is to make those around her happy.

The initial release of "Everybody's Sweetheart" was made the week of October 4 at the Broadway Theatre in New York. Here it was seen by thousands who looked upon the occasion as an opportunity to show their admiration and respect for the departed star. Following the Broadway presentation, the production is being distributed for release throughout the country.

"Revelation" Breaks Records Exhibiting for Second Time

Fred Meyer, managing director of the new Palace Theatre in Hamilton, O., recently conducted an experiment which resulted in his breaking every box office record ever established at his house. He played a return Hamilton engagement of the Nazimova production, "Revelation," showing the picture at prices three times those charged when Hamiltonians first saw it, and set a new attendance figure.

"For the run of three days Mr. Meyer was unable to handle the crowds," wrote W. W. Roland, Metro branch manager in Cincinnati.

The film was released some two years ago. It is an adaptation of Mabel Wagnall's novelette, "A Rose Bush of a Thousand Years." It was directed by George D. Baker. Two years ago it played in Hamilton at ten cents admission.

All of the earlier Nazimova subjects are meeting with great success.

Dead Men Tell No Tales

Pathe's Autumn Schedule Strengthened by Addition of Two Hampton Features

Blanche Sweet in "Her Unwilling Husband" and H. B. Warner in "Dice of Destiny" Promise Excellent Entertainment—Paul Scardon and Henry King the Directors

TWO new features produced by Jesse D. Hampton have been added to the Pathe schedule, "Her Unwilling Husband," starring Blanche Sweet, and a film starring H. B. Warner, the title of which is "Dice of Destiny." Both pictures will be released this fall. These two stars have proven eminently popular in their previous vehicles for Pathe and as a high appraisal has been placed upon their new productions the sponsors of the offerings confidently look forward to an emphatically successful career for them.

The Blanche Sweet picture will be released in November. An adaptation of "Port o' Caprice," it is a love romance in which the element of mystery is ingeniously utilized. Miss Sweet appears as the young woman who takes advantage of a mistaken identity to work out her own happiness. In transferring the story to picture development the many incidents of delightful humor have been retained, and they are said to be rendered in excellent style by Miss Sweet, whose effectiveness as a comedienne has been well established.

Paul Scardon, whose name has been associated with some notable feature productions, directed the play. The finished work is said to show he had the free hand which is customarily accorded by Jesse D. Hampton. The story adapts itself well to the handsome settings and rich appointments characteristic of the Jesse D. Hampton screen plays. The role of the confirmed bachelor is in capable hands, for Edwin Stevens was cast for the part. Albert Roscoe is Miss Sweet's leading man. It is a heroic role such as any leading man might be delighted to play, for there is a wealth of opportunities.

H. B .Warner returns to the type of play in which he scored his greatest theatrical success, for "Dice of Destiny" gives him a sort of Jimmy Valentine role. The story is by John Morosco and was put in scenario form by Fred Myton. It deals with a resourceful young crook who decides to "quit the game" for the sake of the lovely daughter of his tutor in the most efficient ways of acquiring other people's property.

The author has evolved a plot in which surprises are plenty and suspenseful moments come in rapid succession. "Dice of Destiny" has been fashioned to popular mold and Jimmy Doyle is a character which promises to heighten to an appreciable degree the favor of H. B. Warner with the picturegoers.

Henry King directed the picture. His last work was the successful "Help Wanted: Male," in which Blanche Sweet starred. Lillian Rich in this will make her third appearance with Mr. Warner as his leading woman. Howard Davies gives one of his well known heavy characterizations. Other members of the cast are Harvey Clark, J. P. Lockney, Claude Payton and Frederick Huntley.

Robertson-Cole Signs Louis J. Gasnier to Make Four Great Productions Yearly

SO deeply were Robertson-Cole officials impressed by "Kismet," starring Otis Skinner, that they signed Louis J. Gasnier, who directed the picture, to a contract for four special productions yearly, starting at once. Mr. Gasnier has just returned to California after having made the final cuts on "Kismet," which is soon to be given to the trade.

No plans for the specials are to be made public at present beyond the general assertion that each is to be of great calibre and power. A special trade premiere of "Kismet" will be given at the Hotel Astor, Monday evening, October 25.

It is understood that the star system will not prevail on the coming Gasnier pictures. The director and the company's officials agree that, to serve present purposes best, strength of story and complete cast shall predominate, rather than star.

Began as Actor

Born in Paris, France, M. Gasnier, received his early dramatic training under M. Antoine, of the Theatre Libre. At the age of sixteen he made his first public appearance in repertoire at the Theatre Renaissance. It was not long before he was appointed stage manager and under his direction many of the famous French plays were presented.

It was while rehearsing his company in "The Wandering Jew" that he became interested in motion pictures. One of the main incidents in the play revolved about a "vision" and the proper presentation of this caused much discussion. It was finally decided to film this incident, and present it in conjunction with the act on the stage. To do this, the director and his company were sent to Vincennes, a small town outside of Paris, where was located the only motion picture studio in France.

The "vision" was filmed and soon afterward Gasnier turned his attention to directing motion pictures.

Later he came to America, where he at first directed, and later turned to the supervision of productions. In this capacity he had general oversight of "The Beloved Cheater," "The Butterfly Man" and "Occasionally Yours."

White Heads Selznick's Publicity and Advertising

For purposes of greater efficiency for the employing firm and added convenience for tradesmen in the advertising and publicity lines, the advertising and publicity departments of Selznick Enterprises, Inc., according to David Selznick, secretary, have been consolidated and placed under the direction of Randall M. White.

The Selznick organization will be recalled as among the biggest users of printer's ink in the exploitation of their business. Their campaigns in the motion picture trade press are always of importance.

Mr. White, in charge of the consolidated departments, has been with the Selznick organization for some time, having come to them after seven years' service with Moving Picture World as assistant advertising manager. He previously was editor of the Player in New York and the Show World in Chicago.

"Class" Will Tell Success or Failure of Short Subjects, Says Cyrus Williams

CYRUS J. WILLIAMS, of Los Angeles, who is producing for Pathe a series of two-reel pictures starring Thomas Santschi, under a contract entered into through the Arthur S. Kane Pictures Corporation, was in New York for a few days last week in consultation with Mr. Kane. Mr. Williams foresees a great future for the short film, if producers devote the same degree of care to its preparation as they lavish on more ambitious productions.

"It is class that will tell in the success or failure of the two-reeler exactly as in the success or failure of the longer feature," he said. "The popular demand, ever increasing in intensity, is for high class picturizations of high class subjects, and in this demand the public draws no distinction between the short picture and the long. It has reached the point where it insists on getting the very best in everything.

"If the two-reeler is to win lasting popularity with the picture-loving public—and unquestionably it is gaining ground rapidly—the same scrupulous care must be exercised in the selection of subjects and of casts, the arrangement of sets, the camera work, the direction, the titles—everything, indeed, down to the smallest detail.

"In motion pictures no more than in any other branch of the arts can the quality of an offering be gauged by its quantity. Let no one imagine that a picture is cheap merely because it may chance to be of only a few reels. In point of fact, a two-reel picture costs more in the production, reel for reel, than a five-reeler.

"I trust it is superfluous to say that in producing the Santschi pictures I am giving as careful attention to details as if they were of five reels. The star and I are in thorough agreement in recognizing the necessity of this. Mr. Santschi could never be induced to appear in a film to which he had not given the very best that was in him and in the production of which there had been any curtailment of the pains or expense needed to make it as nearly as perfect as possible. He will continue to star in pictures of outdoor life and with western settings."

IT'S YOUR TURN TO EXIT!
Carter De Haven in a scene taken from the First National production, "Twin Beds."

Vignola Says Picture Industry Is Aided By Appeal to Imagination of Public

OF the many factors that have contributed toward the development of the motion picture into art, none has been more effective or has carried greater weight with the public than the element of imaginative appeal, according to Robert G. Vignola, producer of specials for Cosmopolitan-Paramount, whose current release is "The World and His Wife," from the play by Charles Frederic Nirdlinger, scenarioized by Frances Marion.

"No art is perfect unless it appeals to the imagination," said Director Vignola. "Music is art because it has the power to stimulate thoughts, to create dream pictures in our fancy. When we listen to music we unconsciously reduce it to mental pictures visible only to our own mind's eye. By the same token a beautiful painting is art, a piece of fine sculpture is art, a magnificent view is art. They are art because they make it possible for our fancy to soar far beyond the physical things visible to our eyes. And in the same way the motion picture that can stimulate or excite our imagination is art.

"Look back over the screen successes of the past six months and you will find in every instance that the success is due not so much to what is shown on the screen in cold actualities as to what is not shown but suggested. The secret of human enjoyment is in imagining things.

Don't Like Details Worked Out

"There are still, however, some directors, writers, technicians and others connected with the production end who claim pridefully that the screen at its best leaves nothing to the imagination. Deplorably mistaken as they are in their premise it is but fair to say that their misguided enthusiasm is based, naturally enough, on the fact that the motion picture has the remarkable faculty of projecting on the screen a number of things which in the play or the novel are left almost entirely to the imagination. And because of this rare power of the camara sight has been lost of the fact that imagination is a fundamental human characteristic, and that each and every one of us, no matter how perfect or imperfect our mental equipment may be, likes to use his or her imagination, even if only a little.

"The public is sick of having every unimportant little detail of plot worked out for them much as one shreds food for the baby. They resent the insults to their intelligence. They demand recognition of their inalienable right to use their imagination, and unless the motion picture gives them credit for having common sense and at least average thinking ability they will stay away from the screen altogether.

"It must be remembered that art frees imagination, and, inversely, freed imagination is art. The makers of motion pictures, most of them, have learned this. That's why the screen is coming into its own. Those who haven't learned this fundamental truth are facing inevitable business destruction."

"Humoresque" Draws Large Crowd in Small Town

The popularity of "Humoresque" in small towns as well as the larger cities is a matter of current record, says the Famous Players-Lasky Corporation. A telegram from James Sams, manager of the Rosemary Theatre, Ocean Park, Cal., to the company supports this claim: It says:

"Population of town 15,000. Just finished five-day run 'Humoresque.' Showed to 12,031 paid admissions. Do you consider we got all the business entitled to or would you advise return date?"

In acknowledging the telegram, Al. Lichtman, general manager of distribution, wrote to Mr. Sams as follows:

"This is indeed a remarkable record. I never heard of any one playing to so high a percentage of the population. We sincerely hope that we will be able to give you at least a few more pictures as good as this during the coming season."

Vidor's New York Office Moves

Announcement is made of the removal of the New York office of the King Vidor Productions from 6 West Forty-eighth street to Suite 410 and 411, Capitol Theatre Building.

The Kunsky Theatres Expect an Extremely Active Season

The coming season bids fair to be one of the utmost activity for the John H. Kunsky Detroit theatres, which now number twelve, with three more announced for erection. Chief among these is the new Capitol, to be located at Grand Circus Park, Broadway and Madison avenue

Of the other two theatres to be built one will have a capacity of 2,350 and will be located on the East Side of Detroit while the other, a house of 2,000 capacity will occupy a prominent North Woodward avenue corner.

Mr. Kunsky started in the amusement busines with small capital some fifteen years ago and has risen to prominence with a well organized and efficient staff of assistants, among whom are George W. Trendle, general manager of the Kunsky interests; Thomas D. Moule, manager of the Madison and Adams theatres, Detroit; Howard O. Pierce, in charge of publicity and stage production; Dewitt C. Shook, manager of the Strand; Charles H. Darrell, manager of the Alhambra and De-Luxe; "Mike" Schoenherr, manager of the Columbia; Leclair H. Gardner, in charge of theatre operation, and B. L. Kilbride, who is auditor and office manager for Mr. Kunsky.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.
[illegible] Broadway New York, N. Y.

"THAT'S A POOR EXCUSE!"
Mahlon Hamilton seen here in "The Truant Husband," made by the Rockett Film Company.

James Kirkwood Will Star In Allan Dwan Productions

Allan Dwan has completed arrangements whereby he intends starring James Kirkwood as soon as that artist finishes his engagement with Marshall Neilan in two forthcoming productions.

A very unusual circumstance is connected with Kirkwood's activities in the last few months. Mr. Kirkwood appeared in the leading role in two of Mr. Dwan's latest productions under the Mayflower banner: "In the Heart of a Fool" and "The Scoffer," distributed by Associated First National Pictures, Inc.

When the former attraction had been completed, Mr. Dwan invited Allen Holubar to witness a private showing of the picture before shipping it to Associated First National officials in New York. As a result, Holubar signed Kirkwood to appear opposite Dorothy Phillips in the spectacular production, "Man, Woman, Marriage," which will shortly be released by Associated First National.

When Mr. Holubar completed the filming of "Man, Woman, Marriage," he invited Marshall Neilan to see it. Mr. Neilan thereupon secured Kirkwood's signature to a two-picture contract, the first of which will be an adaptation of Ben Ames Williams' "Not a Drum Was Heard." No sooner had Neilan departed for Glacier Park, Montana, with Kirkwood and the other featured players of the cast, when Dwan decided that Kirkwood would do for the feature role in his next production. Telegrams to Neilan proved in vain, however, and Mr. Dwan has suspended operations until the return of Mr. Kirkwood from Montana.

Earlier in his screen career Mr. Kirkwood appeared with Mary Pickford, Norma Talmadge and many others, and then directed Jack Pickford in one of his most successful productions.

Ray Signs New Cameraman

Production Manager Richard Willis of the Charles Ray studio announces that he has signed a contract for the services of one of the most expert cinematographers in motion pictures, George Rizard.

At the Ray studio Rizard will be assisted by Ellsworth Rumer, who is also a new member of the Ray organization. Assisting these men will be Ralph Kieffer, and A. Marion will remain in charge of the Ray laboratory.

Pioneer Gets Rights to "The Mystery Mind" Fifteen Episode Serial with All Star Cast

THE rights to what has been characterized as one of the most elaborate and daring serials that has been produced in some time have been acquired by the Pioneer Film Corporation for the entire United States and Canada, through a deal consummated between M. H. Hoffman, representing the Pioneer and George William Beynon, representing the Supreme Pictures, Inc.

The deal brings to the Pioneer Film Corporation, "The Mystery Mind," a fiftee episode serial, produced under the most unusual auspices with indications of the establishment of a new record in serial distribution.

All the requisites for a successful serial, punch, action, drama, suspense and intense interest are very much in evidence in "The Mystery Mind." The authors are Arthur B. Reeve and John Gray, while the directors of the serial were John W. Grey, W. F. Davis and Fred Sittenham.

From the headquarters of the Pioneer Film Corporation, 130 West Forty-sixth street, details pertaining to "The Mystery Mind" were announced recently. Heading the cast and featured players, is J. Robert Pauline, who has been known to the theatre world for the past twenty-five years, and who has furnished entertainment to theatregoers in all parts of the country.

The screen stars who are known wherever the screen is known include Violet MacMillan, Paul Panzer and Peggy Shaynor.

In keeping with the policy of the Pioneer Film Corporation, the serial, in its fifteen episodes, will be given a country-wide campaign of a broad nature, tentative plans calling for the introduction of novel features. In this connection a special staff has been appointed to handle the necessary items.

The story of "The Mystery Mind" will be published in bookform by Grosset & Dunlap and exhibitors throughout the country can readily appreciate the value of this added feature from the viewpoint of the box office.

Charles Hutchison Who Was Injured Making a Pathe Serial, Is Recovering

CHARLES HUTCHISON, serial daredevil, who suffered fractures of the arms and severe body bruises when he fell while doing a stunt for a Pathe serial recently, is recovering from his injuries at his home in Los Angeles. His injuries will prevent his apearing before the camera for about two months accordign to latest advices from the Pacific Coast.

The star is scheduled to make his first appearance under his new contract in January. "The Double Adventure" will be his vehicle, which was completed just before the accident took place.

Preparations to put his second picture in production were under way when the accident occurred. He is to appear in a serial version of "The Fortieth Door," a novel by Mary Hastings Bradley. But as the producing schedule provides wide latitude between the studio work and the release dates. Mr. Hutchinson's unfortunate experience will not interfere with the releasing plans announced for the coming year.

Though he has performed many death-defying feats for the serials, the mishap which took place September 24, is Hutchison's first serious accident. In an interview given out some time ago he is quoted as saying that "stunts are a fifty-fifty formula of nerve and mathematics."

W. S. Van Dyke, who directed Jack Dempsey in "Daredevil Jack" and was Hutchison's director of "The Double Adventure" has been assigned by Robert Brunton to the Ruth Roland Company, which is producing "The Avenging Arrow," a picturization in fifteen episodes of Arthur Preston Hankins' novel "The Honeymoon Quest."

Robertson-Cole's "A Slave of Vanity" Gives Pauline Frederick Stellar Role

IN "A Slave of Vanity," the Robertson-Cole super-special, which will be released as her first production made for this distributing firm, Pauline Frederick is the star.

The picture is based on the Sir Arthur Wing Pinero stage success, "Iris," and carries a story which is one of the most powerful ever written by him.

England, the Riveria, and Italy are the scenes of the picture, which opens on a beautiful English estate, shifts to picturesque locations in the south of Europe, and includes glimpses of London's slums.

In the early part of the story Miss Frederick is seen as a beautiful young widow. Then comes a financial crash which leaves her penniless. Battling poverty there comes to her the supreme test when she is forced to choose between a man whom she does not love, but who can give her all the riches to which she has been accustomed, and a man who has no wealth.

The sudden transition from riches to poverty, with the accompanying mental struggle of a woman suddenly thrown on her own resources, and then forced to choose between that which would give back to her the old life, or continuing in a new and dreaded world, is quite sufficient to tax the histrionic ability of any actress.

New London Stock Players

David Powell, the popular Welsh actor who has been featured with Mae Murray in all of the George Fitzmaurice productions for Paramount, sailed on Saturday, October 9, for London, where he will become a member of the permanent stock company of Famous Players-Lasky British Producers, Ltd. Among others who already have signed long term contracts as members of the stock company are Marjorie Hume, who played the feminine lead in "The Great Day," which recently was completed at the London studios, and Mary Glynne, who is now playing the lead in "The Call of Youth," the Henry Arthur Jones original screen play, which Hugh Ford has just started.

Dead Men Tell No Tales

THE STAR GAZER

Clyde Cook, the Fox comedian, is looking that way in his comedy, "Kiss Me Quick."

Ross & Mack Firm Becomes Irving Mack & Company, Inc.

The firm of Ross and Mack, advertisers and printers to the theatre industry, which was formed last April by Roderick Ross, the Chicago printer, and Irving Mack, has been taken over by Irving Mack and will hereafter be known as Irving Mack & Co., Inc. The offices of the new concern will remain in the Film Building, at 207 South Wabash avenue, Chicago.

Mr. Mack is perhaps one of the best known advertising and publicity men in the Central West. He received his early training under the careful guidance of Ralph T. Kettering, publicity and advertising director for Jones, Linick & Schaefer, the theatre magnates, from which firm he went to Universal.

Resigning from Universal, Mr. Mack joined the firm of Willis & Eckels, and as Willis & Eckels & Mack successfully managed the theatre advertising and exploitation department. He also launched the "Allied Amusement Bulletin," which was sponsored by the Allied Amusements Association, and put it upon a paying basis.

In addition to the theatrical advertising department, the firm of Irving Mack & Co., Inc., has recently acquired a half interest in one of the most complete printing plants in Chicago, and is now prepared to handle anything in the theatrical printing line, from a small program to a one-sheet. The firm now has several press books in preparation at the present time for state rights productions which are controlled by Chicago capital.

Completes Cast for Barrie Film

William DeMille has announced his cast for "What Every Woman Knows," the Barrie play which he has just started to produce for Paramount. As already announced, Lois Wilson will play the Maude Adams role of Maggie Wylie in this screen adaptation by Olga Printzlau, and Conrad Nagel is to play John Shand, the male lead, which Bruce McRae portrayed in the stage production.

Charles Ogle will play "Alick Wylie" and Fred Huntley, "David Wylie," Guy Oliver is "James Wylie" and Winter Hall "Charles Venables." Claire McDowell will apear in the role of "Comtesse de la Briere" and Sybil Tenteen as "Lillian Tucker."

"The Round Up" and "Deep Waters" Will Be Released by Paramount, October 10

TWO notable subjects are offered by Paramount for October 10, when Roscoe Arbuckle in "The Round-Up," a George Melford production, and Maurice Tourneur's production, "Deep Waters," are released.

In the former, Arbuckle, well known as "Fatty," steps forth for the first time as a star of the five-reel photodrama, and the vehicle chosen for the debut is the western drama by Edmund Day, in which another Arbuckle, Maclyn by name, scored one of his greatest successes on the "legitimate" stage. Roscoe has the same role as that played by his almost equally rotund namesake, who played the fat sheriff, "Slim" Hoover.

This production is declared to be a worthy successor to "Everywoman" and "The Sea Wolf." Tom Forman wrote the scenario. The story abounds in action, the scenes being laid in the Southwest, in the land of the Apaches. In the development of the plot Indians, renegades, frontiersmen and young women are largely employed.

The theme is one of self-sacrifice, and the climaxes are highly dramatic. In filming the play Mr. Melford took his company to Arizona, employing the exact locations in which the big scenes are laid. The photography, especially that of the outdoor scenes, is said to be of rare quality and furnishes one of the strongest features of the production. Paul Perry was the cameraman.

Mabel Julienne Scott plays opposite Mr. Arbuckle, and Tom Forman has a role nearly equal in importance to that of the star. Irving Cummings plays the heavy and others who are prominent are Jean Acker, Guy Oliver, Lucien Littlefield, Fred Huntley, Wallace Beery and Jane Wolfe.

The Tourneur production, "Deep Waters," is an adaptation by Jack Gilbert of F. Hopkinson Smith's novel, "Caleb West, Master Diver." The story is laid on the New England coast and presents a tangled romance woven about the construction of a lighthouse. It is declared to be very interesting. The backgrounds, lighting effects, under-water shots, a shipwreck and subsequent rescue are all said to be highly effective.

Rockett Arranging for Distribution of Albert Payson Terhune's "Truant Husband"

WITH the production of "The Truant Husband," the recently formed Rockett Film Corporation has initiated a policy whereby every important factor of the picture possesses a distinct sales value.

In carrying out this platform for its first offering, the company has selected a story published originally in the Cosmopolitan Magazine and written by Albert Payson Terhune, one of America's most widely read novelists. Next, attention was directed toward assembling a cast which would not only meet the interpretive demands of the story but which would also contribute substantially to the picture's box-office value. The result was the engagement of a trio of prominent players—Mahlon Hamilton, Betty Blythe and Francelia Billington.

These two factor, combined with the exploitation possibilities of the title and the intelligent direction of Thomas N. Heffron, is said to lend a bright aspect to the film's financial prospects.

Ray Rockett, president of the organization, is now in New York arranging for the distribution of the picture and also to select a releasing medium for the company's future output. It is expected that one of the deals now pending will be consummated shortly.

Flashes Wicked Optics

In the picture the husband is played with a thorough appreciation of the character's comic possibilities by Mahlon Hamilton. After five years of uneventful marital existence the husband meets an old flame, who flashes a set of wicked optics, with the result that "hubby" commits his first lapse from rectitude—with disastrous effect.

The picture is said to scintillate with a delightfully natural brand of humor. The ingenious complications have proved ideal for adaptation to the screen. The production has been further embellished with a number of luxurious sets as well as several beautiful exterior shots.

Mayflower Officials Praise Film

A print of "Unseen Forces" which Sidney A. Franklin completed recently at the Brunton Studios, Los Angeles, has just arrived in New York, where it has been viewed by officials of the Mayflower Photoplay Corporation, under whose banner it will be presented as a First National Attraction.

"An exceptional production in every respect," was the way Benjamin A. Prager, Mayflower president, expressed his approval of the picture, while other executives of the company were equally enthusiastic.

Captain Frank C. Badgley Featured

Captain Frank C. Badgley, war hero and formerly in charge of publicity in connection with the Canadian recruiting mission in the United States, who recently made his debut in motion pictures under D. W. Griffith in "Way Down East," has been engaged as the featured player in "The Green Cabinet," which Walter Coyle is making for Universal.

Captain Badgley also appears in Dorothy Gish's newest picture, which has not yet been scheduled for release.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.

1600 Broadway New York, N. Y.

Anthony Gablik Finds Film Industry in Need of Atmospheric Advertising

THREE samples of motion piture advertising were laid side by side on the table. The speaker's index finger pointed from one to another as he explained the different messages they conveyed. He showed how an apparently simple drawing had a world of ideas behind it.

The focussing point for the eyes in one advertisement was a photograph of Mary Pickford. The advertisement in the center showed an expensively gowned girl in a high-kicking stunt. The third was a fanciful sketch of Olive Tell in "Wings of Pride." Each advertisement featured the "eternal feminine," but no one bore the slightest resemblance in design or underlying idea to the others. They were as far apart in those respects as the north and south poles are in miles.

The picture of Mary Pickford seemed to say: "Here is Little Mary, whom you all know and love so well," and the text announced her current productions in a dignified way. The high-kicker registered a sparkling point of contact with the word "kick" in the phrase, "A kick in every foot," over the drawing, announcing the new Frazee Comedies. The Olive Tell advertisement featured the well known star and "played on" the picture's title as an exploitation man would, the sketch showing in a visionary way the woman obsessed by pride who drew men to her for play.

Suggesting the Story

Other advertisements were brought out. There was one of "Up In Mary's Attic." In an oval at the top was the photograph of the sweet young girl and the baby who figure largely in the story. There is a painting of a gabled house, with all but the attic and roof hidden from view by trees. The bathing girls who want to know what is up in "Mary's" attic are in the foreground throwing flowers in the air, both carrying out the story's atmosphere of love and sweetness and following the plot.

That is what Anthony Gablik calls "atmospheric advertising." Advertising on which he does the art work appears weekly in the trade press. It was one of his that was recently commented on by this journal. He believes in suggesting by sketches and photographs the character of the film advertised rather than by dwelling on its high lights in so many adjectives. He believes that more impressions can be conveyed by photographs and drawings than by the printed word. But his idea of the least effective form of advertising is the mere reproduction of stills accompanied by explanatory text. The photographs and art work must have atmosphere, he insists.

Sees Picture First

Ninety per cent. of Mr. Gablik's work is done after he has viewed the picture in a projection room. He studies the picture for its general atmosphere as well as its striking features, and endeavors to bring them out in the art work. The ten per cent. of the time he cannot see the picture, he studies the synopsis and a complete set of stills. One-quarter of his time is spent in projection rooms.

While Mr. Gablik sees motion picture advertising as generally improving, he finds fault with some companies for continuing a style now considered obsolete. They reproduce four or five stills on a page and fill in the remaining space with type—ebullient phrases conceived by the press agent which do not really describe the picture. They are stilted and far from convincing.

A good example of novelty in motion picture advertising was contained recently in the Moving Picture World. It was the green insert of the Joan Film Sales Company advertising the Billy West Comedies, and is of the poster cartoon style originated by Arthur Beardsley. Mr. Gablik points to it as proof of the opportunities for originality in motion picture advertising.

Voting on Sunday Shows May Accompany November Balloting in New York State

THE coming election may also decide the question of Sunday motion picture shows in several cities in New York state, where it will be submitted to the vote of the general public. In Watervliet the proprietors of picture theatres are about to request the city officials for permission to run their places Sunday nights. Hundreds of local men and women have signed a petition to Mayor Michael P. Walsh, asking that the question of Sunday movies there be submitted on election day.

In Binghamton there is considerable talk heard of submitting the proposition to the electors. The corporation counsel is expected to report to the common council that it will be legal to hold a referendum on the Sunday motion picture proposition in connection with the general election on November 2.

The newspapers in Binghamton have taken up the matter editorially, and while they are not taking any sides in the issue, they appear to be favorably inclined. The Morning Sun, owned by George F. Johnson, the millionaire shoe manufacturer, says:

"The question of Sunday movies still interests a great many people in this city. It has never been settled, inasmuch as no local election has ever been held with that question as the leading issue. So long as it remains uncertain and undetermined it will remain a constant bone of contention in local municipal affairs.

"Only Fair Thing to Do"

"When the opportunity was given Binghamton to take a popular vote on the question, the offer was voted down by the common council. Granting that the responsibility belongs finally to the common council to decide, an informal straw vote in which every elector was permitted to cast a ballot under conditions which would insure absolute honesty, in the casting and counting of votes, should enable the members of the council to determine public sentiment on the question. The referendum is the only fair and democratic thing to do."

DEAD MEN TELL NO TALES

Named Studio Publicity Head

Joseph A. Jackson has been appointed studio publicity manager of Goldwyn. Mr. Jackson succeeds J. S. Woodhouse who has resigned. Mr. Jackson was sent to the Coast by Howard Dietz last July.

BEFORE THE PROPOSAL
Alice Joyce seen in a bit from her latest Vitagraph picture, "Cousin Kate."

Critics See First Clyde Cook Fox Comedy at Special Showing

The humorous and contortionate antics of Clyde Cook, formerly one of the chief attractions at the New York Hippodrome, were "officially" observed on the screen when "Kiss Me Quick," the first of a series of Clyde Cook comedies produced by William Fox, was shown last week to members of the trade paper craft in one of the projection rooms of the Fox plant.

In addition to the reviewers there were present as many employes of the Fox organization as could squeeze into the projection room. Eagerness to see the comedian who had caused the managers of the Rialto and the Strand theatres to book the entire series of Cook laugh-makers on the strength of his first release had reached fever-heat, apparently.

So pleased are the Fox officials with "Kiss Me Quick," which was made under the direction of Jack Blystone, that numerous projection room parties have been held, at which, it is said, invited guests have come to look and remained to laugh. Many have expressed the opinion that Cook's grotesque gambols are funnier on the screen than they were on the stage. His celebrated liquid muscles, india rubber spine, ball bearing joints and flapping ears—to say nothing the the one way mustache—elicit howls of mirth.

Work is well under way on the series, it is understood.

Newark Branch of Pathe Has Been Moved to New York City

Pathe Exchange, Inc., has moved its Newark branch which was formerly located at 6 Mechanic street, to 1600 Broadway, New York City. This move was made to benefit exhibitors in the territory formerly covered from Newark, by the faster shipping of film resulting from the relocating of this office.

There has been no consolidation of the Newark and New York offices, for each unit will be operated on an absolutely independent basis as in the past. Harry Lyons is manager of the Newark office, which still retains that designation, while "Bill" Raynor handles the reins in the New York branch.

The company's business in the Newark exchange has kept pace with that in every other office, and consequently it was difficult to handle, owing to the lack of proper shipping facilities.

Olive Thomas

SELZNICK PICTURES

LEWIS J. SELZNICK
Presents

OLIVE THOMAS

in

John Lynch's

"Everybody's Sweetheart"

Directed by Laurence Trimble

THIS splendid photoplay of the Polyanna type was Miss Thomas' first of a new year's work for Mr. Selznick and countless thousands of admirers wherever motion pictures are shown. Into it she put her most enthusiastic artistry—for Miss Thomas was looking forward to the greatest year of her brilliant career.

It is the entire motion picture industry's grave misfortune that Fate decreed the release to be her last.

"EVERYBODY'S SWEETHEART" is now available for booking in Select Exchanges throughout the country.

Other *Selznick Pictures* for which Miss Thomas will be lovingly remembered are:—

"Upstairs and Down"
"The Spite Bride"
"The Glorious Lady"
"Out Yonder"
"Footlights and Shadows"
"Youthful Folly"
"The Flapper"
"Darling Mine"

EVE BALFOUR
To play in a new Fox serial that will be directed by Edward Sedgwick.

Benjamin De Casseres to Do Titling for Famous Players

Benjamin De Casseres, newspaperman, poet and humorous writer, has joined Tom Geraghty's staff in the scenario department of the Famous Players-Lasky Long Island studio to do titling for Paramount Pictures. For thirty years Mr. Casseres has been identified with leading Eastern newspapers and magazines and is known to readers of the New York Sun, Herald and Times and Judge, Bookman, Theatre World and Life. His plungs into the motion picture game was due, he says, to "the fascination of the modern magic of motion picture making."

"I haven't jumped off a bridge, been divorced three times or killed any babies so I really don't know anything sensational that can be said about me," Mr. De Casseres confined to an interviewer. "I have written fifteen books but only one of them was ever published—a book of poems called 'The Shadow Eater.' I still have the other fourteen in my trunk; publishers take notice.

"I contributed to Don Marquis' column in the New York Sun for ten years and I think that work brought me more prominence than anything I ever did. I was a character in Jack London's 'Cruise of the Elsinor' and when London was in New York before his last cruise he took all my books and manuscripts with him to read. Perhaps that's what caused his death."

Day and Date Bookings on Harold Lloyd Make Manifest His Growing Popularity

Foremost Theatres Like Strand and Capitol in New York Share His Drawing Power—"Wrong Number," Third in Second Series, Almost Ready for Special Presentation

THE surest manifestation of the ever growing popularity of Harold Lloyd among exhibitors and public is contained in the great number of "day and date" bookings which are being written by the various Pathe exchanges. The foremost exhibitors throughout the country, who heretofore zealously guarded the young comedian as their own "box office Midas," are now sharing his drawing power with their principal rivals.

An example is that the Strand and the Capitol, New York, play Lloyd comedies on the same day and date. The Brooklyn Strand also features the Pathe star at the same time. In Newark, N. J., the big new Rialto Theatre headlines Lloyd in conjunction with the Newark Theatre. Shea's Hippodrome and the Strand in Buffalo share the young comedian as their feature attraction, while in Cleveland the same is true of both the Strand and Orpheum theatres.

In Answer to Public Demand

A. H. Blank, one of the most successful exhibitors in the United States, has found Lloyd such a strong attraction at his Rialto Theatre in Omaha that he is now booking him simultaneously in the Strand, which also is under his control. The situation found in these cities also is true of the biggest towns in the country. Lloyd has reached the stage where he is one of the most widely advertised comedians in the motion picture business.

The public no longer feels obliged to have to visit any single theatre to see Lloyd's great comedies. They want him at their own theatre just as soon as he plays at any other house. Consequently, their demands are leading to the constantly increasing simultaneous runs. On the other hand, exhibitors have found that Lloyd has developed into such a big drawing card that they can no longer accommodate the audiences which patronize their houses during "Lloyd Week." They are willing to share him with their opposition for they realize that the more advertising Lloyd receives the greater he becomes as a box office card.

"Wrong Number" Coming

In New York during the Capitol and Strand showings of "Get Out and Get Under," Lloyd's newest release, each theatre did far more than its customary share of business. Reports from other cities indicate that the same results are obtained with all of Lloyd's offerings.

Lloyd has now finished on the third comedy of his second series of Pathe specials. "Wrong Number" is its title, and it, as implied, deals with the trials and tribulations of a telephone subscriber.

A Special Presentation

Following the custom established with "Bumping Into Broadway," the Rolin Film Company, which produces the Lloyds, will give the comedy a special presentation in some theatre near Los Angeles. These tryouts have been instrumental in enabling Lloyd and his associates to carefully gauge the laughing power of each of his works. If certain scenes do not go over as planned, Lloyd makes retakes that do "reach the spot." By the time the comedy is shipped to New York for release by Pathe, it is a foregone conclusion that it is a sure fire success. If it isn't the print does not leave the Rolin laboratory.

Small Town Exhibitors Give Praise to "The Mollycoddle"

The fact that "The Mollycoddle," the last Fairbanks production released by United Artists, is a big drawing card for small town exhibitors, is shown in many reports that have been received recently by the sales promotion department of the "Big Four," it is said.

A Typical Report

A typical report on the picture was a recent one received from Howard E. Ellsworth, of Killdeer, N. D., in which he expressed his enthusiasm over its success. He said: "The picture went over big and sent everyone away happy."

Mr. Ellsworth presented all of Fairbanks' former productions and states that "'Doug' is my biggest drawing card and every small town exhibitor should play all his recent pictures. We are for him here stronger than ever and are waiting for his next release."

Mr. Ellsworth also congratulated the manager of the Minneapolis exchange upon his co-operation in putting over the picture with special exploitation material.

State Rights Buyers — THE GREAT — A Speed Camera Exposé
BASEBALL SCANDAL
Not only exposes in Slow Motion photography the trickery of crooked baseball players but is a high speed camera analysis of baseball plays interesting even to women and children who are not 'fans'
A Single Reel Bigger Than a Feature
— WIRE AT ONCE —
C.B.C. FILM SALES CORP. 1600 B'way, N.Y.

New York Collector of Port Guest at A. M. P. A. Luncheon

That the motion picture is destined to play an even greater role in the lives of the American people, and that its marvelous growth during the past decade is but an indication of the great heights it will soar to, were the principal points brought out in an address by Byron Newton, Collector of the Port of New York, at the regular Thursday luncheon of the Associated Motion Picture Advertisers held October 7, at the Cafe Boulevard, New York.

To a large gathering of A. M. P. A. members who came to hear the Collector of the Port talk, and to an assemblage of trade paper editors, Mr. Newton spoke interestingly of the growth of the motion picture industry. During his talk he claimed kinship to members of the A. M. P. A., by virtue of his early experiences as a newspaper reporter, and nothing gave him greater pleasure he assured those present than to be able to speak to them as members of so honorable a profession.

After the address, an appeal for help was made to the A. M. P. A. by Major Edward Moore, of the Association of Disabled Soldiers. The major told of the splendid work that was being done by the Association in behalf of injured soldiers, and made a plea to those present to assist in making the Association self-supporting. At the solicitation of the A. M. P. A., the major also spoke at some length upon a new rapid-shooting rifle he had perfected.

Nick Carter Series Soon Ready for Release, Says Pioneer Film

Exhibitors throughout the United States and Canada will be interested in the announcement from the headquarters of the Pioneer Film Corporation that the Nick Carter pictures, two reelers, will be ready for release in the near future.

The first ten pictures have been completed by the Broadwell Productions, Inc., from which enterprise Pioneer acquired the Nick Carter specials and they give Tom Carrigan, who plays the role of Nick, an excellent opportunity to do the best work of his career. Carrigan's portrayal of Nick Carter will more than measure up to the expectations of the thirty million readers of the famous detective stories published by Street & Smith.

"Needless to say, the pictures are brimming over with tense situations, thrilling action and beautiful love themes," says a statement from the Pioneer headquarters, signed by vice-president and general manager, M. H. Hoffman. "They point out a strong moral for the support of law and order, the protection of women and children and doing what is right at all times."

Marshall Neilan Sells Rights to Parrish Novel to Hawks

At what is considered a record price for the motion picture rights to a popular novel, Marshall Neilan has sold his interests in "Bob Hampton of Placer," the popular book by Randall Parrish, to Howard Hawks Productions, which organization it is understood, will begin work on the presentation in the near future.

"Bob Hampton of Placer" was one of the first stories obtained by Mr. Neilan shortly following the formation of his own producing company a little over a year ago. Agreements in connection with "The River's End," demanded the immediate production of that story and resulted in postponing the production of "Bob Hampton" for a later date. Mr. Hawks was one of the first to make Mr. Neilan a most attractive offer for the motion picture rights to the Parrish story.

"Rogues and Romance" Now Completed and Soon to Be Distributed by Pathe

GEORGE B. SEITZ has completed his first feature, "Rogues and Romance," which will be distributed by Pathe. The final work of editing and titling was done recently at his studio in New York and it is probable the feature will be offered for release within a short time. June Caprice will co-star with Mr. Seitz, who produced and directed the film in addition to playing the heroic role. Another popular player in a leading role is Marguerite Courtot. Others in the cast are Harry Semels, Frank Redman, and many well-known players.

The picture is a romantic drama with much of its action laid in Spain. It is an adaptation of a play "The Golden Senorita," in which a love story is developed in a plot which realizes suspenseful moments from a revolution against the Spanish Royalists. A great portion of the picture was filmed in the true locale of the play. The company spent six weeks in the south of Spain and took scenes in the Alhambra, about the ancient fortress of Tarifa and in Granada, Seville and Algeciras.

Upon his return to this country Mr. Seitz staged some big mass effect in a massive set erected at Larchmont, N. Y. His initial essay in feature production has been mounted on a lavish scale and will rank as one of the most spectacular films of the year, it is said.

June Caprice has, perhaps, the most important dramatic role she has done in a long career as a motion picture star. As an American seeking adventure Mr. Seitz finds himself in a congenial role. Miss Courtot has an advantageous part as the Spanish girl. Her work in the part amply justifies the producers in casting her for the role. Harry Semels lives up to the confidence placed in him when he was selected for this part.

A notable feature is the photographic work. The head cameraman was Harry Woods. William Sullivan, who played heavy roles in many features acted as assistant director and business manager.

"While New York Sleeps" Plays to Big Business in Sioux Falls; Bookings Heavy

AS was prophesied by executives of Fox Film Corporation when it was decided to make a big special production of "While New York Sleeps," the 1920 cinemelodrama of life in the metropolis, which was directed by Charles J. Brabin and has created a sensation in New York and other large cities, this film has scored heavily in the early days of its travels through the west, according to reports received in New York.

From the newspaper notices following its premier showing to New York audiences it was believed by certain experts that a picture entertainment of this design would find appeal only among exhibitors in the larger cities. Others, however, agreed with the Fox officials, who saw in this photoplay a feature which fully justified the terms "special" and which would prove, with its accurate reflection of the atmosphere of New York City, of vital interest to the country at large.

Now, with the first reports on business throughout the country comes fulfilment of the producer's prediction.

H. J. Updegraff, who runs the Princess and Liberty theatres in Sioux Falls, S. D., one of the first of the theatre managers to play the picture in a city having a drawing population of less than 40,000 booked "While New York Sleeps" for five straight days at a bigger price than has been the custom for this territory.

Keen interest is felt in all the exchanges over the possibilities of this film, and the daily totals compiled through reports received at the main office in New York show that the various Fox districts into which the country is divided are competing closely for honors in the dates closed for the picture.

Scots Like the Screen

Moving pictures have taken such a hold on the inhabitants of Dundee, Scotland, that every available hall has been turned into a picture house, and Dundee, with nearly 200,000 inhabitants, has no theatres or other buildings left in which the regular drama can be housed, according to a report from the American consul in that city to the Department of Commerce.

There are in all twenty film theatres in the city, it is declared, but the supply is by no means sufficient to meet the demand, and it is believed that it would be a profitable undertaking to establish additional picture houses, especially if they were equipped on modern lines, which cannot be claimed for the majority of those now in operation in Dundee.

There are no film exchanges in the district, the theatres as a rule obtaining their films from exchanges in Glasgow or the leading centers of England.

Owen Moore Busy on New Play

Owen Moore, the Selznick star, who recently returned from a trip to Europe, is now actively engaged in the filming of his forthcoming Selznick starring vehicle, "Lend Me Your Wife," under the direction of Victor Heerman, according to an announcement this week.

The story was written by Director Heerman and picturized for the screen by Sarah Y. Mason. As may be surmised from the title, Mr. Moore is said to have a capital farce-comedy for his first fall production.

Prominent members of the cast include Vivian Ogden, Teddy Sampson, Katherine Perry, Walter Walker and Edgar Nelson. Edwin Sturgis is assisting Victor Heerman in the direction of the production.

Dead Men Tell No Tales

Mayflower's National Beauty Contest Won by Miss Edith May of Wisconsin

MAYFLOWER Photoplay Corporation has announced the selection of Edith May, of Monroe, Wisconsin, as winner of the National Salesgirls' Beauty Contest, conducted by the film company in conjunction with the Newspaper Enterprise Association. The successful contestant was chosen from a field of 15,000 entrants by a jury of beauty experts consisting of Florenz Ziegfeld; Alfred Cheney Johnston, Fifth Avenue photographer; Neysa McMein, noted artist; James R. Quirk, editor of Photoplay Magazine and R. A. Walsh, motion picture producer.

By the terms of the contest, Miss May will be given a six weeks' engagement in the Ziegfeld Follies, after which she will be cast for a prominent part in R. A. Walsh's third independent production for Mayflower.

She has already started rehearsals in a specialty act which will mark her professional debut on the Ziegfeld roof. Coincident with her appearance in the Follies, the contest winner will receive a thorough preparatory training in motion picture acting under the tutelage of Miriam Cooper, well known motion picture star.

Has Star Qualifications

Upon the expiration of her roof-garden contract, the salesgirl beauty plans to devote herself entirely to motion picture work. Mr. Walsh, under whose direction she will make her picture debut, characterized her as a person of much promise. "Not alone has she all the physical qualifications of a successful motion picture actress, but she seems to possess a real sense of pantomime as well as distinctive personality," said the director.

Without the aid of makeup and handicapped by crudely improvised lighting, it is said she photographed to marked advantage.

According to the film company's statement, the contest proved one of the most successful competitions of its kind ever sponsored by a motion picture organization. It was exploited by more than three hundred of the country's leading newspapers including the Cleveland Press, Cincinnati Post, Boston Record, Columbus Citizen, Charlestown Mail, Dallas Dispatch, Denver Express, Fort Wayne Gazette, Houston Press, Knoxville Sentinel, Mobile News-Item, Nashville Tennessean, Newark Star Eagle, Oklahoma News, Omaha Daily News, Philadelphia North American, Portland, Oregon News, Rochester Times, Seattle Star, Spokane Press, Toledo News Bee, Terre Haute Post and Winnipeg Evening Tribune.

Much Publicity

The contest has been running for more than three months as a front page feature of the newspapers. According to statistics the publicity devoted to the contest aggregates to date approximately 2,500 solid pages of reading matter and photographs. Further evidence of the intense interest aroused by the contest is the fact that the 15,000 entrants represented 8,000 department stores nd shops in the United States and Canada.

The entire list of newspapers which conducted the contest in their respective cities are now using daily feature stories and photographic layouts of the winner-supplied by the Newspaper Enterprise Association's syndicate service. An announcement of the contest judges' final selection together with a photograph of the successful contestant was published on the front page of three hundred newspapers. In originating and conducting the beauty contest, Mark Larkin, director of advertising and publicity for the moving picture company is credited with putting over one of the greatest scoops yet recorded in motion picture publicity.

Edith May, who, by virtue of winning the contest becomes a logical candidate for screen stardom, was born in Monroe, Wisconsin, seventeen years ago. She is described as "diminutive as to stature, but decidedly large as to personality." Miss May is a brunette, perfectly formed, vivacious, and an ideal ingenue type. She will be given every opportunity to develop her latent histrionic possibilities and to bloom as a full-fledged screen star, it is said.

Gloria Swanson Somborn

From Los Angeles comes the announcement of the birth, on Thursday morning, October 7, of Gloria Swanson Somborn, daughter of Mr. and Mrs. Herbert K. Somborn. Mrs. Somborn (Gloria Swanson), who has been featured in nearly all of Cecil B. De Mille's recent special productions, will make her debut as a Paramount star in the near future under the direction of Sam Wood. Mr. Somborn is president of Equity Pictures, Inc. Miss Gloria Somborn on Thursday last weighed nine and one-half pounds.

CONGRATULATING A WINNER!

Tris Speaker, well-known Cleveland baseball player, shaking hands with Edith May, who won the National Salesgirls' beauty contest, just before a World Series game.

Fox Company Records Increased Bookings on "Bride 13" Serial

Fox officials are recording big success with "Bride 13," the first serial released by that organization. Reports from exhibitors show that the serial is delighting patrons wherever shown. Many exhibitors who as a rule do not show serials are playing the production, and new bookings are reaching the Fox offices, it is reported.

The fact that the U. S. Navy Department gave the co-operation of all kinds of war vessels to Director Stanton for use in the making of this picture has helped greatly in advertising and general exploitation as well as in the spectacular effects achieved. Everybody is interested in submarines and big guns, and the uniforms of Uncle Sam's sailor men charm all.

The indications are that "Bride 13" will prove the strongest sort of advance advertising for the second Fox serial, now in the making.

"The VICTIM" State Rights Buyers
Is A Stupendous Super-Feature of
Mystery, Love and Faith.
It has a big exploitation tie-up that is a Box Office Guarantee!
ASK US FOR OPEN TERRITORY
C.B.C. FILM SALES CORP.
1600 B'way — N.Y.

P. OLETSKY
General manager of the Federated Film Exchange of Baltimore

Powers and the Warners Lose Suit to Lithographic Company

For the second time within a year the United States Printing and Lithographic Company obtained a judgment against Patrick A. Powers, Chester A. and Harold Warner, the trio at one time composing the Warner Feature Film Corporation which went into liquidation. The judgment was rendered in Justice Philip J. McCook's Part 16 of the Supreme Court by a jury which had been listening to testimony in the trial of the suit for several days.

According to the testimony, when the Warner brothers organized the Warner Feature Film Corporation, Powers entered the concern as a stockholder, and subsequently became an officer and director. It was alleged by the lithographic company that it had considerable dealings in a business way with the film company, doing all of their printing and lithographing, and when the film corporation required financial assistance, it was charged by the plaintiff, they guaranteed various accounts of the film company aggregating close to $50,000, which sum it was claimed was due at the time the film concern went into liquidation, and which the plaintiff was unable to collect, thereby precipitating a law suit.

The case came up for trial early last spring in the supreme court, and a jury rendered a verdict for the amount sued for, but Powers and the Warner brothers carried the case on appeal to the Appellate Division and the higher court ordered a new trial, which has again result in a verdict for the plaintiff, which includes interest.

Kremer Files Answer

Answer has been filed to the suit brought by Isaac Macowsky to recover $10,000 alleged to be due him from the Victor Kremer Film Features, Inc., of New York. The Kremer Film charges as a separate defense to the action that on April 7 last, in order to secure to plaintiff an indebtedness of $10,000, it assigned "a certain account to the plaintiff, including the one referred to in the second paragraph of the complaint."

Dead Men
Tell No Tales

New Federated Unit Formed in Baltimore with P. Oletsky as Its General Manager

W. E. SHALLENBERGER, general manager of the Federated Film Exchanges of America, Inc., has issued a statement announcing the formation of a new Federated unit in the incorporation of the Federated Film Exchange of Baltimore with P. Oletsky as general manager.

This is a Delaware corporation with a $1,000,000 capital and is designed to handle the distribution of Federated attractions in Delaware, Maryland, District of Columbia and Virginia.

Mr. Oletsky is a man who is well known in the film business, having been connected with the motion picture industry for the past eleven years, at which time he opened an exchange in Baltimore known as the Philadelphia Film Exchange, which office he maintained for two years at that time combining with the Interstate Film Company, which business he conducted up to the time of his forming the Federated Film Exchange of Baltimore.

Mr. Oletsky has opened offices at 412 East Baltimore street, Baltimore, and is rapidly putting this into shape to take care of the Federated business. Mr. Oletsky states that he believes that Federated is one of the most attractive propositions ever offered the exhibitor and he is particularly pleased with their initial releases which include "Nobody's Girl," starring Billie Rhodes, a series of eighteen two-reel comedies starring Monty Banks, and a series of four super-productions starring Bessie Love, produced by Andrew J. Gallaghan for Federated.

The first two of this series of productions have been completed and Bessie Love is at work on the third. The first release, "Bonnie May," is from the celebrated novel of the same name by Louis Dodge and appeared in book form, having been published by Charles Scribner's Sons. Release date on this is set as October 17. The second production, "The Midlanders" is likewise the work of a well known author, having been written by Charles Tenney Jackson and appeared in book form, being published by Bobbs-Merrill Company.

Interest in Klein's Singing and Musical Acts Service Is Countrywide with Showmen

EXHIBITORS of moving pictures in all parts of the country are asking for dates from Arthur Klein, for singing and musical acts to break the monotony of their programs. The idea which was put in force by Mr. Klein and the Manhattan Booking Exchange only two weeks ago has caught theatre managers like the "hay fever" that comes in the Indian Summer with the Golden Rod. They are all "het" up over the innovation, and many are going ahead and making changes in their stage equipment by adding "aprons" in front of the screen so as to make room for the "acts" all hope to book.

It is worthy of note that none of the exhibitors are intending to raise prices of admission. Mr. Klein's field men report that the increased patronage looked for will more than amply cover the additional expense and as it is the intention to book acts in only one theatre in each town the competition for the service is keen.

The service as it is now proposed by Mr. Klein to be furnished exhibitors will consist of a split-week or full week of high quality acts including vaudeville, concert artists, instrumentalists and the entire range of acts suitable for this type of booking.

Will Give Three Shows

The performers will present three performances daily; one in the afternoon and two in the evening, with two or three numbers rendered at each performance.

For the artists the service offers unusual inducements, such as the longest consecutive routing in the world with the shortest "jumps," elimination of "layoffs," and the "play or pay" contract.

There is absolutely no question of the business increasing possibilities of the addition of this type of service to the standard motion picture theatre program. In theatres playing to capacity such service has proved to be worth more than its cost because of the increased prestige it gives the house. One theatre in each town is generally known as the leader—it acquires this reputation and the patronage that goes with it by never overlooking a chance to give its patrons the best there is. New York theatres are quoted as successful pioneers of the "novelty" program and out-of-town exhibitors did not have to think twice over the advantages of the Klein plan of booking additional features.

Federated Holds Directors Meeting

Announcement is made by W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., that a meeting of the board of directors was held in the home offices of the Federated at 220 West Forty-second street on Thursday, October 14, for the purpose of discussing several matters of importance.

Among those who attended are Joseph L. Friedman, Samuel V. Grand, Arthur G. Whyte, Benjamin Amsterdam, H. Charnas, J. Eugene Pearce, D. J. Chatkin, and W. E. shallenberger, general manager.

Robertson-Cole Giving Exhibitors Many Exploitation Ideas for "So Long Letty"

THE handsome press book which Robertson-Cole has just published for the exhibitor in connection with its release of "So Long Letty," the Al Christie super-special, based on the Oliver Morosco musical comedy which had a long and highly succesful stage run, has a special exploitation section crowded with novel ideas of which the exhibitor may make use with little expense and trouble, it is said.

The comedy, which was written by Mr. Morosco and Elmer Harris, brings to the screen a story concerning two young married couples who live along a California beach in twin bungalows. Incidental to the story, there is an accompaniment of pretty bathing girls who are seen on the beach, as well as in a big cabaret scene, and whose presence in the picture gives the exhibitor a splendid opportunity for exploitation.

Humorous Situations

The story tells of the humorous doings of a group of married people who were wrongly mated. Mentioning the bathing girls and the phases of married life as the two big appropriate playing points, the campaign book goes on to tell how to use these angles.

"Try to arrange a co-operative advertising plan," recommends the book, "which can be worked out by the advertising manager of your leading social newspaper, making a play on the name, 'So Long Letty.' For instance, a real estate firm could advertise: 'After you see 'So Long Letty' you'll want one of those pretty bungalows. We have 'em.' For a restaurant: 'Letty fed Tommy on sardines and crackers. Why didn't he come here and have a good meal?'" There are many other similar suggestions.

The book says also: "So far as you can, distribute your still photographs among the tradesmen who advertise with you, and persuade them to run similar copy on a card in their windows in conjunction with the still pictures.

Effective Introduction

Then follow the details of an entirely new and fetching bathing girl exploitation stunt which will enable the exhibitor showing the picture to win attention by the lure of a few modishly-clad bathing girls who are introduced to the public in an effective manner.

Also there is explained in detail an effective prologue which is produced from the idea in one of the scenes of the film, showing the bathing girls in shadowgraph, donning their suits.

This super-special attraction is the first of a series which Roberston-Cole is to receive from the Christie studios for release in the near future.

ENTER: THE WOMAN

Scene from "Who Am I?" a National Picture Theatres, Inc., production, to be released by Selznick.

Others prominent in the large cast are: Audrey Chapman, George Webb, Betty Brice, Stanton Heck, Harvey Clark, Harry Tennebrook, George Hernandez, Gertrude Claire, Zack Williams and Laddie Earle. Jack Conway directed the production.

"The Money Changers," by Upton Sinclair, to Be Released by Pathe on October 31

AFTER viewing a screening of the first of the Benjamin B. Hampton productions, "The Money Changers," for Pathe, the home office officials have expectations of its being one of the year's sensational photoplays and therefore will bend every effort toward aiding the exhibitor in a way favorable to his box-office, it is said. The production, which has been scheduled for release October 31st, was written especially for the screen by Upton Sinclair.

The story deals with the attempts of a newspaper reporter to uncover double-dealings of the head of a great drug and chemistry corporation, who is the "master mind" of the opium traffic in New York's underworld. Enmeshed in the powerful web which he has woven are gunmen, gangsters, Chinese smugglers and proprietors of illicit resorts. The climax is reached when the reporter's clues take him to the base of operations, a notorious Chinese place, where a desperate fight is staged.

Shows Chinatown

The production has been lavishly mounted. There are drawing room scenes representing the homes of New York's elite and bizarre interior settings of the underworld and the resorts in Chinatown. An entire street of Chinese dwellings was built. These settings were arranged by Homer I. Messick. He also did all the research work necessary for the reproduction of Chinatown.

Every one of the fourteen prominent players who appears in the cast is of high repute on the screen. Robert McKim is seen as the head of the drug corporation. Roy Stewart appears as the young newspaper reporter and Claire Adams plays the leading feminine role. Edward Peil does a remarkable characterization as Ling Choo Fange, the "Hatchetman."

Selznick Changes Titles of Two Films Soon to Be Shown

Two changes in titles of new productions are announced by Selznick Enterprises. The subjects star Elaine Hammerstein and feature an all-star cast. The former, previously known under the working title of "Idle Hands" and "Hands," has been permanently titled "Pleasure Seekers." In this production Myron Selznick has given the leading male part to Webster Campbell. Exteriors for some of the first scenes were secured at Pompton Lake in the Orange Mountains, and interiors have been put under way at the Selznick studios in Fort Lee, N. J.

The second subject is now called "You Can't Kill Love." It was formerly known under the working title of "Wilderness Fear." In this picture William B. Davidson and Hedda Hopper have been cast in Prominent parts and Maurice Costello is included in the list of all-star players. The story is by Michael Phillips and the scenario is by Edward J. Montagne. Burton George directed and secured many picturesque and beautiful shots in New England.

hide stitches.

Racehorse Man O' War, Like Other Champions, Is Going Into "The Movies"

King of Turf World Will Get Princely Salary Too for Work Before Camera.

By Vincent Treanor.

BABE RUTH, Jack Dempsey, champions in their respective lines, have nothing on Man O' War, kingpin of the turf world. He's going into the moving pictures, too, and at a salary almost as princely as that paid to be drawn down by other film stars. Arrangements have just been

An Hour of Excitement in Fifteen Minutes

"THE WONDER HORSE" MAN O' WAR

IS A SINGLE REEL FEATURE SPECIALLY POSED

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BY

C. B. C. FILM SALES CORP.

1600 BROADWAY, NEW YORK

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly, at New York, N. Y., for Oct. 1, 1920.
State of New York, }
County of New York, } ss.:

Before me, a notary public in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is a Business Manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief ,a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, N. Y. City; Editor-in-Chief, Arthur James; Managing Editor, John A. Archer; Business Managers, J. F. Chalmers, Alfred J. Chalmers, J. L. Hoff, W. P. Milligan.

2. That the owners are: Chalmers Publishing Company, 516 Fifth avenue, N. Y. City. Stockholders are: J. P. Chalmers, J. F. Chalmers, E. J. Chalmers, all at 516 Fifth avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ———. (This information is required from daily publications only.)

ALFRED J. CHALMERS,
Business Manager.

Sworn to and subscribed before me this first day of October, 1920.

SADIE H. SASS.
New York County No. 486.
New York Register's No. 2358.
(My commission expires March 30, 1922.)

Adolph Zukor Gives Dinner Celebrating a Paramount Week Total of $1,012,262

ADOLPH ZUKOR was host on Friday evening, October 8, to 100 members of the home office organization of the Famous Players-Lasky Corporation at a beefsteak dinner at Castle Cave, New York City. The occasion was the celebration of the success of the third annual Paramount week, September 5-11, in which the quota of $1,000,000 for the week was exceeded. The guests for the most part were from the sales, publicity and advertising and exploitation departments.

Elek J. Ludvigh, secretary of the corporation, was toastmaster and introduced as the speakers Mr. Zukor, Vice-President Jesse L. Lasky, Treasurer Arthur S. Friend, Al Lichtman, general manager of the department of distribution; Sidney R. Kent, general sales manager; Frank V. Chamberlin, general service manager; Herman Wobber, Pacific Coast district manager, of San Francisco, and Oscar A. Morgan, editor of Paramount Pep.

Zukor Compliments Lichtman

The main feature of the evening was the speech by Mr. Zukor, who briefly reviewed the history of the organization and told numerous intimate stories of his daily duties as chief executive of the company. Mr. Zukor paid a high tribute to the members of the distribution department both in the home office and in the field. Turning to Mr. Lichtman he said, "You have shown what you can do. Now I promise you that every time you hold a million-dollar Paramount Week I will provide a beefsteak dinner for the crowd." The challenge was immediately accepted.

Mr. Lasky expressed his keen satisfaction in being at the head of the production department which had made the pictures, or the greater part of them, which had made it possible for the distribution department to accomplish such handsome results.

Mr. Friend reverted to the early days when the financing of the company was successfully accomplished in the face of no little skepticism on the part of banking interests, and cited by way of contrast the huge figures involved in the sales of the seven days constituting this year's Paramount week. The actual amount of gross revenue from film rentals for the week he gave as $1,012,262.54.

A cabaret entertainment was given in connection with the dinner.

Maurice Tourneur's "Great Redeemer" Is Generally Applauded, Reports Metro

Plays to Capacity Houses and Creates Discussion Unlike Any Previous Mero Release—Pennsylvania Exhibitor

THE GREAT REDEEMER," the Maurice Tourneur special production that Metro is distributing, is now being shown throughout the country and is winning enthusiastic praise from exhibitors, according to reports received at the home offices of Metro Pictures Corporation in New York from its branch managers. More than a dozen first run houses in centers of large population have to date shown the picture and found it a drawing card of great power. Wherever the picture has been shown, and it is as yet early for the full returns, the picture has played to capacity houses and created public discussion unlike any other Metro feature of recent times, according to the officials.

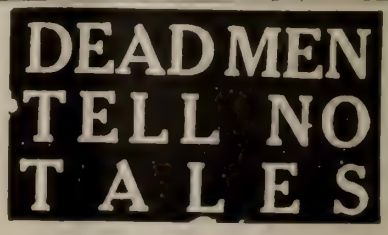
Among the first-run houses in California that have shown the Tourneur special recently are the California and Miller's Theatre in Los Angeles, the Alhambra in Alhambra, the Lynn in Laguna, Jansen's in Pasadena, the Majestic in Santa Monica and the Rosemary in Ocean Park. In the East, the Loraine in Bayhead, N. J., and the Colonial at Seaside Park, N. J., are among others to show the feature, as well as the Liberty Theatre in Keyser, W. Va., and the Nemo in Johnstown, Pa.

"The Great Redeemer" had its premiere showing at the California Theatre in Los Angeles on August 15. Following its week run at the California, the picture was shown for a week at Miller's Theatre, only a block away. At the same time, what amounted to premiere showings were held at the Loraine in Bayhead and the Colonial at Seaside Park, the entire list of showings taking place in less than four weeks.

An instance of the impression made by the showing of the Maurice Tourneur special is given in a letter forwarded to Metro's home offices by J. E. Davis, manager of the company's Pittsburgh exchange. The letter is from L. W. Barclay, managing director for the Grand Amusement Company of Johnstown, Pa., which owns and operates the Nemo, Grand and Park Theatres in Johnstown.

Mr. Barclay said: "Allow me to congratulate Metro on its biggest achievement, 'The Great Redeemer.' In this picture you have evolved a screen drama that commands and holds the attention of the spectator from beginning to end, and sends him from the theatre thinking—and, what is more important from the box-office angle —talking!

"'The Great Redeemer' played the Nemo Theatre Monday, Tuesday and Wednesday to capacity business, and, I believe, sent out ninety-nine out of every 100 who witnessed it, boosting and declaring it one of the best they had ever witnessed.



"THERE WE ARE!"
Says Wesley Barry to Colleen Moore, Marshall Neilan stars, after presenting a "Go and Get It" print to Commander Mason, of the Paficic Fleet air service.

First Betty Compson Film Will Soon Be in Goldwyn Branches

Exhibitors will shortly be able to view Betty Compson's first personally produced starring picture, "Prisoners of Love," according to an announcement emanating from the Goldwyn offices.

This production will have its initial showing at the Capitol Theatre, New York City, during the week of November 21, and prints are now on the way to the various Goldwyn exchanges throughout the country.

"Prisoners of Love," which introduces Miss Compson as a screen star, will mark her first appearance since George Loane Tucker's "Miracle Man" elevated her from the realm of comedies to that of an actress of understanding and power in dramatic and emotional photoplays.

Miss Compson's first production also gives notable evidences of the study and preparation which she devoted to her initial efforts. She spent months in acquiring an adequate knowledge that would well equip her for the task she was undertaking, personally to supervise her own pictures.

The cast, which appears in support of Miss Compson, includes Roy Stewart, Emory Johnson, Ralph Lewis, Clara McDowell, Kate Toncray and others.

"Fatty" Arbuckle Lauds Keaton Comedy, Boosting "Buster" as His Successor

WHEN Roscoe ("Fatty") Arbuckle selected Buster Keaton as his successor in the field of two-reel comedies, many thought that he had done his share in giving that sad-faced youngster the chance of his lifetime to become one of the leading satellites in the motion picture firmament. But the rotund comedian didn't stop there. After pre-viewing "One Week," the first of Keaton's offerings, he dictated a letter to go to some 25,000 of his own admirers telling of Buster Keaton's success. Enclosed in each was a photograph of his protege.

Now, at the Keaton studios in Hollywood, a corps of girls is sending Buster's picture broadcast with the letter from "Fatty" Arbuckle. An excerpt from that missive says: "I did not desert the two-reelers until I felt perfectly sure I had found a worthy successor—one that could make you laugh even more than I did. That man is Buster Keaton."

Meanwhile Buster Keaton continues to be the subject of enthusiastic praise from exhibitors. A letter to Metro Pictures Corporation, releasing the Keaton comedies from George Mayne, general manager of the Swanson Theatre Circuit at Salt Lake City, Utah, declares in part: "We showed the first Buster Keaton comedy entitled 'One Week.' It is certainly great. I expected good work from him, but he more than surprised me. Our audiences simply went wild over his work, it is so different and original. I look for Keaton to rank as the leading funmaker of America."

Jacob Lourie, general manager of the Lourie theatres in Boston; J. J. Bender, of Brockwayville, Pa.; H. O. Thrush, of Keyser, W. Va.; Walter Besse, of Brodston and other exhibitors have placed the first Keaton release.

Another tribute of a different sort was paid to Buster Keaton when executives of the Pacific Coast Association of Fire Chiefs, meeting in Los Angeles for their annual convention, selected "One Week" as the only motion picture to be shown at their banquet. And following the projection of the picture it was agreed to be superior to any two-reeler of its type that the fire chiefs had ever seen.

Joseph M. Schenck is the producer of the Keaton comedies for Metro release. The comedies are written and directed by Buster Keaton and Eddie Cline.

Metro Recruits Army of Former Service Men for Scene in Ibanez' "Four Horsemen"

MOBILIZATION of what is claimed to be the biggest army ever organized for motion picture purposes is being rushed in Hollywood, for the Metro's "The Four Horsemen of the Apocalypse" by Vicente Blasco Ibanez and every officer and private enlisted in it will have seen service abroad.

"We will be enabled to put on a more authentic reproduction of the second battle of the Marne than ever before has been attempted in battle pictures," said Rex Ingram, who is directing the production, "as we will use service men exclusively—and some of these will be men who actually participated in the battle.

"I am looking forward to the most satisfactory results of our immense military organization work because of the aid that has been given us by the corps of experts we are using in this connection."

June Mathis, who prepared the picture version of Senor Ibanez's sensational book, has made repeated visits to the Metro ranch outside of Los Angeles, where a French village has been reproduced as a background for the battle scenes. Miss Mathis announced that the construction work has been completed and that filming of this phase of the picture would be started at once.

The all-star cast for "The Four Horsemen of the Apocalypse" is a notable one. It includes Alice Terry, Rudolph Valentino, Wallace Beery, Stuart Holmes, Edward Connelly, Pomeroy Cannon, Joseph Swickart, Alan Hale, Brinsley Shaw, Bridgetta Clark, Mabel VanBuren, Brodwitch Turner, Nigel de Bruillier, John Sainpolis, Mark Fenton, Virginia Warwick, Derrick Ghent, Jacques d'Auray and Harry S. Northrup.

In addition to these players numerous picturesque characters have been assembled for the production. For a brief scene in a Brazilian cafe, several hundred derelicts were gathered together from Pacific Coast ports.

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Says Not Cost of Show But Satisfaction of Patrons Should Be Exhibitor's Guide

PITTSBURGH exhibitors are confronted with a situation growing out of the wide divergence in the rental prices of feature and special productions, which is causing considerable confusion among theatre goers. The general increase in rentals has been met by an increase in admission prices, but the fluctuating costs of shows has shown that in a great many cases even the advanced admission prices are not high enough and in either cases are so high as to put the exhibitor in the position of being charged with being a profiteer.

A sliding scale of admission prices to conform to the rentals paid is advocated, but by very few exhibitors, the majority considering that such a course leads to confusion. The lengthening of shows sufficient to include extra attractions where the rentals are low and the shortening of a show in the case of an ultra-period attraction, is advanced as another solution, but this also leads to confusion as to the starting time of performances.

N. A. Benson, manager of the Stadium Theatre, advocates the adoption of a scale of prices commensurate with the average costs of running the theatre and then the adoption of a set program regardless of cost.

Satisfy Your Patrons

"Too many exhibitors," said Mr. Benson, "view giving their patrons their money's worth as being the guide to honest exhibiting. That is all right, but it does not meet the present situation, and again it isn't really exhibiting. Every program should be arranged for the purpose of giving the patron satisfaction, and makes the cost the secondary consideration. Let the patron be the judge of whether or not he gets his money's worth rather than taking the rental price as the standard.

"An experience of mine shows that there is a big difference between money's worth and patron satisfaction. A film, advertised as a big special feature and demanding a rental price in proportion appealed to me as one which I should offer my patrons. The house capacity and the rental price made the venture a pure gamble unless I wanted to increase my admission prices, but figuring on capacity houses I figured that I could make a profit after paying for the advertising I intended to give it.

"Well the first night was way up to expectation, but the run was a flop. The theatre lost a lot of money, although the actual cost of the show gave everybody who attended more than their money's worth. Every dollar that came into the box office represented an outlay on my part of nearly $1.25, but the people who attended the first night did not feel that they had gotten their money's worth or they would have been glad to spread the tidings and I would have made a profit on the run. So it isn't the matter of dollars and cents that enters into the matter of people getting their money's worth. The attraction which was a flop at the Liberty has made big money for some other exhibitor. It is a carefully produced feature, but the theme wasn't one that appealed to my patrons.

Recouped with Another

"On the other hand I recuperated all the losses on this attraction and made money with another attraction, "Passion's Playground," starring Katherine MacDonald and distributed by Associated First National Pictures. From the standpoint of actual cost of the show the people did not actually get their money's worth. If only an ordinary number of people had come they would have gotten their money's worth for the profit from such houses would have been regarded a legitimate from any standpoint. The crowds that did come, however, turned in so much money at the box office that standing alone I could be convicted of profiteering. Combined with the flop, however, the profits made would only average up as ordinary.

"That is why, in my belief, talk about giving motion picture patrons their money's worth is a matter an exhibitor can never decide. It isn't a matter of the profits the exhibitor makes, but a question of the degree of satisfaction that the patron gets. It is much the same questions as the restaurant keeper has to meet. If he served caviar and other high-priced stuff, the patrons would get their money's worth, but they come in to have an appetite appeased and they haven't, from their standpoint, gotten their money's worth unless their appetite is appeased with food that is tasty and satisfying. And they don't question the cost.

DEAD MEN TELL NO TALES

"Babe" Ruth Sues W. A. Shea and H. D. Yudkin for $35,000

Alleging breach of contract and failure to pay him $35,000 alleged to be due him, George Herman Ruth, popularly known as "Babe" Ruth, has just filed suit in the New York Supreme Court against William A. Shea and Herbert D. Yudkin, in which he asks for an injunction restraining the two defendants from exhibiting or selling the motion picture, "Heading Home," which features him.

Ruth says that on July 20 he entered into a contract with defendant Shea, Thomas Walsh and Albert E. Loew, by which it was agreed that Walsh and Loew would be permitted to withdraw from a contract executed on June 26 in which this trio were to feature Ruth in a picture.

An amended contract, a copy of which is attacked to the complaint, was then drawn up between Ruth and Shea in which it is agreed to feature Ruth in "Heading Home," and that Ruth was to give all of his time outside of his baseball duties to the making of the picture for a period of six months after the finish of this particular picture.

The contract shows that Ruth was to be paid $50,000, of which $10,000 was to be paid on the signing of the contract, and the balance in weekly instalments of $5,000 during the making of the picture, and any unpaid sum on its completion. Ruth alleges he has only received $15,000.

Tourneur Ill With Poisoning

Maurice Tourneur, of the Associated Producers, is suffering from a severe attack of pleurisy and ptomaine poisoning. He is confined to his Los Angeles home under the care of two physicians and a nurse. He has been absent from his studio for a week.

Paramount Salesmanship School Opens; Company Officials Address Students

THE opening session of the Famous Players-Lasky Corporation's school of salesmanship found thirty students ready for work in the classroom at the company's home office. The morning hours were given over to informal addresses by officials of the company, by General Sales Manager Sidney R. Kent and short talks by Al Lichtman, H. D. H. Connick, W. E. Smith, district manager of Philadelphia, and Oscar A. Morgan.

Fred C. Creswell, in charge of the school, explained the policy to be followed and the rules agreed upon for carrying it out and set forth the arrangements made for carrying on the work, laying particular stress upon the advantages to be gained through the close personal association of the men outside the hours of the school session.

Company's History Studied

Tuesday morning was devoted to a study of the history of the Famous Players-Lasky Corporation and of the various organizations which were united in forming it. In the afternoon the entire class was taken to the new studio in Long Island City where Studio General Manager A. V. Smith and Assistant Manager Edwards gave the men an insight into the production of pictures and the operations of the various studio departments.

Wednesday and Thursday were devoted to the work of the production department. Addresses were given Wednesday morning by President Adolph Zukor, Vice-President Jesse L. Lasky and Production Manager Walter Wanger, and at succeeding sessions Mr. Wanger took up many of the details involved in the preparation for the making of pictures.

Those enrolled for the first class are David W. Morrow, H. E. Underhill, L. B. Butler, E. G. Zorn, Louis C. Home, W. R. Hurley, H. M. Messiter, G. J. Schaeffer, New York; E. E. Sutton, Philadelphia; A. J. Jeffrey, Boston; A. G. Overdell, Buffalo; A. S. Greelin, Pittsfield, Mass; David Kimelman, Pittsburgh; W. S. Allison, Cleveland; A. L. Hancock, Indianapolis; C. A. Wilson, R. H. Scheiner, Detroit; I. K. Fearn, Washington; J. D. Powers, New Haven; Sidney Cahen, San Francisco; J. W. Houck, Seattle; Carl Ponedel, Los Angeles; Joseph A. English, Salt Lake City; E. I. Reed, Denver; W. P. Callahan, St. Louis; Lee W. Turner, Des Moines; Joseph B. Gilday, Kansas City, and E. N. McFarland, Omaha.

Marmont Finishes Hampton Picture

Because of the sterling characterization which Percy Marmont gave to his role in Hope Hampton's forthcoming production, "The Better Way," the author-director of that picture, Jack Gilbert, added to the scenes of the story in which he used this actor. As a consequence, after practically all the rest of the cast had finished their work on this picture, Marmont was kept to make these additional scenes with Miss Hampton. Now comes the news, however, from the Paragon studios that Percy Marmont has finished these scenes which were the final shots for "The Better Way," and this picture is now concluded.

Charles Ray's supporting cast in "The Old Swimming Hole," an adaptation of the James Whitcomb Riley poem, includes Laura La Plante, Marjorie Prevost, Charlotte Pearce and Lincoln Steadman.

A STILL STILL

Bessie Barriscale seen here in Hodkinson's "The Broken Gate."

Many Illinois Houses Sign First National Franchise

Illinois is rapidly coming to the front in making good on the franchise slogan of Associated First National Pictures, Inc., that "There'll be a franchise everywhere."

A report from Associated First National Pictures of Illinois to the home office in New York gives a list of 123 first run theatres in the Middle West state which the exhibitors are already operating under franchise which have been granted them. Of this number 47 are in Chicago and the remaining 77 scattered throughout the state.

The value of the bookings such as attached to the franchises is said to have been demonstrated through the co-operative advertising which these theatres were able to do in an effective manner in Chicago newspapers. A half page was taken in the Chicago Tribune to announce the first run of "Forty-five Minutes from Broadway," starring Charles Ray and distributed by Associated First National Pictures, opening at the Castle Theatre, State and Madison streets. The names of all the first run theatres in the state were published in connection with this advertisement under an announcement that the production would be shown in each of them within a short time, and within two days after the publication nearly every theatre on the list reported, it is said, requests for the dates on which the feature would be shown.

Equity Says Bookings Going Strong on "Soul of Rafael"

Equity's third Young production, "For the Soul of Rafael," was first released six months ago, but it is being booked by exhibitors throughout the country as strongly as many more recent releases, it is stated.

Two former Young productions, "The Eyes of Youth" and "The Forbidden Woman," also are going strong, and appear to promise substantial bookings for another half year at least. A considerable number of exhibitors, many of them of the South, had their "baptism" of Equity pictures with "For the Soul of Rafael," and were so gratified with results that they followed with bookings of the two other productions.

This picture is also exceptionally popular in the Far West. The number of contracts arriving from San Francisco, Los Angeles and Denver on this production total a higher figure now than in any other month.

Inter-Ocean Corporation Announces Its Production Plans for 1920-21 Season

INTER-OCEAN FILM CORPORATION announces its production plans for the 1920-1921 season. Extensive and far-reaching in scope, the schedule of Inter-Ocean releases available during the coming season is said to offer to the foreign buyer a most comprehensive series of American productions.

Inter-Ocean's releases during the coming season will be chosen from the ranks of the Louis Tracy Production, Inc., Macauley Photoplays, Inc., Equity Pictures Corporation, Catholic Art Association, Sydney Ascher Enterprises, Jack and Harry Cohen, Inc., and from such individual producers as Frederick Burlingham and Major Herbert M. Dawley.

Inter-Ocean's list of releases for the coming year are the Louis Tracy productions, "The Silent Barrier," Macauley Photoplays, "Seeds of Vengeance"; "The Gift Supreme"; "Bearcat"; Catholic Art Productions, "Luring Shadows"; "The Burning Question"; "The Transgressor"; "The Victim"; Equity Pictures: "Whispering Devils." Sydney Ascher Productions: "Below the Deadline"; Hall Room Boys' Comedies, (twenty-six released yearly) two-reels each; "They Do It On $8 Per"; "Almost Heroes"; "Nothing But Nerve"; "A Howling Success"; "Pretty Soft"; "The Chicken Hunters"; "Taming the West"; "The Millionaire Paupers"; "Wrong Again"; "Neck and Neck"; "Can You Beat It"; "Breaking Into Society"; "Oh! Baby"; "This Way Out"; "Four of a Kind"; "Tell Us Ouija"; "Movie Madness"; "Tit for Tat"; "Miss Fortune Hunters"; "Back on the Farm"; "Wild, Wild Women"; "Stung Again"; "Cads and Caddies."

Major Dawley Novelty Releases: "The Ghost of Slumber Mountain and "Along the Moonbeam Trail." Burlingham Adventure Pictures; one reel scenics, "Mediterranean Scenes"; "Exploration on the Great Aletsch Glacier"; "Chamonix on Nice"; "Italian Lakes"; "Bath, Famous British Spa"; "Perilous Ascent of Zinal Rothern"; "Berne, the Swiss Capital"; "Sky Trails Above Lucerne"; "Ride On Four Cantons"; "Across the St. Gothard Alps"; "Down Greater Vesuvius"; "Through Switzerland In Ten Minutes"; "From Montreux To Bernese Alps"; "Vacation Days In Switzerland"; "Ride Under the Alps."

In addition Inter-Ocean will in all likelihood take over a number of other productions for foreign distribution. In this connection the company wishes to reaffirm a statement of its policy defined on the occasion of its formation five years ago; that it will always be interested in the distribution of quality production. A good story, well-directed and interpreted by a good cast will always find a market, says Inter-Ocean, and the company will always be interested in such a production.

The productions, it is said, will be backed up by an extensive advertising and publicity campaign in the domestic and foreign trade press, which is to be conducted under the supervision of A. L. Feinman, in charge of Inter-Ocean's advertising and publicity department.

Isham's Story "Half a Chance" to Be Released by Pathe Week of October 24

FULFILLING early predictions, which have placed a high value on "Half a Chance" as a picture of unusual popular appeal, many enthusiastic comments on the picture's promise of marked success are being received by Pathe from the branches. The big Jesse D. Hampton special produced by Robert Thornby and announced for release the week of October 24, has attracted widespread interest and in the matter of bookings is surpassing the great expectations held out for it by the sponsors of the film.

The expressions of opinion by showmen of long experience are said to indicate that the picture is destined for place among the biggest popular successes of the year.

The film is a screen presentation of Frederick S. Isham's novel of the same name. Isham has been successfully "screened" before and his already wide popularity as a fiction writer is expected to increase greatly through the new picture. This author is also credited by New York newspaper reviewers with one of the best stage plays of the season, with "Three Live Ghosts," which was presented at the Greenwich Village Theatre recently.

Fights for Reputation

The photoplay tells the story of a man who struggled against the evils of drink, a reputation as a brute and a well organized plot to make him bear the stigma and the punishment for a shocking crime.

Mr. Thornby's directing was accorded warm praise by the story's author.

A leading man long familiar as an actor of talent was selected for the central character. He is Mahlon Hamilton, who has the role of "Sailor Burke." Hamilton is physically and temperamentally an ideal choice for the part, and reports credit him with a moving and memorable portrayal of the "sailor."

The feminine lead is played by Lillian Rich, who has worked her way to the top. In "One Hour Before Dawn" she played a minor role in support of H. B. Warner and in his next starring vehicle. "Felix O'Day" appeared as his leading woman.

The punch of sensational melodrama, the appeal of human interest and love romance and the always effective spectacular scenes are said to be contained in the film. The scenes of a shipwreck are said to be the equal of the most realistic effects the screen has achieved.

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Vitagraph Raises Alice Calhoun to Stardom; Elevation Due to Request of the Public

Company Received Hundreds of Letters Asking When Actress Would Be Starred—Player Has Had Rapid Rise and Is Now Reading Script of Her First Starring Vehicle

AFTER playing important roles in various Vitagraph productions, Alice Calhoun, the brilliant and charming young actress, is to be elevated to stardom. Albert E. Smith, president of the Vitagraph Company, makes this announcement this week, but Miss Calhoun's elevation is really due to the public, for many hundreds of letters have reached Mr. Smith since Alice Calhoun appeared in her first Vitagraph picture, and the tenor of most of the letters was: "When will Alice Calhoun be starred?"

Vitagraph's announcement is the answer to these queries. Already her first play has been selected, "The Dress of Destiny," by Joseph Franklin Poland, and G. V. Seyffertitz, a well-known director and actor of note has been engaged as Miss Calhoun's director. The cast is now being selected and assembled and active work on Miss Calhoun's first venture as a star will be begun within a fortnight.

Miss Calhoun's Rapid Rise

Alice Calhoun's rise as a motion picture favorite has been rapid. All told, she has been in pictures less than three years, although her activities have been intensive during that period, and like many other hard workers, she has made three years do the work of several.

The list of stars of the first magnitude who gained their prominence through association with Vitagraph is an imposing one, and Mr. Smith has expressed his confidence that Alice Calhoun will prove a worthy addition.

Like many other screen favorites who have become stars through their association with Vitagraph, Miss Calhoun began with an O. Henry subject, a two-reel classic based on one of the stories of that writer. She was selected for the leading role in "The Dream," the last story penned by O. Henry.

Miss Calhoun's work in the short subject, her beauty, and most of all her keen perception and ability to interpret the most difficult and fleeting emotions, strengthened Mr. Smith's conviction that she was destined to become another bright light in Vitagraph's constellation of film stars.

Reading Script of Her Next Picture

Miss Calhoun's work before coming with Vitagraph was with several of the large film companies. In one picture she was co-starred with Charles Richman. Since coming with Vitagraph, she portrayed roles in pictures in support of Corinne Griffith, and was leading woman for Harry T. Morey in "The Sea Rider." Subsequently she appeared with Earle Williams in "Captain Swift," a film version of the famous stage play.

Originally, Alice Calhoun was a Cleveland girl, and her education was received in that city. Her present home is on Riverside Drive, New York City.

Miss Calhoun is now busily engaged in reading the script of her first star picture. She has written several stories herself, and is especially gifted, accordingly, in visualizing the creations of authors.

"I realize that success is not gained in a single day or a week," she said during a recent interview. "I know I am fortunate in being starred, and from the work I've done so far I know that the difficult part is ahead of me. I am going to make every effort to justify the public's confidence in my ability. I am going to do my best all the time."

Indianapolis Showman Praises J. Warren Kerrigan Productions

The position occupied upon the screen today by J. Warren Kerrigan is an excellent one. Mr. Kerrigan has been in the public eye for a considerable period of years and has been building his popularity constantly. This is best evidenced by the response which greets a new Kerrigan film from exhibitors throughout the country whose fingers are on the pulse of the public and whose knowledge of showmanship shows them what the public desires.

The W. W. Hodkinson Corporation, which is releasing Mr. Kerrigan's pictures, states that the bookings on each one of his past productions have been infinitely satisfactory but that they show signs of being eclipsed by his newest picture, "The House of Whispers," which has just been released.

In furtherance of this claim the firm quotes a number of prominent exhibitors who have booked the picture, foremost among them being G. G. Schmidt of the Crystal Theatre, Indianapolis. Mr. Schmidt is chairman of the Independent Exhibitors of Indiana and an experienced showman. He is a strong supporter of the Hodkinson organization. He particularly favors the Kerrigan pictures for he says that they always make money for him, which fact he attributes to J. Warren Kerrigan's personal popularity.

DEAD MEN TELL NO TALES

Metro's "Love, Honor and Obey" Proves Increasingly Popular in All Sections

From Coast to Coast S.-L. Special Justifies Expectations, Says Home Office—Adapted from Charles Neville Buck's Widely Read Novel by Eugene Walter

THE manner in which the new S-L (Arthur Sawyer and Herbert Lubin) all-star production, "Love, Honor and Obey," is being received everywhere it has been shown, and the constantly increasing demand for this special by exhibitors who have been told of its box-office drawing power, are cited by officials of Metro Pictures Corporation as certain indications that this picture will prove to be one of the big money-makers of the season. Metro, which is exclusive distributor for the S-L productions, released it on September 6 after having recorded a great volume of advance bookings.

Box-office statements from the Loew theatres in New York bear out the enthusiastic reports from other sections of the country. Recently the picture enjoyed a run at the Beacon Theatre in Boston, where it was exceptionally well received, while Metro branch managers in big centers of population like Philadelphia, Pittsburgh, Washington, Baltimore and Chicago are sending word to the home offices of Metro that the picture is receiving marked attention at the hands of showmen.

This drama, presenting a new angle of the eternal triangle, was adapted from Charles Neville Buck's widely known novel, "The Tyranny of Weakness." It was scenarioized by Eugene Walter, the dramatist, and directed by Leander de Cordova at Metro's eastern studios under the personal supervision of Maxwell Karger. Its cordial reception by press and public is regarded as bearing out the belief of the producers that the many readers of Mr. Buck's novel would be eager to see the story visualized on the screen.

From coast to coast, according to reports received by Metro, the pull of "Love, Honor and Obey has more than justified the expectations of the exhibitors and its favor with the public indicates it will have a long and successful career in the picture houses. In Seattle, Dallas, Omaha, Buffalo, Atlanta and Bangor to pick out a few of the sectional cities, this Metro release has won its way with steady regularity.

In the all-star cast are Claire Whitney, Wilda Bennett, Henry Harmon, Kenneth Harlan, George Cowl and E. J. Ratcliffe.

Export and Import Film Asks New Date on Iliodor's Suit

Application for an adjournment of the trial of the suit brought in the New York Supreme Court by Sergius M. Trufanoff, whose Russian ecclesiastical name is Iliodor, against the Export and Import Film Company, has been filed with a request that the trial be adjourned until the first week in February, 1921.

The petition, sworn to by Louis Auerbach, vice-president of the film company, states that "Iliodoir," who posed as a character in a picture portraying events in Russia during the regime of the Czar, is suing his company for $100,000 damages for the publication of his photograph and his name in connection with one of their pictures, to which allegation Auerbach says his company has pleaded a general denial.

Mr. Auerbach says it is essential to have Ben Blumenthal, president and general manager, present as a material witness, as he had complete charge of all relations and affairs out of which this action grew. Mr. Blumenthal, he says, is now in Europe, and will be occupied there until January. He also says Mr. Blumenthal has suffered a nervous breakdown.

De Grasse Directing Third Ray Picture

Joseph De Grasse is now directing his third Charles Ray picture, this time "The Old Swimmin' Hole," after James Whitcomb Riley's poem, to be distributed by Associated First National Pictures, Inc.

The second production was "Nineteen and Phyliss," a First National attraction, which again shows Mr. Ray in a new characterization—that of a small town dude instead of the usual country boy role.

In "The Old Swimmin' Hole," Mr. Ray will be taken back to the type of characterization which has made him famous. Both Mr. De Grasse and the stars are lovers of Riley's poems and the former's ability to convert his players into the spirit of the scenario presages something unusual when "The Old Swimmin' Hole" reaches the screen.

Norris Mumper on Way East

Norris Mumper, studio manager of Federal Photoplays, Inc., Great Authors Pictures, Inc., and Zane Grey Pictures, Inc., Benjamin B. Hampton's producing companies, has departed on a trip to New York. Mr. Mumper will confer with officials of the Pathe organization relative to a number of pictures which are being produced by Mr. Hampton for distribution through that concern. He will be absent from the studio for two weeks, during which time his brother, Hewlings Mumper, Mr. Hampton's partner, will take over his duties.

Effective Press Book for American's "The Gamesters"

For "The Gamesters," latest "Flying A" Special to be put on the market, American has just issued a comprehensive and well prepared campaign book. "The Gamesters" is not a society play—not a sentimental love story—but is announced as having virility and quick action.

The art cover illustrates a scene giving the spirit of the western frontier life which begins the story. This illustration is available for newspaper ads. A synopsis of the story and catch lines for ads and programs precede a section devoted to suggestions for exploitation.

Following is a newspaper publicity section which contains material for use both before and during the playing dates, with special stories and program fillers. Music cues are supplied, prepared by Henry Purmort Eames and Walter J. Goodell, musical experts.

Folded into the campaign book is a six-page press sheet, arranged for the convenience of exhibitors, containing reproductions of some first-class paper and cuts available to advertise this production.

Mitchell Lewis Returns to California

Mitchell Lewis, featured in the Metro picture, "The Mutiny of the Elsinore," has returned to Hollywood after six weeks spent in New York. Mr. Lewis expects to start work in the near future on the remaining Jack London story in which he is to appear for Metro.

To Handle Read Pictures in Cuba

Through arrangement with J. Parker Read, Jr., M. Ramirez Torres, president of Selection Film Service, 1482 Broadway, has acquired exclusive right to distribute in Cuba, Porto Rico and Santo Domingo the two Read pictures, "Sahara" and "Sex," in which Louise Glaum is starred.

State Rights Buyers
A Sensational Special Single Reel of the Life and Care of
Man O' War
'The Wonder Horse'
A Specially Posed Picturization of the Equine Marvel
A Human Interest Production For All Lovers of the Horse.
Telegraph Now.
C.B.C. Film Sales Corp. 1600 Bway. New York.

Hiram Abrams Reports Great Business Done by "The Love Flower" Everywhere

THE business that is being done in every section of the country on "The Love Flower," the recent David W. Griffith production to be released by United Artists Corporation, is creating no end of comment in exhibitor circles. From all quarters come reports to the "Big Four" home office of how this picture is breaking box-office records and being held over for additional runs.

The most recent exemplification of its drawing power is in the case of the Ziegfeld Theatre of Chicago, where a first run had been booked for two weeks and during that period the business was so great that a third week was added. And still this wasn't enough, for the third weeks' business was even better than any of the two that went before. So the picture was played for a fourth week, doing capacity business and establishing a house record, not only for length of run but for the amount of money grossed on a single production.

The picture also brought home a record box-office gross for the Liberty Theatre of Pittsburgh, and in expressing his appreciation of the production to Hiram Abrams, president of United Artists, Gus Clark stated that the thousands of patrons that witnessed the picture were most enthusiastic over it.

This is said to be happening everywhere. The first day that the picture played at the Casino Theatre in Spokane, Wash., the management wired that it "is going great. Looks like a record week. Picture is the talk of the town." It established a new box-office record for the theatre. It was chosen by Marcus Loew to open his Uptown Theatre in Toronto. The opening week set a box-office mark that was capacity from start to finish.

The Olympic Theatre in Pittsburgh, which ran the picture day and date with the Liberty Theatre, is another house that reported exceptional business with this picture.

Hodkinson Month Receives Enthusiastic Response; Celebrates Third Anniversary

ASSURANCES of support on the occasion of the third anniversary of his organization, which is to be celebrated in November as "Hodkinson Month," are coming to W. W. Hodkinson from independent exhibitors in every part of the country. A typical and most encouraging letter was received by Mr. Hodkinson from an exhibitor in Colfax, Cal., who believes that the independent movement will eventually align itself with the Hodkinson system, which is meeting with success.

Says Mr. Hodkinson: "In the three years I have had an organization which is under my sole control, I have succeeded in drawing toward that organization practically all the independent producers of merit and quality, and in establishing my organization in the confidence of the exhibitors.

"The benefit of my system to the independent exhibitor lies in the steady supply of quality I am able to furnish. Our current releases and the pictures now in the making must prove better in the average than the supply that can be obtained from any other source. I am, of course, pleased but not at all surprised to find the independent exhibitor responsive to my plans. Every dollar he spends with me is a dollar spent for the protection of his own investment.

"This organization does not contemplate entering the exhibiting field. Its profits are used for encouraging independent producers of established merit and to furnish an incentive for all worthy independent efforts. We are under no obligation to either accept or distribute the inferior or 'failed' picture. The exhibitor is beginning to discover this fact and to look to us for a steady supply of honest quality. The organization is living up to these expectations—hence its steady growth in prestige and popularity."

"Drag Harlan," Farnum's Third Production, Is 43d Picture Staged by Director Edwards

DRAG HARLAN," which has been picturized at the Fox West Coast studios with William Farnum in the title role, marks the forty-third production which Director J. Gordon Edwards has staged for the Fox Film Corporation.

Advance reports from the Coast declare the production to be the best "Westerner" with Farnum as the star, made since "The Last of the Duanes," the Zane Grey story. The story, which was written by Charles Alden Seltzer, affords Farnum exceptional opportunity to display those traits which have made him famous in impersonations of the rugged cowboy of the plains and the hunted outlaw of the hills.

It is said that Director Edwards has faithfully followed the thrilling tale of the author and has succeeded in obtaining some surprisingly effective scenes of Farnum in the role of "Drag Harlan"—so-called because of his remarkable method in beating the other fellow in drawing a gun.

Other equally important factors that are said to add to the general excellence of the entire production include the beautiful mountain scenery which Director Edwards was able to "shoot" only after days of intensive work on the part of his staff cameramen.

As leading woman for Farnum Jackie Saunders, once a star in her own right, was engaged. Miss Saunders succeeds Louise Lovely, recently advanced to the rank of star by William Fox.

Others in the cast include G. Raymond Nye, Herschel Mayall, Al. Fremont, Arthur Nelson Millett, Frank Thurwald, Joe Ray and Erle Crain.

Dead Men Tell No Tales

Loew's Books "Love Madness"

"Love Madness," the J. Parker Read, Jr., production, starring Louise Glaum, and released by Hodkinson, has been booked by Loew's Euclid Theatre, Cleveland, for two weeks with an option for a third week. This option was taken by the Loew organization because it is confidently expected that the business done will more than justify extending the engagement.

Cleveland Theatres Sue for Paramount Films Denied Them

A petition for an injunction was filed in the courts of Cleveland on October 8 by the Savoy and Manhattan theatres against Loew's Ohio Theatres, Inc., and the Famous Players-Lasky Company.

The Savoy and Manhattan claim they have contracts for first showing in the east end of Cleveland for certain Paramount pictures, and that Famous Players-Lasky, after beginning to execute these contracts by supplying them with the pictures, suddenly made arrangements with the Loew interests to play the pictures in the Liberty Theatre, a Loew house, ahead of the Savoy and Manhattan.

By agreement of both sides, the Liberty was allowed to show Charles Ray in "A Village Sleuth," which was scheduled to open two days later, but the case will come up for trial within a week.

This is the second suit of a similar nature to be started in Cleveland within a month. The other was a suit brought by Loew's Stillman Theatre against the First National, to force the latter to supply it with pictures of Norma and Constance Talmadge, Charles Chaplin and Charles Ray, on contracts which the Loew interests say have not yet been fulfilled. The case is now being studied by the judge for an early decision. It lasted ten days.

Realart Announces Players for "Something Different"

Ward Crane, Crane Wilbur, Lucy Fox, William Roselle, Mrs. DeWolf Hopper and William Riley Hatch are announced by Realart as some of the members of the cast of "Something Different," supporting Constance Binney. Miss Binney takes the role of a girl who has an adventurous love affair in a Latin-American republic.

Ward Crane represents a member of a proud old Spanish-American family. Mr. Crane has been a photoplay favorite for years, having been leading man for Billie Burke, Marion Davies, Anita Stewart and other stars. He also has had prominent roles in the Mayflower-Allen Dwan productions released through Realart, "Soldiers of Fortune" and "The Luck of the Irish."

Another important role is played by Crane Wilbur. His work in "The Perils of Pauline" series, "The Spite Husband," "The Painted Lie" and many other pictures is well known. Mr. Wilbur was with Mrs. Fiske on the speaking stage for several years.

Jules Mastbaum Touring West

Jules E. Mastbaum, president of the Stanley Company of America, with headquarters in Philadelphia, left that city recently for a tour of the West. He is to attend an important conference in Chicago with men representing large interests in the motion picture and theatrical fields in the West.

Among the objects Mr. Mastbaum has in view is a tour of inspection of the various leading motion picture and other theatres, with a view of securing all the latest ideas in the methods of conducting such places, details of operation, etc., with a view to getting plans which may be utilized in the Stanley Theatre, now building at Nineteenth and Market streets, Philadelphia.

Fox Reports Heavy Business Done by All Films Released Thus Far for Next Season

EVERY picture thus far released by William Fox for the 1920-21 season has been scoring heavily, according to report from that organization. Three big special features are showing up particularly well. These are "The White Moll," starring Pearl White; "While New York Sleeps," with an all-star cast; and "If I Were King," with William Farnum as star.

"While New York Sleeps," the sensational cinemelodrama of life in the great metropolis, will go into the Shubert Theatre at Kansas City for a week, beginning October 17, and it is thought probable that its engagement there will have to be extended.

This booking has followed a long period of success which began in New York with ten weeks' engagement on Broadway—eight of which were played at the Lyric Theatre and two at the Astor.

The Fox company asserts that every exhibitor that has played the production has reported unusually heavy patronage during the run. In some instances box office records have been shattered.

Held Picture for Another Week

Among the prominent theatres which have shown the picture is the Boston Opera House, which held it for four weeks to capacity business. It was at the Providence Opera House a full week. It played a week at the Kinema Theatre in Los Angeles, after which it went to the Alhambra for a week. Here it was found necessary to retain the picture for another week owing to a continuously crowded house. In Springfield, Mass., it played seven days to big business at a theatre which rarely books any production for longer than three days.

Pearl White's feature, "The White Moll," has completed a four weeks' run at the Rose Theatre in Chicago, which reports heavy business during that time. It has gone to the Alhambra Theatre, Los Angeles, for a prolonged engagement, where its success will undoubtedly be repeated.

"If I Were King," goes into the Stanley Theatre, Philadelphia for two weeks. This production played for two weeks at the Lyric Theatre in New York before its general release. One week each at the California and Miller theatres, Los Angeles, marked the beginning of a heavy booking throughout the west.

Tom Mix's "The Untamed," which began under most auspicious circumstances by showing at the Capitol Theatre, New York, is reported to be gaining everywhere—particularly in the west, where Mix is a warm favorite.

"From Now On," the first of the George Walsh pictures, is meeting with heavy bookings and is thought to be the best of the pictures in which Walsh has been starred by Fox.

Goldwyn Gets Five "Outside" Features For Release with Fourth Year Product

They Are "Song of the Soul" and "Polly," with Vivian Martin; Betty Compson in "Prisoners of Love," "Cardigan," and Hobart Bosworth's "His Own Law"

IN addition to the handling of its own fourth year productions, Goldwyn has acquired five featured motion pictures for release in the near future, following the success which its distributing corporation made of "The Revenge of Tarzan," produced by Numa Pictures, Inc.

These five pictures are "The Song of the Soul," starring Vivian Martin; "Polly" working title) with the same star, Betty Compson in "Prisoners of Love," a picturization of Robert W. Chambers' novel of Revolutionary days, "Cardigan," and Hobart Bosworth in "His Own Law."

During the period covered by these releases, Goldwyn has produced and will have released the following pictures of its own: Pauline Frederick in "Madame X," Jack Pickford in "The Man Who Had Everything," Mary Roberts Rinehart's story of boys' "prep" school days, "It's a Great Life"; Will Rogers in "Honest Hutch," Reginald Barker's production of "The Branding Iron," Tom Moore in "Officer 666," Madge Kennedy in "The Girl with the Jazz Heart," Rex Beach's Alaskan story, "The North Wind's Malice," Gouverneur Morris' famous story, "The Penalty"; "Godless Men," featuring Helene Chadwick, from Ben Ames Williams' story of "Black Pawl"; Mabel Normand in "Head Over Heels"; "The Great Lover" (the first Frank Lloyd Production) and Jack Pickford in George Ade's "Just Out of College."

Three by Chambers-Kendall

Of the pictures made by other motion picture organizations, three of them are from the Robert W. Chambers-Messmore Kendall studios at Astoria, L. I. The first picture made by this newly organized concern is "The Song of the Soul," with Vivian Martin starring. It is an adaptation of William J. Locke's story, "An Old World Romance," by John W. Noble, who also directed the making of the picture.

Another picture made by the same producing concern starring Miss Martin is now nearing completion. It has been given the working title of "Polly" and is by Edward Childs Carpenter, author of "The Cinderella Man." It is being directed by Sidney Olcott, who directed Rupert Hughes' "Scratch My Back" for Goldwyn. It is a comedy, in complete contrast to the emotional role which Miss Martin has in "The Song of the Soul." Other Chambers-Kendall productions starring Miss Martin will be distributed through Goldwyn.

Chambers' "Cardigan"

The first picturization of a Robert W. Chambers novel which Chambers-Kendall is producing, "Cardigan," will be released through Goldwyn. In the cast are Madeline Lubetty from Ziegfeld's "Midnight Frolic," the blonde Betty Carpenter, William Collier, Jr., etc. It is being directed by John W. Noble. Other of Mr. Chambers' novels will be picturized for Goldwyn release by this concern.

The first Betty Compson production, "Prisoners of Love," by Catherine Henry, will receive its first screening at the Capitol Theatre, New York, in November. Other Betty Compson productions will be released by Goldwyn. "Prisoners of Love" was directed by Arthur Rosson. In the supporting cast are Emory Johnson, Roy Stewart, Ralph Lewis, Claire McDowell and Kate Toncray.

State Rights Buyers
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THE VICTIM
One of the most powerful dramatic super-features ever filmed
ALSO 4 BIG FEATURES
Hallroom Boys Comedies
Screen Snapshots
2 Reel Westerns
Educationals and other Short Stuff
C·B·C
Film Sales Corp.
Joe Brandt, Pres.
1600 B'way, N.Y.

Personal Touch

(Continued from page 1082)

the Vitagraph players as well as a popular stage favorite.

* * *

Nathan Lipsom was struck by a boomerang when 900 men responded to his advertisement for extras for a mob scene in motion pictures. They gave him a sample of their acting by mobbing him when he asked for a bonus of $2.50 each.

* * *

Dan Michael and wife, of Atlanta, are stopping at the Hotel Astor, New York. Mr. Michael is general director of the S. A. Lynch Enterprises.

* * *

M. E. Mazur, who was with the Sherman Pictures four years ago and at one time with the Metro and who also owned his own exchange in Minneapolis, has again joined Harry Sherman in his new organization as his special representative.

* * *

Joseph Edwin Robbins, until recently screen editor of the J. Stuart Blackton productions, has become associated with William du Broul in the screen editing department of the Vitagraph Company. He has just finished the screen editing of the new Alice Joyce feature, "Cousin Kate," directed by Mrs. Sidney Drew. Before entering the air service during the war, Robbins cut six of the most popular Charlie Chaplin pictures.

* * *

Van Dyke Brooke, the well known actor-director, left for the Coast October 10 to remain all winter. En route he will stop at the Hot Springs, Ark., for two weeks. On the Coast he will probably join forces with the Cosmopolitan players.

* * *

Joe Farnham will return from the Coast, where he has been for the past month, on Friday, October 15.

* * *

Fred Marcus, of the Quimby Enterprises of Indiana, controlling nine theatres, is in New York as guest of H. H. Buxbaum, manager of the Famous Players exchange.

H. B. Wolfberg, division of Chicago; John P. Clark, of Philadelphia; T. P. McGloughlin, of the Pittsburgh exchange, and C. G. Wallace, of the Indianapolis exchange, were in New York the week of October 4 to consult with Chief Lichtman.

* * *

Warden Lawes, of Sing Sing Prison, entertained Tom Meighan; Tom Forman, his new director, and H. H. Buxbaum, of Famous Players-Lasky, last week. The visiting gentlemen were there to arrange for scenes to be made in Meighan's coming feature being produced under the title of "The Quarry." After leaving Sing Sing they were entertained at Adolph Zukor's estate at New City, just back of Nyack.

* * *

Sydney Deane, who has been on the Coast for the last seven years engaged in picture work and who played "Squire Frelawney" in the Maurice Tourneur production of "Treasure Island" and "General Webb" in the same producer's screen version of Cooper's "The Last of the Mohicans," arrived in New York last week. Mr. Deane was a member of the original "Floradora" cast during the long run of the piece in this city. Among the recent pictures in which he has taken part are the Monroe Salisbury release, "The Barbarian," and "The Midlanders," starring Bessie Love.

* * *

Bill Dunn, who played the heavy in "Hidden Valley," left for Europe on Saturday, October 9, to join J. Stuart Blackton.

* * *

Walter Ackerman, who is assisting Doc Willat in his productions at Los Angeles, left for the Coast October 11.

Success of "Courage of Marge O'Doone" Smashes Records for Vitagraph Pictures

James Oliver Curwood's Gripping Story Eclipses Even Figures Attained by Company's Previous Record-Breaking Special Production, "Over the Top"

"COURAGE OF MARGE O'DOONE," adapted from the novel by James Oliver Curwood and produced as a special production by Vitagraph, has smashed all records for Vitagraph pictures in the number of bookings in its first and early runs, including the record-breaker, "Over the Top."

Released but a comparatively short time ago, "The Courage of Marge O'Doone" has been shown in practically all the larger cities throughout the United States and Canada, announces Vitagraph. It has been particularly popular with first-run theatres, many in the largest cities having played it for two weeks or more, while several hundred played it for a full week.

Every one of Vitagraph's branches has reported an unusual demand for this special production. Practically all the theatres with patronage large enough to warrant showing a picture for a week or longer already have shown "The Courage of Marge O'Doone," or have arranged to do so. Also, enthusiastic reports are said to indicate that the success of "The Courage of Marge O'Doone" in metropolitan centers will be repeated in the smaller towns and cities, as big audiences have been the rule where the exhibitors in the smaller town has played it. J. C. Jenkins, manager of the Auditorium Theatre at Neligh, Neb., reports this picture "is a real 1920 special." "Play this one like you would 'The Birth of a Nation.' Promise them a rare treat—the picture will do the rest" he says.

Lends Well to Lobby Display

"Best picture of its kind ever shown in our theatre," is the report of L. R. Gaede, the manager of the Orpheum Theatre at Burlington, Wis. "More specials like this one is what we need," says H. J. Longaker, of the Howard Theatre, Alexandria, Minn., and R. F. Patterson, of the Sun Theatre, advised his brother exhibitors to "grab it fast. A real special if there ever was one. Playing raised admission."

According to the reports from exhibitors, this special has so readily lent itself to unusual exploitation, particularly in lobby displays. Practically every theatre with sufficient lobby room has taken advantage of the mountain and snow atmosphere, the grizzly bears and the wolf dogs, to make attractive lobby displays. Those have been so novel and so unusual that many of them have been reproduced in the trade journals with favorable comment. The excellence of the cast, headed by Pauline Starke and Niles Welch, and the able direction of David Smith, all made for the success of the picture.

Adrian Mitchell Schutte Heads Art Department of Hodkinson

At the head of the art department of the W. W. Hodkinson Corporation is Adrian Mitchell Schutte, long a prominent figure in artistic circles both here and abroad. Mr. Schutte is best known, perhaps, for his striking poster work, examples of which are frequently seen on the covers of the leading publications. He has also made a specialty of decorative design and stage studies for a number of years. Still a young man his work displays a vigor and freshness.

Working under the guidance of George Brewster Gallup, Jr., advertising manager of the W. W. Hodkinson Corporation, Mr. Schutte has placed the advertising of that company on a high plane, and it is confidently expected that, under the able hands of these two men, it will show a continued and consistent advance.

"There is a crying need," says Mr. Schutte "for something different—something that gets away from the beaten path in the advertising of motion pictures, and we are going to strive to get that 'something different' into the advertising of the W. W. Hodkinson Corporation."

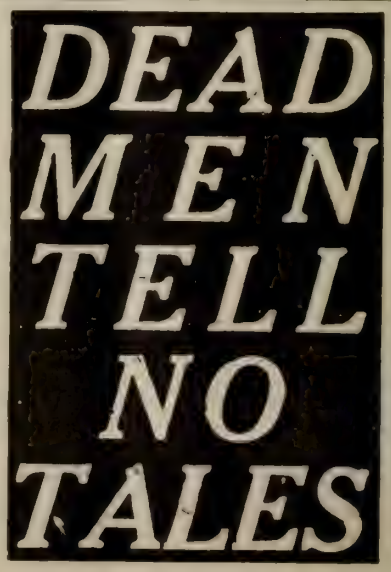
Carpentier's Victory Increases Demand for "The Wonder Man"

News of the victory of Georges Carpentier, Europe's heavyweight champion pugilist over Battling Levinsky, American light heavyweight, Tuesday evening, October 12, at Jersey City, makes Carpentier the man of the hour, and thousands more of exhibitors are eagerly taking advantage of the public demand to see him on the screen by booking "The Wonder Man."

This Robertson-Cole special production, in which Carpentier plays the central role, has been booked solid everywhere since the announcement of the Carpentier-Levinsky bout. Victory for Carpentier assures that the picture will continue to be booked solid for a long while to come, as Carpentier has proved himself a hard, fast fighter and a man who will be the talk of the country for many months in the future.

Special "Fire Wuxtra!"

In a fire which swept the animation room of the Chicago Carlson studios, Andy Gump, the cartoon character, "lost his life about 4,800 times," and "Min," his wife, to make matters worse, was also "burned" about 800 times, but Chester escaped unhurt. These "players" appear in Celebrated Players' animated cartoon series and Wallace Carlson advises President Friedman that by working overtime the 5,600 late Andys and Mins can be reincarnated in time for the release date.



Harry Durant Becomes Managing Editor of Famous Players' Editorial Forces

Appointment by Jesse L. Lasky to Keep Pace with Growth of Department, Which Conducts Worldwide Search for Material —Has Sixty Trained Readers

HARRY DURANT has been promoted to the position of managing editor of Famous Players-Lasky Corporation's editorial forces, according to an announcement made by Jesse L. Lasky, first vice-president. With the corporation's growth it has been found that the functions of the scenario department, as originally conceived, have been radically altered and that Mr. Durant's title of scenario department head, failed to adequately describe his responsibilities.

In the new order of things, the actual preparation of continuity for Paramount productions is accomplished at the studios in Hollywood, Long Island City, London and Bombay, where the scenario writers can keep in constant touch with the director, star and actors of each individual production as it progresses.

The field covered by the one-time scenario department has been enlarged so greatly in the worldwide search of suitable screen material that old standards for the organization of this branch of the industry fail to suffice in Famous Players-Lasky Corporation. At the present time Mr. Durant, as the head of this work, and his four associate editors who co-operate with him in handling material through a large staff of readers, cover practically every form of printed or spoken work that has any semblance of adaptability to motion picture production.

Work of the Department

Everything published in Italian, Spanish, German or French is translated by this department and a synopsis made for consideration as film material. Ninety fiction magazines published in this country are scanned every month and a synopsis is made of every story to consider it as a possibility for Paramount production. Every play produced in Paris, Berlin, Vienna and London and all the stage productions in the United States and Canada are covered by representatives of this department of Famous Players-Lasky Corporation.

Synopses are prepared of all these stage productions and all the newspapers in the world, carrying criticisms of plays, are covered and clipped. Every work of fiction in the United States and the largest percentage of those in England are covered by the work of this department. Regarding fiction in this country it is estimated by Mr. Durant that in practically 90 per cent. of the cases, manuscripts of the proposed novel or story are submitted and decided upon by this department before the story is actually published and offered to the public.

Four Associate Editors

Associated with Mr. Durant are the four associate editors, each of whom handles one special branch of literature from which motion picture material is usually taken and they in turn keep sixty trained readers busy. In addition there are special readers, assigned to the various stars of Paramount productions, constantly in search of good material for his or her particular star. All of these subordinates are directly under Mr. Durant's supervision in the collection and whipping into shape of the raw material to be eventually thrown on the screen following the Paramount trademark.

Mr. Durant is a graduate of Yale, a former magazine editor and an author of short stories and plays. His four first plays were "Man and His Mate," which ran for two years on the road, although it was never produced in New York; "Something for Nothing," "The Ruling Passion" and "The Man Within." At the present time Mr. Durant has three more plays in preparation for Broadway this season: "The Beautiful Virgin," to be produced by L. Lawrence Webber and George Broadhurst; "Neither Do They Spin," to be produced by Oliver Bailey, and "Blind Man's Bluff" by Edward Robbins.

First With Biograph

As a writer of more than 300 short stories published during his earlier years out of college, Mr. Durant is known to practically every magazine editor and publisher in the country. He was for five years editor of Munsey's All-Story Weekly and adopted the typographical makeup for that publication which it retains at the present time.

His first invasion of the motion picture field was as scenario editor of the Biograph Company. It was followed by a change as the first scenario editor of Famous Players-Lasky Corporation. For a brief period he left that organization to bec me associated with Goldwyn pictures as scenario editor, but returned to Famous Players in the spring of 1919 as manager of the play department. Following the departure of Robert E. MacAlarney, scenario editor, for England as production manager at the new London studio, Mr. Durant succeeded to his post. When the department was reshaped to conform with its actual duties, Mr. Durant, who was the logical candidate, was appointed to the position of managing editor by Mr. Lasky.

HARRY DURANT
Managing editor of the Famous Players-Lasky Company

Ziegfeld Beauty List Bears Names of Two Realart Stars

Realart is congratulating itself because Florenz Ziegfeld, in announcing his choice of the five most beautiful women on the screen, included two of its stars, Mary Miles Minter and Justine Johnstone.

The New York American, in commenting on the selection, said: "Mr. Ziegfeld finds the rarest beauty to be found among the many famed for their feminine loveliness in Mary Miles Minter, Norma Talmadge, Marion Davies, Mary Pickford and Justine Johnstone. Certain it is that there will be many who have seen these stars at their best who will give Mr. Ziegfeld's selections whole-hearted approval, for the popularity of each is not outdone by her beauty. Miss Minter and Miss Johnstone are Realart stars."

Harry Levey Employs Unique Device for Showing on Screen Machinery in Motion

THE Mechanigraph, a new invention, has just been placed in use by the Harry Levey Service Corporation.

The purpose of this device is to show on the screen the working of parts of mechanism, of which it is impossible to secure motion picture close-ups while they are in action; to show transitional stages in the manufacture of a product, and such important educational points as the progress of travel evolution, such as—as is now being done in a feature being prepared by this company, how the father of all wheels, the log from the forest, gradually came to be more and more perfected until it grew into the modern spoke wheel.

"The animated cartoon" has heretofore been the medium for this wek.

The Mechanigraph is more elaborate. It is an actual mechanical contrivance, a working replica of a machine moving just as the machine moves. It is fashioned of a specially prepared fibre board. The article, or machine to be photographed, is studied from every angle. Then an exact duplicate is made, greatly reduced.

First, an exterior view is cut out, with all details complete. Then another set of parts, the interior, is made. For each little section, each piece of wire, each separate part of the original, there is a fire-board duplicate. These are placed together with working joints of brass rivets. Then the completed replica is painted to look like the original. The greatest care is necessary in the making of this Mechanigraph, as the duplicate, when shown on the screen, is magnified hundreds of times.

After the making of the Mechanigraph, into which often goes more than a hundred pieces, comes the animation. The Mechanigraph is fastened to a board under a specially focussed camera, and each movement that the actual machine makes in operating is made by hand on the Mechanigraph, and for each movement a picture is made.

When there is not an actual piece of machinery to be photographed, as, for instance, in the case of the transition of the wheel, actual historical facts, technical books and diagrams, are studied, and a Mechanigraph fashioned from material contained in these and animated before the camera.

For a big educational picture on the uses and adaptations of electricity, the Mechanigraph is being employed to show how electricity is helping to further the progress of the world.

Osso Represents Spanish Authors

Oscar Osso, American representative for the Society of Dramatice Authors and Composers of France, has just been appointed American representative for the Dramatic Authors of Spain.

De Haven "Twin Beds" Set for Release on October 18

First National announces October 18 as the release date for the Mr. and Mrs. Carter De Haven film comedy, "Twin Beds," and has prepared an unusually attractive line of posters on this picture showing scenes from the production.

It is stated that bookings on this picture have been very heavy, requests being received from exhibitors in all parts of the country, and John C. Ragland, general manager of the Kane Corporation, says: "Good, clean, wholesome fun never fails to appeal to the American public. 'Twin Beds' offers exactly that. It has a wealth of clever situations and is without the slightest suggestion of anything that can offend the most fastidious.

"The value of the picture is enhanced by the drawing power of the names of Mr. and Mrs. De Haven, recalling the success of the comedy on the stage. It lends itself admirably to picturization and the motif of the original has been preserved intact. Mr. De Haven has retained the mirth-provoking qualities and injected others. The production was directed by Lloyd Ingraham, another guarantee that the utmost has been made of the opportunities."

Pastor Opens Sermon Series with Mary Miles Minter Film

The Rev. Frederick H. von der Sump, pastor of the Trinitarian Congregational Church of New Bedford, Mass., is a motion picture fan and believes in bringing films into the church for the entertainment of his congregation. Frequently during the fall and winter he books standard attractions of the screen and presents them at his Sunday night services.

This autumn he opened up a series of Sunday evening sermons with a Realart production, "Anne of Green Gables," starring Mary Miles Minter. Dr. von der Sump has written the following letter to Realart about the reception accorded the picture:

"'Anne of Green Gables' fitted into our program splendidly and Miss Minter was in every way so fine and clean that it was a real pleasure to have our people see it. The house was crowded to the doors and we turned them away at 7 p. m. before the time to open. I was pleased to have so good a picture to open my series of services."

DEAD MEN TELL NO TALES

Excellent Cast for Catherine Curtis' Production of Connor's "The Sky Pilot"

IN the foothills of the Canadian Rockies, on the locations made famous by Ralph Connor in his novel, "The Sky Pilot," is an all-star company working day and night completing "The Sky Pilot" for the Catherine Curtis Corporation of New York and Los Angeles.

Directed by King Vidor, who is assisted by Frank E. Hughes, formerly with D. W. Griffith, the picture has been endowed with the attributes that indicate success. The Catherine Curtis Corporation has secured a First National release for the picture.

When the rights to "The Sky Pilot" were acquired by Catherine Curtis, she secured the services of Faith Green, the well-known writer, who, in company with Ralph Connor, visited the locations in which the action of the novel takes place. With this picturesque data at her command, Faith Green adapted this story for the screen, the continuity for which has been written by John McDermott, formerly co-director with Marshall Neilan. The casting and production manager is A. L. Thompson, late of the William Fox forces; the photography is under the charge of L. William O'Connell, formerly cameraman for Mary Pickford, assisted by G. C. Peterson, formerly photographer for Fred Stone. The art director is S. A. Baldridge, who went over to the Catherine Curtis Corporation after nine years' service with the American Film Company.

But it is upon the all-star cast engaged for this great outdoors picture that the Catherine Curtis Corporation prides itself. John Bowers, loaned by the Goldwyn Studios, is playing the part of the "Sky Pilot."

The character of "Gwen," the woman in the case, is in the hands of Colleen Moore, whose services were obtained through the courtesy of Marshall Neilan. The popular leading man, David Butler, is cast for "Bill Hendricks," loaned for the occasion by D. K. Schwab Productions.

Then there are James Corrigan, Kathleen Kirkham, Donald McDonald and Harry Todd.

Fox Company Begins Production of New Serial Titled "Fantomas," Based on Detective Stories

FOX is beginning to sign contracts for a new serial—the second to be made by that company.

The success of the fifteen episode "Bride 13" caused the company to begin production of serial No. 2, which is now nearing completion. It will be called "Fantomas," and is based on the French detective stories written by Pierre Souvestre and Marcel Allain. These authors wrote altogether thirty-two books on the exploits of the arch-criminal "Fantomas," and their stories have been translated into thirteen different languages.

It is said the new serial is replete with thrills, adventure, mystery, unusual characterization, and novelty in photography, lighting and scenic effects.

The story of "Fantomas" is distinctly novel. He was a criminal who loved to invent new ways to commit crimes. He was a man feared by everybody. Moneyed men, particularly, were always in danger from him.

Cast Carefully Selected

The cast for the serial was selected with great care. Edwards Roseman, who plays the part of the Mahdi in "Bride 13," is enacting the principal role. His characterization has been a revelation to all who have seen the daily "takes," it is said.

John Willard is playing the part of the father. Edna Murphy is the daughter. John Walker is her sweetheart. Eva Balfour, who was a star in England and who recently arrived in this country, plays the part of "Fantomas'" assistant. Lionel Adams is among the others in the big cast. Edward Sedgwick is director.

George D. Baker Asks for Exhibitors' Co-operation

George D. Baker, director of Cosmopolitan special productions, is a firm believer in the producer and exhibitor working hand in hand. To this end Mr. Baker is taking the unusual course of inviting the exhibitors of America to suggest the story for his next production, believing that the exhibitor's knowledge of the likes and dislikes of his theatre patrons will be invaluable in furtherance of Mr. Baker's policy of producing only box-office successes.

Mr. Baker has just completed the film version of a Cosmopolitan Magazine story, "Proxies," and before selecting his next story he would like to hear from the exhibitors relative to their opinion of the screen possibilities of any of the stories published in the various Hearst magazines. It is hoped by Mr. Baker that such a tie-up of exhibitor and producer interest will be productive of even greater money-making features than those produced in the past by this veteran director.

Mr. Baker feels that if such a policy was carried through by all the producers consulting the exhibitors before making a feature, the result would be a distinct advance in the motion picture art, which would benefit every branch of the industry.

Two Companies at Work on Chester Comedies in Los Angeles

In order to keep production well ahead of the schedule, C. L. Chester Productions, Inc., has put two companies to work at its Los Angeles studios on Chester comedies which are released through Educational exchanges. Both companies are being supervised by William S. Campbell.

"Snooky," the Humanzee, will appear in all of the pictures, but it has been found possible to speed up by having two directors working on those scenes of different comedies in which the Humanzee does not appear, and then the services of the animal are called upon by first one director and the other as they are needed.

Production at the Chester studios is already far advanced, the eighth comedy having been completed.

Agnes Martin, Stage Favorite, Is Seen in New Torchy Comedy

Agnes Martin, who has scored such great successes in "Daddy Long Legs," "Rio Grande" and "The Brat," is the latest convert to motion pictures and makes her debut in "Torchy Turns Cupid," a two reel Torchy comedy featuring Johnny Hines and made from the stories by Sewell Ford, which is soon to be released through Educational exchanges.

Master Films, Inc., are producers of the pictures.

George Walsh to Head Own Company; His Style Is a Smile All the While

THERE are smiles and smiles. Some are just the record of a passing, joyous moment, or the benison of a kind word. Others again bring happiness and pleasure not only to those immediately in the vicinity, but to thousands.

George Walsh's for instance. There's a smile for you. It has everything in it from breakfast to box office. It's a smile that has gone right around the world and back, and here it is just as good as ever. It's a regular million dollar smile, that same smile, and has a value over and above most other smiles, in that it has a definite and ever growing popularity. "Smiling George"—and his smile—have won their way into the hearts of countless picture lovers and the number grows apace.

Generally, you can't buy a smile—especially since prohibition came in—but you can buy this one, at least if you have the price of admission. After you've seen it, you want to see it again. The memory lingers.

To Insure His Smile for $100,000

George Walsh has always smiled, his folks say. He smiled himself through Georgetown University, into a place in big league baseball and then right up to motion picture stardom, as every picture playgoer knows. It was stated the other day that he was arranging to insure the George Walsh smile for $100,000 against accidents which might mar or destroy its genial glow across the silver sheet. We contend that is a pretty low figure to put upon it. As noted already, it is a regular million-dollar article.

"Smiling George" comes up by his popular nickname naturally. His smile speaks all languages.

A short time ago some one dubbed him "the star that shines around the world." It might better have been "the smile that smiles 'round the world to all the world's delight." George's smile is always with him, on or off the screen, just as genial, just as joyous, just as infectious. He is the epitome of good health, happiness, and all the good things in life.

George carried his smile with him when he forsook his legal studies at Georgetown University to play a season with the Brooklyn National League team under Manager Robinson. "Uncle Robbie" missed the smile almost as much as he did his most promising young player, when later George harkened to the lure of the screen, where he has since smiled his way to such success.

The smile has advanced steadily in value ever since, and now that he is thinking of making George Walsh Productions his "backers" have held a confab and decided to insure this big money winning smile for just $100,000, which is some price to put upon a smile.

But it isn't only his smile that has won him his honors on the screen and the athletic field.

George's dramatic ability and his athletic prowess have naturally had a part in this. But it's his smile that wins, after all, for it has made him friends with all the world.

HE'S STILL SMILING
George Walsh, who will soon have his own company

Many House Records Being Broken by "Forty-five Minutes from Broadway"

CHARLES RAY, in "Forty-five Minutes from Broadway," is smashing records for attendance in various parts of the country, according to an announcement from Arthur S. Kane, who is distributing this picture through First National.

In St. Louis, at the New Grand Central, a 2,500 seat house, records for seven years went into the discard, despite the fact that this picture was being shown at two other houses, the Lyric Skydome, seating 3,000, and the West End Lyric, seating 1,500, at the same time to crowded houses.

At William H. Swanson's American Theatre in Salt Lake, the Sunday attendance set a high water mark, and the pace was continued throughout the week. The Circle in Indianapolis celebrated its fourth anniversary with "Forty-five Minutes from Broadway" to overflowing houses, the picture being presented with a special and elaborate musical program, including melodies from the stage production.

From Minneapolis comes the report that the Garrick, a Finkelstein & Ruben house, never experienced such business in its history as during Ray week, while Jacob Fabian's Regent in Paterson, N. J., is another house in which attendance records were broken.

Because the downtown loop district in Chicago had no large house available, "Forty-five Minutes from Broadway" was shown for three successive weeks in different theatres in the same neighborhood. W. Dineen, manager of the Alcazar, Rose and Boston, placed this production in each of these houses, one after the other. In every one of these houses the attendance is said to have been uniformly heavy, though the picture is to be presented in a large number of neighborhood houses in Chicago.

Similar reports are also being received from various other theatres in different sections of the country.

"Neglected Wives" Bought by Pioneer for Special Territory

"Neglected Wives," one of the biggest features offered by the Wistaria Production, Inc., has been acquired by the Pioneer Film Corporation for the following territories: Maryland, Delaware, District of Columbia, Virginia, Texas, Oklahoma, Arkansas, Colorado, Wyoming, Utah, New Mexico, Southern Idaho, Missouri, Kansas, Minnesota, North and South Dakota, Wisconsin and Dominion of Canada.

The deal which brings reproduction under the Pioneer banner for the aforementioned territories was closed by M. H. Hoffman, vice-president and general manager of Pioneer, with R. E. Shanahan, representing the Wistaria Productions.

Featured in the picture are Anne Luther, Claire Whitney and Charles Gerard.

Fox Moves "Over the Hill" to the Nora Bayes Theatre

Despite the fact that "Over the Hill," the William Fox special production, has played to capacity at the Astor Theatre in New York since September 17, this picture has been transferred this week to the Nora Bayes Theatre, necessitated by a previous booking for the Astor which called for occupancy of that theatre on Monday, October 11. Judging from the first audience at the Nora Bayes Theatre, the change had the effect of increasing patronage.

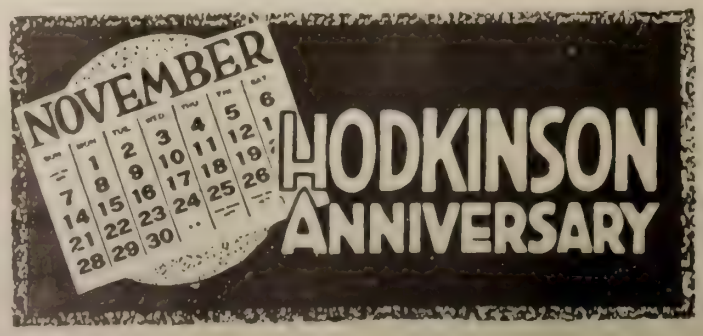
Fox Film Corporation announces "Over the Hill" will not be shown in any New York theatres other than on Broadway during 1920, 1921 and 1922. Further, that this beautiful story taken from the famous poem by Will Carleton is scheduled for an indefinite Broadway run.

Those who have been most interested in the success of the picture insist that, in New York, "for every person who has seen it, at least ten others are certain to see it later." This prediction is based on the contention that "Over the Hill" has such a powerful appeal that those who see it lose no time in telling others about it.

Seldom, if ever, has there been presented a story so compelling in emotional force and in its power to draw tears and smiles.

Begins Work on "Pleasure Seekers"

First scenes for the forthcoming Selznick production, "Pleasure Seekers," starring Elaine Hammerstein, were taken at Pompton Lake in the Orange Mountains under the direction of George Archainbaud.



Helene Chadwick, Russell Simpson and James Mason Have Big Roles in "Godless Men"

GOLDWYN'S new Reginald Barker production, "Godless Men," from Ben Ames Williams' sea tale, "Black Pawl," is the sort of picture that makes reputations. It can't make the director's reputation, for Mr. Barger is already among the well known directors, but Goldwyn expects it to make the reputations of three players who are cast in the leading roles.

Helene Chadwick, who is featured, is already widely and favorably known among fans, but for her comedy acting mostly, in such pictures as Rupert Hughes' "Scratch My Back" and with Will Rogers in "Cupid, the Cowpuncher." But "Godless Men" gives her a strongly dramatic and emotional role in which she can "set her teeth." And how she does "set" them! With a grip that carries her straight through the picture to a rousing, heart-throbbing climax.

And there are two masculine leading parts—that of Black Pawl, master of the trading schooner Deborah, and that of Red Pawl, his son, nurtured in hate and hating his father with every ounce of muscle, nerve and soul, and determined to possess the girl who had been taken aboard at a South Sea Island and was being carried back to the States. The great fight between father and son amid a hurricane at sea is one of the most sensational conflicts ever staged for the screen. In the end, Black Pawl, stabbed by a confederate of his son's, kills Red Pawl to save the girl from falling into his clutches—a climax that will hold fans on the edges of their seats.

Russell Simpson was cast for the part of Black Pawl. James Mason plays Red Pawl in keeping with the high acting standards set by Miss Chadwick and Mr. Simpson.

"Great Lover," Goldwyn's First Frank Lloyd Picture, Will Soon Be Ready for Release

THE first of the featured Frank Lloyd Productions, made by Goldwyn, is undergoing the finishing touches and in a short time will be ready for trade showings. It is "The Great Lover," picturized from Leo Ditrichstein's stage success, written by that star in collaboration with the Chicago playwriting family of Frederic and Fanny Locke Hatton.

The role of the operatic star, Jean Paurel, gave Mr. Ditrichstein one of his most artistic and successful roles and his part is impersonated on the screen by John Sainpolis in a manner that ranks right along with Mr. Ditrichstein's own performance in dignity, in dramatic strength, in humanness and in the tenor's unconscious humor. Mr. Sainpolis is one of the stage's bright luminaries who this season is to return to the spoken drama in David Warfield's revival of "The Return of Peter Grimm."

As the young singer whom Paurel takes under his protection with flirtatious intentions, as is his custom in such cases, but with whom he falls genuinely in love, Claire Adams gives the best screen performance in which she has as yet been seen.

Lionel Belmore is the operatic impressario who is driven distracted by the vagaries of his artists. Mme. Rosa Dion as Sabeatini brings such fire and vim to her part that one can almost hear her voice. Others who are in the very notable cast are John Davidson, Alice Hollister, Richard Tucker, Tom Ricketts, Frederick Vroom and Jean Corey.

Selznick Scenario Staff Humming with Activity, Four New Stories Under Way

THE scenario department of Selznick Enterprises is in the midst of one of the biggest and busiest seasons in its history. Four productions, in addition to those already under way, are being put into continuity form by Sarah Y. Mason, Edward Montagne, Mr. and Mrs. R. Cecil Smith and Lewis Allen Browne.

Miss Mason has just completed the second Owen Moore starring vehicle. Mr. Moore is now working on "Lend Me Your Wife," his first Selznick production since his return from Europe, under the direction of Victor Heerman, who also wrote the story.

Edward Montagne, author of the scenario which will be Elaine Hammerstein's next Selznick picture, namely, "Pleasure Seekers," is now working on the script for the forthcoming Ralph Ince special, "A Man's Home," written by Anna Steese Richardson. Mr. Ince will begin production within the very near future.

Mr. and Mrs. R. Cecil Smith are writing the last scenes for the second Eugene O'Brien picture, following the completion of his present starring vehicle, "Soul and Body," written by John Lynch.

Lewis Allen Browne is preparing the continuity of another story to be used as a National Picture Theatres production starring Conway Tearle. The National star is at present engaged in filming "The Road of Ambition," written by Elaine Sterne, and adapted for the screen by Mr. Browne. William P. S. Earle is directing the production.

Juanita Hansen Serial Is Meeting with Big Business

Juanita Hansen, whose serial successes have been many, is now in her second chapter production for Pathe. Her first episodial picture, "The Phantom Foe," which is released by that organization, is said to be meeting with exceptional success. In it Miss Hansen is claimed to have one of the finest roles of her cinematographic career. While she will always be remembered for her splendid work in "The Lost City" and her previous efforts, it is believed that her achievements in "The Phantom Foe" will set a new standard for this star.

Miss Hansen has been under the direction of many of the industry's biggest directors and has been starred by the leading producing companies. From her start in comedies she quickly attained stardom through the avenues of features and serials. It was in serials, however, she attained her greatest popularity and in which she did her greatest work.

Kathleen Kirkham is playing one of the chief roles in King Vidor's production of "The Sky Pilot."

Gloria Peyton plays opposite Sessue Hayakawa in his new picture, "East is East," being directed by Colin Campbell.

DEAD MEN TELL NO TALES

Fox News First Anniversary Celebrated in Informal Social Way with a "Feed"

ALL those who have had a hand directly in building up Fox News from its beginning a year ago celebrated its first anniversary with a birthday dinner at Keen's Chop House, New York, on October 12. Now that Fox News has forged ahead to a position in the very front rank of news reels, it is difficult to realize that only twelve months have passed since it made its bow to the theatrical world.

The dinner was the first occasion upon which H. E. Hancock, director-in-chief of the reel from the start, had an opportunity to gather together, in an informal social way, the men of his New York staff. Speeches and dress suits were rigidly prohibited, and cameramen went straight from their assignments to the dinner.

As a matter of fact, the program did not refer to the occasion by any such formal name as "dinner." It was headed: "First annual feed—no highbrow stuff, no formalities, just eats and continuity." The continuity was represented by six big-time vaudeville acts. In order that the rule against speech making might work no hardship upon those who felt the need of self-expression, everybody sang themselves hoarse.

There were present William Fox, president of Fox Film Corporation; W. R. Sheehan, vice-president and general manager; Jack Leo, vice-president; Herbert E. Hancock, director-in-chief of Fox News; Don Hancock, news editor; H. P. Kingsmore, P. R. Shorey, W. A. White, F. M. Delavan, A. Gold, D. De Titta, Hiram Lutz, Al Brick, Russell Muth, Edward Reck, J. Seebach, A. F. Porter, James Sinclair, J. Dreling, B. Loweree, H. W. Seaman, S. A. Bloch, Vivian M. Moses, Pat Garyn, E. H. Collins, Sidney Abel and H. Reinhardt.

Educational Says Showmen See Wisdom of Playing Up Some Comedies Above Features

ACCORDING to a statement from Educational Film Exchanges, Inc., smaller exhibitors in various sections of the country are for the first time showing a willingness to play up two reel comedies above the feature in cases where they regard the shorter picture as worthy of the attention. Many cases have already been mentioned of the biggest of the first run theatres breaking their rule not to advertise the comedy. Among others the Euclid in Cleveland and the Broadway Strand in Detroit are now making the announcements of the Chester, Mermaid, Torchy and Christie comedies prominent in their advertising.

As an example of the attitude toward comedies a letter is quoted from Manager A. B. Crawford of the T. & D. Theatre in Hanford, California, a city of less than 5,000, which has just played "Four Times Foiled," first of the Chesters. Mr. Crawford writes: "This comedy was not only given the preference in advertising over the feature but was played up as the real feature and the results speak for themselves . . . . The best part of the results obtained other than the box office angle is the satisfaction of hearing on every hand your patrons' praise for such comedies."

He states also his appreciation of the efforts of the company to furnish the exhibitor with high class advertising aids.

With each comedy Educational has issued a complete four page press book and supplied exhibitors through their exchanges with a single column ad cut, two double column ad cuts and a two column scene cut either in mat, electro or stereo form. This is in addition to the stills which are furnished the first run houses that prefer to prepare their own advertising matter.

"The Big Show" Featured with Prologue in Detroit

Nearly a score of supers, a miniature steam calliope, patterned after those used in circus parades, and a professional side show barker were utilized by Manager Phil Gleichman of the Broadway Strand Theatre, Detroit, in staging a special prologue for the two reel Chester Comedy, "The Big Show," featuring "Snooky," the "humanzee" and a large cast of children. It is an Educational release.

It was the first time, it is claimed, that anything near so extensive has ever been attempted in a theatre in this section in behalf of a comedy of two reels. In arranging the prologue, Manager Gleichman says he figured the comedy is strong enough to run for several weeks and that the original outlay necessary to stage such an elaborate prologue would more than pay for itself in word of month advertising in this section.

Manager Gleichman and his production manager, Frances Magnan of New York City, saw the comedy in the Educational screening room less than a week before it was booked at the Broadway Strand, and they at once worked out their ideas for its exploitation.

Conrad Resigns from Universal

Edward Conrad, assistant to George Kahn, manager of the export department for Universal, has tendered his resignation, effective October 16. Mr. Conrad is making arrangements to represent several importers and exporters and will shortly open an office of his own.

Beban to Make Address

Colonel Fred Levy, First National franchise holder for Kentucky and Tennessee, has telegraphed Sol Lesser and George Beban, asking them to endeavor to arrange their eastern trip so as to permit their visit to Owensboro, Ky., for the formal opening of the new Bleich Theatre, October 18.

The Colonel has asked Mr. Beban to make the opening address in behalf of the film industry. Mr. Beban is particularly keen to do so, as it was the colonel who first installed the germ of the silent drama into the brain of Mr. Beban, during the time when Beban toured the South with his "Sign of the Rose." Sol Lesser has the distribution affairs for Beban's "One Man in a Million" in charge. Both he and Mr. Beban will go to New York City and there decide the channels for distributing this picture.

Cleveland Showmen Combine Their Theatres into Circuit

With the purchase of the Madison Theatre, Cleveland, by Scoville, Essick and Reif, announcement was also made that these three exhibitors had combined all their theatres into a circuit.

The new circuit now has eight houses: The Stork, Ridge, Sunbeam, Ezella, Jennings, Rialto, Gordon Square and Madison. A new house will be built at Detroit avenue and Giel, in Lakewood.

J. E. Scoville, P. E. Essick and Howard Reif, have been individual owners of some of the above theatres, and partners in others. They have now reached the decision that a combination under one management would prove to the mutual advantage of all the theatres. All of the houses are neighborhood theatres except the Rialto, which does an afternoon and night business, being located on West Twenty-fifth street.

Glass Appears in Person

Gaston Glass, between his work in "The Foreigner" and the beginning of "Cameron of the Royal Mounted" motored to Montreal, and as "The World and His Wife," in which he had the leading juvenile role was being shown there, he was persuaded by the manager of the Imperial to appear in person in the theatre. His appearance was heralded in the Montreal Gazette.

AND IT'S ALL IN A DAY'S WORK FOR GLORIA SWANSON IN "SOMETHING TO THINK ABOUT"

An unusual still, showing the star in three different stages of the new De Mille special, being released by Paramount

American's "The Blue Moon" Is Selling Fast, Says Hutchinson; Northrup Heads Cast

S. S. HUTCHINSON, president of the American Film Company, Inc., who has just returned from a trip to Europe in the interests of American foreign business, is enthusiastic over "The Blue Moon," the newest American super-special production.

Mr. Hutchinson says: "'The Blue Moon' has sold fast; gone through many editions and is now running in serial form in several newspapers because it is adapted to the popular taste and meets the increasing demand for something new in fiction. At the same time it was evident that this novel was well adapted for a screen success. Primarily a good drama, it has lost on the screen none of the local color, charm of description, love interest and mystery element which has made the book one of the best sellers of the year."

With any well-known and popular novel, the problem of adaptation is always the difficult one of producing a photodrama that more than satisfies the thousands of readers of the book, presenting the hero as they have idealized him, the heroine as their imagination pictures her, the settings as they see them through the eyes of the author.

With "The Blue Moon," which is so new that readers have their mental pictures of the book still fresh, this problem reaches live proportions. The American organization have responded by giving redoubled attention to everything that assures the success of a photodrama. George L. Cox, the director, gathered about him a carefully selected cast, headed by Harry S. Northrup, Pell Trenton and Eleanor Field; Sidney A. Baldridge, an expert in scenic direction was given full charge of the settings, and David Anderson, author of "The Blue Moon," himself did the titling. Great things are predicted for it.

Receipts of Revenue Bureau for 1920 Are $5,408,075,468, Reports Williams

A TOTAL of $5,408,075,468 was collected by the Bureau of Internal Revenue during the fiscal year 1920, which ended June 30, last, according to a preliminary report which has just been made public by Commissioner William M. Williams. This was an increase of $1,557,925,389 over the collections of the preceding fiscal year, it is declared, all but $201,000,000 of the increase being collected from the income and profits taxes.

Collections of the taxes on admissions during the year amounted to $76,733,647, an increase of nearly 50 per cent. over the collections of $50,919,608 reported for the fiscal year 1919. The bureau also collected $2,053,415 from the seating tax, an increase of more than 45 per cent. over the $1,349,742 reported for the preceding year, and $4,380,276 from films leased and licensed.

Other collections of interest to the trade included $130,784,484 received from the tax on freight, as compared with $116,345,976 in 1919; $17,597,703 from express packages, as compared with $14,301,901; $98,805,091 from personal transportation, as compared with $77,790,778, and $6,074,592 from seats, berths and staterooms, as compared with $5,896,833.

The cost of operating the internal revenue service during the year was 55 cents on each $100 collected, 2 cents on the hundred dollars more than the cost for the preceding year. An interesting feature of the report is that while the liquor and tobacco taxes in 1909 formed 99.19 per cent. of the bureau's total collections, in 1920 those taxes amounted to only 8.06 per cent. of the receipts. In view of the movement to reduce taxes these figures are especially interesting.

Selznick Claims New Faversham Film Is the Best Picture He Has Ever Made

THE story of how the "still small voice of conscience" awakened a soul that slept, and the assertion by Lewis J. Selznick, president of Selznick Enterprises, that "it is the best picture I have ever made" is stressed in the campaign book on "The Sin That Was His," a Hobart Henley production written by Frank L. Packard and starring William Faversham.

So confident is Mr. Selznick in his opinion that not one page has been devoted to exploitation suggestions; being confident the bigness of the production, of the star, of the director, and of the author that will carry it to a sweeping success.

Plays Card Sharp

Mr. Faversham plays the role of "Two Ace Artie Raymond," card sharp, gambler and unbeliever who undergoes a mental and spiritual transformation. Frank L. Packard declares the picture is his best story. Hobart Henley gives interesting views on the human side of a director, and Mr. Faversham gives a word of advice to budding stage and screen players.

Interspersed between these stories are line display ads and half tone ads for newspapers; advance notices and current reviews; catch lines, snappy shorts for the program, a mail campaign, and production cuts and mats of scenes of the production serve to round out a powerful ally.

The cast includes Lucy Cotton, Pedro DeCordoba, Miss Sherman, Lulu Warrenton, Robert Conville and John Burton.

Charles J. Ver Halen Joins Raver in Selling Campaign

C. J. Ver Halen, formerly advertising manager for Robertson-Cole and at present conducting his own agency, has joined forces with Harry Raver and will conduct the latter's selling campaign for "The Virgin of Paris," Mr. Raver's new production starring the Polish actress, Diana Kareni. Anthony Hope, author of "The Prisoner of Zenda," and "Rupert of Hentzau," wrote the story and Agnes Fletcher Bain the continuity. This will be known as an "Allied Artists" production, the cast being made up of artists of the Allied countries.

"Charlie" Ver Halen was among those who did publicity service for Mr. Raver in the past ten years and is familiar with the methods of his old chief. John Level, who served on the staff of the Clipper before doing war duty in France, and later a contributer to the American Legion Weekly, has been engaged as Mr. Ver Halen's assistant.

JAMES THORNTON

Forming Company in Cincinnati to Feature James Thornton

James Thornton, the comedian and monologist who for thirty years and more has delighted grandparents, parents, and the grown-ups of the present day, with his original humorous "brevities" and such well remembered ballads as "My Sweetheart of Sweet Sixteen," and "My Sweetheart's the Man in the Moon," is soon to make his appearance in the movies.

Jimmie Thornton as he is known to thousands of theatre-goers has been approached time and again with flattering offers to star in the moving picture firmament, but he has up to the present time resisted all inducements. This was in a measure due to the spirit of comradeship that existed for a lifetime between himself and his wife and co-star Bonnie Thornton, and which he would not break during her lifetime. Mrs. Thornton never cared to appear in the "silent drama" and Mr. Thornton refused to appear without her.

Now that he is alone, "Jimmie" Thornton admits there is nothing to prevent his appearance and it is understood that a new firm headed by Joseph Dimery, of Cincinnati, a wealthy cotton broker, is being organized to present Mr. Thornton in comedies.

These comedies will be written by Mr. Thornton in collaboration with a well-known writer of humorous plays and will have for their plots incidents and action that will permit Jimmie Thornton to appear as he always has before the public—that is, as near "as is" as possible.

Selznick Wins Action from Foundation Over Film Title

The suit brought by National Picture Theatres, Inc., to restrain Foundation Film Corporation from using any title similar to the title, "Blind Youth," has been decided in favor of the plaintiff, after a trial before Judge Learned Hand in the United States District Court for the southern district of New York. The decree restrains Foundation from using the title, "Blindness of Youth," and directs an accounting for damages.

The Selznick organization is determined to prevent infringement upon the titles to its pictures in this as in all cases, and it has announced that it will hold exhibitors who exhibit the picture, "Blindness of Youth," under that title, in violation of the court's decree, strictly accountable.

Goldwyn Announces Second Series for 1920-21, Naming Nine Feature Pictures

"Godless Men," "Out of College," "Song of the Soul," "Roads of Destiny," "Prisoners of Love," "Highest Bidder," "Great Lover," "Head Over Heels," "Bunty"

THE Goldwyn Pictures Corporation announces that its second series of pictures, nine in number, for the season of 1920-1921 will soon be ready for screening in all twenty-two Goldwyn branch exchanges. The pictures are:

"Godless Men," a Reginald Barker Production, adapted from Ben Ames Williams' popular serial story of "Black Pawl" in the Saturday Evening Post. Those who have seen office showings of the picture declare it to be one of the best sea pictures ever made. In the cast are Helene Chadwick, Russell Simpson, James Mason, Alec B. Francis, John Bowers, Robert Kortman, Irene Rich and Lionel Belmore.

"Just Out of College," George Ade's stage success with Jack Pickford in the stellar role, was directed by Alfred E. Green and the picture is said to retain the native-to-the-soil humor of George Ade. Supporting the star are Molly Malone, George Hernandez, Edythe Chapman, Otto Hoffman, Irene Rich, M. B. ("Lefty") Flynn, Maxfield Stanley and Loretta Blake.

"The Song of the Soul," the first of the Messmore Kendall-Robert W. Chambers Productions, Vivian Martin has the stellar role. The picture is an adaptation by John W. Noble of William J. Locke's novel, "An Old World Romance." It is a John W. Noble Production. Chief in the support of the star are Fritz Leiber, Charles E. Graham and Ricca Allen.

"Roads of Destiny," starring Pauline Frederick, a picturization of Channing Pollock's adaptation of O. Henry's short story of the same title. The play had a successful run in New York and on the road. It was directed by Frank Lloyd, who directed "Madame X." In the supporting company are John Bowers, Richard Tucker, Jane Novak, Hardee Kirkland, William Louis, Maude George and M. B. ("Lefty") Flynn.

"Prisoners of Love," the first of the Betty Compson Productions starring Miss Compson. It was written by Catherine Henry. The cast is composed of Roy Stewart, Emory Johnson, Ralph Lewis, Claire McDowell, Kate Toncray and Clara Horton.

"The Highest Bidder," starring Madge Kennedy, a picturization of Maximilian Foster's novel, "The Trap," which recently ran as a serial in the Saturday Evening Post. It was directed by Wallace Worsley, the director of "The Penalty." Lionel Atwill plays opposite the star. Others in the cast are Zelda Sears, Joseph Brennan, Brian Darley, William Black, Reginald Mason, Vernon Steele and Ellen Cassity.

"The Great Lover," which is the first of Goldwyn's Frank Lloyd Productions. It is an adaptation of Leo Ditrichstein and Frederic and Fanny Locke Hatton's stage success of the same name. John Sainpolis has the role interpreted on the stage by Ditrichstein. In the cast are Claire Adams, John Davidson, Alice Hollister, Lionel Belmore, Richard Tucker, Mme. Rose Dion, Tom Ricketts, Fred Vroom and Jean Corey.

"Head Over Heels," by Edgar Allan Woolf from a story by Nalbro Bartley, in which Mabel Normand is starred. She has the role which was created on the stage by Mitzi Hajos. Victor Schertzinger directed. In the supporting cast are Hugh Thompson, Russ Powell, Raymond Hatton, Adolphe Jean Menjou, Lilyan Tashman and Aggie Herring.

"Bunty Pulls the Strings," from Graham Moffatt's Scotch comedy of the same title, which is another Reginald Barker Production. Leatrice Joy has the title part, a role created on the New York stage by Molly Pearson. Others in the cast are Russell Simpson, Raymond Hatton, Cullen Landis, Casson Ferguson, Josephine Crowell, Edythe Chapman, Rowland Rushton, Georgia Woodthorpe, Sadie Gordon and Otto Hoffman.

Selznick Service Shows Special Speed Supplying Print for Poli Projection

AN example of the service Selznick Enterprises is rendering to exhibitors was revealed this week by Myron Selznick, supervisor of all Selznick productions.

According to Mr. Selznick the Poli Theatre, of New Haven, was particularly anxious to obtain a print of the National Picture Theatres production, "The Palace of Darkened Windows," for presentation during the week of September 26. The production had been out only two days prior to the request. It was feared that it would be impossible to obtain a print in time for the showing. Made aware of this fact, the Poli management said that they were willing to use the working print. It was then that Myron Selznick decided to rush through a special print, and within a short time with work in the Selznick laboratory, speeded to the highest degree, a print was en route to New Haven.

Maurice J. Walsh, superintendent of the film department of Selznick studios, made the trip to the Poli Theatre. It is declared that the Poli management was enthusiastic and praised not only the production itself, but also the speed and efficiency shown.

Prominent members of the cast include Claire Anderson, who plays the leading feminine role, Jay Belasco, in the leading male role; Arthur Edmund Carew, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaev, and Virginia True Boardman. The story, from the book of the same name by Mary Hastings Bradley, was picturized by Katherine Reed. Henry Kolker directed the production.

Lydia Yeamans Titus Makes First Appearance in a Short Subject

Lydia Yeamans Titus, one of the most distinguished of living actresses, makes her first appearance in a short subject in the latest of the two reel Christie Comedies to be released through Educational exchanges, "Shuffle the Queens."

Mrs. Titus has been on the stage more than fifty years and has appeared in practically every country in the world. She recently became a convert to the screen and scored a notable hit in the Goldwn Geraldine Farrar picture, "The World and It's Woman."

"Shuffle the Queens," which is described as a "bedroom farce" without a bed, features Eddie Barry.

Parisians Storm Theatre Palais to See Harry Raver Feature, "Virgin of Paris"

PARIS crowds stormed the Theatre Palais the second day of the showing of the Raver production, "The Virgin of Paris." According to a cable just received by Mr. Raver, it was necessary for the proprietors of this show house to call out the gendarmes in order to protect their property from the thousands who were eager to gain admittance.

The story of this production, which from the title has to do with a girl from Gay Paree, caught the public fancy and with the second day's showing it was utterly impossible to accommodate the crowds. The picture is booked for an indefinite run, according to earlier advices received by Mr. Raver. The cable received was sent after the second day's showing and it further reported that the indications were a capacity business for some time. It was expected that the crowds on the third day would be even greater, as the papers had given liberal space to the fact that it was necessary to call out the police.

This was the initial presentation of the picture in Paris. While it was the original expectation of the purchasers of the production for that country that it would be a great success, they did not anticipate the business which developed during the first week.

Practically all of the foreign rights to this production have been disposed of by Mr. Raver and he has just placed the picture in shape for the domestic market, where it will be put out on the state right plan. It is in six reels.

"The Virgin of Paris" was produced abroad with American director and actors. It is from the well known book by Anthony Hope, "Sophy," which has been translated into seventeen languages and is said to have had a circulation that runs into the millions.

Allan Dwan Speeding East with Print of His First Associated Producers Picture

ALLAN DWAN is making up for lost time. He is speeding to New York from Hollywood and that means something to a producer who has been up against Demon Delay as has Mr. Dwan in the course of the production of "The Forbidden Thing." A print of this, his first Associated Producer's subject, accompanies Mr. Dwan on his trip to Manhattan.

The story of the production he brings east is laid in the Cape Cod fishing district and deals with real Americans—the sort of Americans who are descendants of the early colonists. James Kirkwood has the leading male role, supported by Helen Jerome Eddy, Marcia Manon, King Baggott, Gertrude Claire, Arthur Thalasso, Jack Roseleigh, Newton Hall and others.

When Mr. Dwan began production he was assured that James Kirkwood, then with another producing unit, would be available for his picture within a few days. He did not get Kirkwood's services for three weeks thereafter. Therefore, a number of scenes were filmed under great difficulty, inasmuch as it was necessary to cut back to certain sets for additional scenes when Mr. Kirkwood got into the picture.

Star and Cameraman Ill

Then Tony Guadio, chief cameraman, became ill and was off the lot for one week. Two days after Mr. Kirkwood arrived for work he was threatened with an attack of pneumonia. This delayed production for an additional few days.

Helen Jerome Eddy was obliged to take time off to visit a dentist. The "pleasant vacation" kept her out of the picture for several days. When the company was on location somebody stepped into Tony Guadio's camera, upset same and it was smashed and put out of commission for the time being. One of the trucks hauling supplies to the company on location collided with a farmer's outfit en route and this cost the Dwan company a neat little sum.

It was necessary to work night and day in order to complete the picture on anything like schedule time. Mr. Dwan will "headquarter" at his eastern offices, 140 West Forty-second street, New York City, during his stay. An interesting object of his visit is to obtain current sidelights on what the public is demanding from Associated Producers, First National and Mayflower officials, and from the editors of the trade press.

Weeks, Vice-President of Hampton, Off to Coast for Directors' Meeting

Charles A. Weeks, vice-president of the Benjamin B. Hampton production, left for Los Angeles on Tuesday, October 6 for a meeting of the directors of that organization. Before returning to New York, Mr. Weeks will visit the exchanges of the W. W. Hodkinson Corporation throughout the Western States.

The W. W. Hodkinson Corporation has just released the latest Benjamin B. Hampton production, "The Dwelling Place of Light," the picturization of Winston Churchill's novel, and have scheduled for release in November, "The U. P. Trail," the screen version of Zane Grey's story, which was recently delivered to them by the Benjamin B. Hampton organization.

Many other Hampton productions are scheduled for release on the Hodkinson program, prominent among them "The Spenders," made from Harry Leon Wilson's novel, which will be offered to the exhibitors in January, 1921.

Benjamin B. Hampton has expressed himself always as being more than gratified at the success which has attended his Hodkinson-released productions in the past and states that he hopes for an indefinite continuation of the present pleasant relationship existing between Mr. Hodkinson and himself.

Murray Theatre, Ponca City, Okla., Books "Love Madness"

From J. C. De Walt, Hodkinson representative in Oklahoma City, comes a letter to the effect that "Love Madness," the production in which Louise Glaum is starred, has been booked by the Murray Theatre, Ponca City, Okla., and that Mr. McNeel, the Hodkinson salesman who put the contract through, is arranging with the management of the theatre for a big style show to be run in conjunction with the picture for the purpose of exploitation.

"Love Madness" has been breaking records right and left wherever shown and it confidently expected that it will do the same for the Murray Theatre.

DEAD MEN TELL NO TALES

Educational Department

(Continued from Page 1111)

in "Balling the Junk," Chester Scenic, Educational Film Corporation. The same kind of slow moving junk, with the one quaint sail, is used now as it was over a thousand years ago.

Slowly the vessel sails up the river until it narrows between beetling cliffs. Then towing becomes necessary, and one of the sailors swims ashore with a towing rope, where several husky companions aid in towing the junk up the river to Waushien, the journey's end.

World Series of Baseball in Fox News Film "Extra"

Baseball fans all over the country who weren't able to be at Ebbet's Field, Brooklyn, N. Y., will have the next best thing when they see the film "extra" of the first game of the World Series, put out by Fox News. With a special lens camera and also a cameraman in an airplane hovering over the field the entire game was covered in a series of "closeups." Views of the enormous throng in the grandstand and bleachers and of the "fans" who waited all night to be sure of seeing the game are also shown.

The regular edition of the News, No. 104, is an editorial on the fine side of the American National Game, and is directed against the influences which tried to corrupt the game.

Some Things Worth Knowing

That the International Church Film Corporation reports to the National Committee for Better Films, which is the Social Service Department of the National Board of Review, that thirteen of its proposed twenty-two exchanges for distributing films among churches have been opened and that the remaining number will soon be in operation. Bible stories and other subjects with a religious and moral purpose have been put into pictures by the corporation, which also has representatives at different church work concerning their needs. The points appointed to consult with leaders in executive offices of the committee are at 920 Broadway, New York City.

* * *

That Kinograms No. 80-A, released through Select Pictures, is a varied mixture of pictorial events, comprising views of the American Legion Encampment at Cleveland; of the parade down Fifth avenue, New York City, of the victorious U. S. Olympic teams, and of a touch of prison life, with Governor Smith at the laying of a cornerstone for a new prison. Many other scenes which cover various and interesting occurrences complete a comprehensive news reel.

* * *

That remarkable pictures of a picturesque trip over the storm-swept seas to Treasure Island, made famous by Robert Louis Stevenson, will interest boy spectators. California's jails are empty; so empty that convict labor is short and the state is forced to use rock crushers in the quarries to provide material for California's beautiful roadways. Scenes of the Chicago baseball players accused of "fixing" games and one of the 1919 World Series games, which is alleged to have been "fixed," will interest the baseball "fans." These out-of-the-ordinary pictures and several others are proof of the painstaking efforts taken to make Selznick News Reel No. 53-A interesting to theatre patrons.

* * *

That there is something for every one to laugh about in the most recent releases of the Goldwyn-Bray comics. The almost successes of Happy Hooligan are amusingly set forth in "Happy Houldini" and "Apollo." Judge Rummy adds to the fun by his comic woes in "The Prize Dance" and "The Sponge Man."

* * *

That a one-reel study of the wonders of the Philadelphia Zoo has just been added to the Kineto Review. This group of "Urban Popular Classics," which comprises the Kineto Review, is to be the film encyclopedia of the world, and its 1,000 reels will be covered by the general title, "The Living Book of Knowledge." Its scope is expected to be world wide and every classification of human interest will find a place in it. The Kineto Review now has almost sixty reels, and Mr. Urban will shortly announce the conditions of release to the motion picture trade.

* * *

That the game of golf is picturized in Kineto Review No. 30. Closeups of the different clubs, with explanatory sub-titles, start off the picture, which then goes into the game, played by experts. The reel will prove interesting to all and instructive to beginners.

One Man Does All Censoring for the Province of Quebec

The last remaining member of the original Board of Moving Picture Censors for the Province of Quebec has resigned. This board originally consisted of Sheriff Lemieux of Montreal, as chairman, M. J. Walsh and G. Maxwell Sinn. Sheriff Lemieux resigned about two months ago and Roussy de Selles of Montreal, a comparatively recent arrival in the city from France, was appointed to succeed him. Mr. Walsh also dropped out and the third to go is Mr. Sinn.

The whole work of censoring moving pictures for the Province of Quebec is now being performed by Mr. de Selles, but the government has announced that two new members will be appointed in the near future to serve under his direction. No reasons are given for the reorganization of the Quebec board, but for a considerable time dissatisfaction was expressed by exchange managers and exhibitors because of its rulings.

Screen Proves Its Vote-Getting Power in the Michigan and Georgia Elections

RECENTLY in Michigan the screen proved its vote-getting power by piling up a handsome plurality for Thomas Read for lieutenant governor in a closely contested election. The candidate had declared his opposition to censorship of motion pictures and the exhibitors of Detroit and other Michigan cities rallied to his support. That the screen and politics should ever be divorced is a principle widely recognized, but there are exceptions to every rule, as Michigan and now Georgia have proved when issues directly affecting the welfare of the motion picture are before the electorate.

Convincing proof that the Michigan result was not a lone case now comes from Georgia, where Thomas W. Hardwick has been elected governor. In no small measure does governor-elect Hardwick owe his election to the indorsement and support of the exhibitors of the state, led by W. C. Patterson, manager of the Criterion Theatre, which holds the Associated First National franchise in Atlanta. Of such value was the help extended by the theatre owners that it elicited a frank acknowledgement over the signature of the governor-elect.

It was comparatively easy to trace the influence brought to bear by the pregnant messages flashed on the silver sheet, because with the exception of one Atlanta newspaper and a few of the country papers, the press of the state was united in opposition to Hardwick, a fact which makes the latter's victory a most notable achievement for the screen.

Shows Power of Screen

Mr. Patterson regards the event of far-reaching importance as a criterion of the force of the screen in influencing opinion. He observes that it should be an inspiration to representatives of the industry throughout the nation; first, he says, for organization that implies power to an active and widespread character; second, for utilizing the mighty influence in a direct and constructive manner that reflects credit upon the industry.

To fully appreciate just what the screen here effected, a glance at the situation which existed is illuminative. After the returns from the first primary early in September indicated that no candidate for governor had received the necessary majority, there came the indecision and confusion that is generally incident to campaigning for a run over race. It was apparent that the two candidates for the run over would divide the state almost evenly. There apparently was not an issue which would guarantee one a sufficient majority over the other.

Started Ball Rolling

Then it was the exhibitors recalled how Thomas W. Hardwick had always championed their cause. They induced him to go before representatives of the industry in Atlanta, the distributing center for the Southeast and reiterate his stand. He expressed himself as being irrevocably opposed to censorship; he further declared his ardent advocacy of freedom of expression, freedom of thought, freedom of the press and freedom of the screen. He paid a glowing tribute to the power that the motion picture exerts in the life of the community.

Immediately the leaders of the industry recognized in Mr. Hardwick a man whose policies and principles harmonized with the generous and progressive ideals inseparable from success of the bigger and nobler sort. Led by Mr. Patterson, all departments of the industry waged a successful campaign to put in the gubernatorial chair the first candidate for office in the state of Georgia who had ever committed himself on the question of censorship.

Ward Crane Working Nights

It seems to be quite the fashion for motion picture directors to call their casts to the studio for night work; whether this is an attempt to prevent them from going out dancing and then coming in late in the mornings, we do not know, but the fact remains. The latest victim to the director's tyranny is Ward Crane, who is creating the leading role opposite Constance Binney in her forthcoming Realart production, "Something Different," which is being directed by R. William Neill.

Although he is lucky, in so far as being kept busy is concerned, Ward Crane had only one day off after finishing "The Frisky Mrs. Johnson" with Billie Burke before he signed up to work with Constance Binney, this leading man draws every tough assignment that is open. This week has come the crowning "disaster"—he has had to work both day and night at Famous Players studio in Long Island City.

Pioneer Advertisement in London Promises English Producers Aid in Marketing Their Films Here

A BOLD stroke in advertising was made by the Pioneer Film Corporation last week through the insertion of a two column statement in the London Times, in the form of a message to the motion picture producers in the United Kingdom.

The advertisement was captioned: "A statement of importance by the Pioneer Film Corporation of America to every individual motion picture producer in the United Kingdom." It was signed by A. E. Lefcourt, president of Pioneer.

Mr. Lefcourt's message to the British producers follows:

"On the evening of September 15 I had the pleasure of attending a dinner tendered to a gentleman connected with the film industry of America, who had just returned from a four months' tour in Europe, visiting every important city and studying every phase of conditions prevailing in the motion picture field in foreign countries.

Think Prejudice Exists

"His observations, outlined in detail to a representative gathering of motion picture men, comprising producers, distributors, exhibitors and the trade press, were of a highly interesting nature. For the first time the actual conditions and existing feelings were brought home to us in a very forcible manner.

"The strongest point made centered on this, that almost every producer of motion pictures in the United Kingdom has, for an unknown reason, come to the conclusion —unjustly so—that American producers, distributors and exhibitors were prejudiced against British made films. In other words, that America had built a great big wall around itself and that the men in the American motion picture industry had determined to keep out all films not made in the U. S. A.

"The Pioneer Film Corporation, of which enterprise I have the honor to be president, is today the largest independent distributing organization in the United States of America, having a clientele of more than 7,000 exhibitors. It has to its credit a record of constant and consistent growth as a result of its co-operative policy with the owners of the motion picture theatres, by giving them clean, interesting and appealing pictures, always bearing in mind that the public must be satisfied or the industry cannot thrive.

Offers to Dispel Belief

"The Pioneer Film Corporation is not a producing company; it purchases pictures when they are completed. It has always enjoyed the distinction of being the only concern in America to encourage the individual director, film star and playwright to enter into business for himself, and in cases of a lack of funds, the Pioneer stood ready to furnish all or part of such moneys necessary, and to extend a fair and square deal on a profit-sharing basis.

"The Pioneer Film Corporation wants to be the first American distributing organization to deliver this all-important message to you. If you have formed the impression that America seeks to keep your product out of our country you have done us a great injustice, and the Pioneer organization, in sending you this message, will be extremely happy if it can accomplish its desired purpose of dispelling any such idea from your minds.

Want Big Pictures Only

"Naturally, we, as distributors in America, must be the sole judge of what the American public wishes in photoplay productions, for you must agree that it is but human nature for each producer to feel that he has, individually, the greatest marketable product in the world. But we really feel that we as purchasers must select only such pictures as can be disposed of to the exhibitors at a reasonable profit, otherwise we could not exist.

"To prove to you that we welcome co-operation, the Pioneer Film Corporation is ready at any time to purchase on a cash basis or on any terms equitable to both sides, any photoplays big in theme, big in direction, clean and wholesome in every way, so that they will have a market in America. We are not interested in small or mediocre pictures—there are plenty of such pictures here now. What we desire are big productions regardless of the price asked.

Promise Immediate Attention

"Any producing company in the United Kingdom feeling that it has what we want, can communicate with us immediately either by cable or letter, explaining in detail just what it has to offer. You have the assurance of our immediate attention.

"On behalf of the Pioneer Film Corporation and its entire organization, I sincerely hope that this message to you will function in the spirit in which it is sent. We wish to eradicate an unjust impression and to establish a thoroughly mutual and friendly feeling, because in the final analysis only by sincere co-operation between all of us connected directly or indirectly with the motion picture industry, can the results be most satisfying."

Ohio Censors Reverse Stand and Pass Film Without Cut

The Ohio Board of Censors has reversed its action rejecting the Edward Allen White photoplay, "In the Heart of a Fool," and has passed the picture without cutting it. The picture was rejected several weeks ago as certain portions were considered objectionable. The producers did not make these cuts, but instead waited for a week or so, and again submitted the production. It was passed.

This action of the board brought out a sharp condemnation from Davis, the photoplay critic of the Cleveland Press. He said:

"I am informed that at first they refused to pass the picture at all, and then they passed it without a cut. There is no obvious reason why they shouldn't pass it. The first refusal, perhaps, is to be explained by the fact that a law which creates an autocratic power of censorship is unable to endow individuals with the superior wisdom which would qualify them to exercise it. Perhaps the censors were shocked by the scene which represents that gunmen were employed by mine owners in the story. The censors have been cutting out scenes of violence in strikes. But it must have occurred to them that a refusal to pass the picture on this account could not be justified."

Directors Hold Meeting

The October meeting of the Motion Picture Directors' Association was well attended, more than fifty per cent. of the entire membership being present. Many directors with current successes were present, among them Harry Millarde, who was heartily congratulated by his fellow members on his "Over the Hill." David M. Hartford, from the Coast, was also present and was praised for showing on his "Nomads of the North," "directed by David M. Hartford, M. P. D. A."

DEAD MEN TELL NO TALES

Short Subjects of Importance

"THE HIGH COST OF LIVING" (Fox).—In this Mutt and Jeff animated, Little Jeff is particularly amusing. They have not enough money for both to eat, so Mutt consumes the turkey and then plays a tattoo on Jeff's head with a pair of drumsticks. Jeff plans a horrible revenge and when Mutt has been thrown into jail he eats a large meal in front of Mutt's barred window. This has not as much detail as some of these animated numbers, but the humor is quite successful.

"ON PLEASURE BENT"—Andy takes Min and Chester for a Coney Island spree. All the well-known fun-devices of the amusement park are used to hilarious advantage. Andy and Min are subjected to a number of undignified jolts. This number will be a lively adjunct to any program. Length, 550 feet.

"THERE'S A RAISIN"—A post-prohibition subject. The Gumps entertain their minister at dinner. He registers thirst and thereupon Andy and he repair to the cellar. Follow a brew and a stew. The liquor has strange effects and this is shown by some funny trick photographic stunts. Full of laughs, especially for men. Length 550 feet. Released by Celebrated Players, Inc.

ALIAS ALADDIN (Rolin-Pathe).—This Hal Roach picture presents Eddie Boland and the Vanity Fair girls in an amusing comic. Eddie visits a large jewelry store, with his homely wife. While there a pretty girl clerk shows him an old lamp, which she declares once belonged to Aladdin. Eddie rubs the lamp and is immediately transported to a Turkish harem, where he has some joyous experiences. He wakes up to find it all a dream. This comic presents a bevy of attractive girls in harem attire without offense and there is enough humor about the situations in which the hero finds himself to get the number over nicely. It runs well up to the average in entertainment value.

PATHE REVIEW, No. 74.—Dr. Ditmars succeeds each week or two in getting together some interesting and instructive views of animal and bird life at the New York zoo. In this review he pictures "feeding time" for the alligators, turtles and other members of the zoo family, getting some pleasing humorous views. Two Japanese subjects are presented in this issue, one picturing the manner in which the Japs gather and thresh wheat, following methods a thousand years old. The other shows the Japanese women raising beautiful flowers and arranging them in vases. This latter topic is shown in pleasing tints. Scenic views along the Ardeche River in France and a Zulu dance are also included.

A PAIR OF TWINS (Universal-Western).—A two-reel picture, written by Ford Beebe and directed by Albert Russell. Ed. (Hoot) Gibson doubles in this and is supported by Jim Corey, Dorothy Wood, Charles Newton and Georgia Davey. The plot is much ahead of the average Western and has been carefully put together. Hoot plays the twin brothers in a pleasing way and each wins a sweetheart at the close. He takes the final fadeout in the act of kissing two different girls at the same time. The picture makes strong entertainment of its kind.

MONKEY BUSINESS (Universal).—A conventional comic, strung together with poetical jingles as subtitles. Children will be delighted by the amusing antics of the monkey in the opening half reel. The slight plot concerns the rivalry of two men over a girl and both suitors fall into a fountain in the closing scenes. A nonsense reel that proves quite diverting.

ON THE GREAT WALL OF CHINA (Universal).—In this episode, No. 9, of "The Dragon's Net," the serial shows up some remarkably interesting scenic effects. While the story interest in this serial is conventional, Marie Walcamp and her party have really caught some pictorial travel features that are unusual. The views of the Great Wall of China, which occupy almost an entire reel of this episode, are notable; also the pictures of the great piece of Chinese architecture called "The Temple of Heaven." The Philippine trip also yields some good features in a scenic way, as well as some adventurous thrills. The serial is turning up some excellent scenic novelties.

"EDGAR'S SUNDAY COURTSHIP." A Goldwyn release. There are few, if any, authors who have such thorough knowledge of the small boy's mind and its workings as Booth Tarkington. Edgar's real adventures and the ones which take place in his imagination, with Edgar himself as hero, will cause many a hearty laugh. With a small boy's unwillingness, Edgar goes to Sunday-School. On the way he meets the lady of his heart, and his hated rival. The Sunday school lesson on David and Goliath so intrigues Edgar that he sees himself as David, saving the entire school, sweetheart and rival included, from Goliath's sword. Edgar's answer to the teacher's question proves his straying thoughts. As a result he is placed on the platform, where he sees himself descending to the "lower regions" as the "worst boy in the school." The picture of Edgar's Sunday adventures end with him at peace with the world, after two helpings of pie. Director E. Mason Hopper has a clever youngster in Johnny Jones as Edgar and has given the public an amusing, wholesome picture.

"MAY DAYS." A Fantasy of the South (Prizma). A pretty mingling of spring and romance with a setting of the South, "Befoh de Wah," is portrayed by Prizma in "May Days." An artist is painting by a stream, and while he is persuading Mammy to pose for him, a couple of mischievous children steal his easel. He and Mammy try to find them, when a pair of pickanninies steal Mammy's clean wash. The artist meets his sweetheart and tells her that he loves her. The small boy listens and repeats the love message to his little sweetheart. They all meet on the lawn around a May-pole. The colors and quaint old-time costumes make a pretty picture.

A SCREAM IN SOCIETY (Universal).—A one-reel knockabout comic, written by Maynard Laswell and directed by Vinn Moore. Dorothy Wolbert, who will be remembered for her part in "La La Lucille," appears as a homely little scrub woman, in love with a janitor. They procure dress clothes and invade a society ball, where Dorothy's long train becomes twisted about a table containing the punch bowl and pulls it around the ball room floor. The police raid the place and the scrub woman is dragged about the streets by her train.

SCENES FROM THE WELL-KNOWN WAR DRAMA, "HELD BY THE ENEMY," RELEASED BY PARAMOUNT
Agnes Ayres is held by the enemy all right, but it happens in this case that it is her sweetheart—he's true blue. The cast includes Jack Holt and a number of popular players

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

The tricks of the dramatist are frequently held up to scorn by well meaning but poorly informed persons. No play can succeed without them. "Madame X" is an example of using the tricks to the limit, but there is no denying the emotional appeal of the play in stage and in screen form. It follows the first law of the drama and confines itself strictly to the human element in the story; such a thing as scenery for scenery's sake has no place in the scheme of its maker. The wider range of the shadow stage in regard to environment has not altered conditions, if the scenario writer is anxious to sway an entire body of spectators.

The most successful play on Broadway at the present time is a cleverly chosen patchwork of ancient and honorable lines and situations. Their well earned reputation for bringing smiles and applause is a guarantee that they still have long years of usefulness before them. The oldest "wheeze" is new to the man who hears it for the first time. If this were not so, the playwrights, song writers and jokesmiths would all have gone out of business long ago. Just so long as men and women continue to act and react as did the generation before them, the old plots and situations of yesterday will become the new material for today's mimic tragedy or farce.

The callow youth of the press who cry for originality should be told that there "ain't no such animal." The only way to create the semblance of originality is to know how to manipulate the old material. Occasionally these would be reformers set themselves down and give us their idea of an original play and once in a very great while one of these plays gets a production —and then there is a fine opportunity to judge between theory and practice. They are always blissfully ignorant of audience psychology and their work is so badly done that it is impossible for the stage director to put in this necessary quality. By the way, this is the principal duty of both stage and screen director—to supply the audience psychology. In other words, to know the best way to make the meaning of a story clear to the audience.

The screen novelist has his use, but his product is only one division of screen fiction and not the most important at that. Up to the present, we haven't any screen dramatists; that is, writers who know how to use every means of building up suspense and making a scene live on the screen with the intensity of the great scenes of the spoken drama. There have been flashes of this in such pictures as "Dr. Jekyll and Mr. Hyde," but the art of sustaining a long scene as the third act of Othello is sustained is still beyond both scenario writer and director.

As it is now, when the screen attempts to develop character it slows up its dramatic action. The great masterpieces of the spoken drama are all perfect examples of the art of keeping ahead of the spectator, of holding his attention without a break.

IN THIS ISSUE.

"The Broadway Bubble" (Vitagraph).
"The Challenge of the Law" (Fox).
"The Phantom Foe" (Pathe).
"For the Freedom of Ireland" (Superior Screen Service).
"The Song of the Soul" (Goldwyn).
"Voices" (Kremer).
"Hell's Oasis" (Independent).
"The Wonderful Chance" (Selznick).
"The Golden Dream" (Universal).

"The Challenge of the Law."

Five-Reel Fox Subject Presents William Russell in Strong Outdoor Story.

Reviewed by Robert C. McElravy.

An elemental story, dealing with the Canadian Northwest and a desert in the southwestern part of the United States, with William Russell playing the role of hero. The part is one that fits this performer to the best advantage and he has been given a strong plot to work with. Helen Ferguson also does good acting in the role of the heroine, playing intelligently at all times, and putting considerable passion and sincerity into certain scenes. The part in which she pleads for her father's release is particularly good.

The plot of this picture, while it has many quite similar predecessors, gets pretty well out of the ordinary as the story advances. There is a familiarity about the scenes at the trading post, where the mounted police are sent to apprehend fur smugglers, but the details have been carefully looked after and the character types are interesting.

There is a growing tension after the hero takes up the chase after the three men and the girl, which brings him to the American desert. His wanderings, accompanied by the captive girl, are realistic in every respect except in the matter of their clothing, which fails to show the sweat and grime such a trip would bring. But the action is gripping and holds the interest firmly.

Cast.

Capt. Bruce Cavanaugh....William Russell
Madeline Du Barre.....Helen Ferguson
Trooper Tom Wallace.....Arthur Morrison
Pere Du Barre, a notorious smuggler
James Farley
Jules Lafitte, Du Barre's confederate
Fred Malatesta
Proprietor of a General Store..Robert Klein
Fourchette, a trader.....D. I. Mitsoras

Story by E. Lloyd Sheldon.
Scenario by Denison Clift.
Directed by Scott Dunlap.
Length, Five Reels.

The Story.

Captain Bruce Cavanaugh, in "The Challenge of the Law," is sent by the commander of the Canadian Northwest Mounted Police to Fort Qu'Appelle, accompanied by Trooper Tom Wallace, for the purpose of putting a stop to certain fur smuggling. On the way to the Fort, Cavanaugh is accidentally shot in the wrist by Madeline Du Barre, daughter of a fur smuggler. Cavanaugh forgives the accident and they become friends after the girl has bound up the slight flesh wound.

Cavanaugh soon finds himself standing between love and duty, since he is forced to arrest the smuggler, Du Barre. The girl, with whom he is now in love, pleads for her father's release, but Cavanaugh refuses to give him up. Madeline then plots with Jules Lafitte and Fourchette, a trader, to release her father. This they succeed in doing, but in the jail-break Tom Wallace is shot and killed.

Cavanaugh then takes up the pursuit of Madeline and the three men. He finds the girl wandering on the American desert, separated from the men. She claims to have killed Wallace, thinking her father guilty.

Lafitte and Fourchette kill one another in a knife duel on the desert and Du Barre is picked up by two prospectors. Cavanaugh and Madeline return to Canada and both the girl and her father are cleared of the murder of Wallace by the story of a witness, who fixed the crime upon Fourchette.

Program and Exploitation Catchlines:

A Story About the Outdoors with William Russell.

Story of Fur-Smuggling in the Northwest.

It Was a Hard Thing to Do, But He Had to Arrest the Father of the Girl He Loved for Fur Smuggling. See William Russell in This Story of the Mounted Police.

Exploitation Angles: Play on Williams and tell that this story is somewhat different from the usual mounted police story. Work hard to establish this difference to get your patrons interested. Posters and cutouts will help strongly to sell this. Use them freely.

"The Broadway Bubble"

Corinne Griffith Has Well Contrasted Dual Role in Entertaining Vitagraph Production.

Reviewed by Jessie Robb

The Vitagraph production, 'The Broadway Bubble" from the story by Leigh Gordon Giltner, gives Corinne Griffith opportunity to appear in a dual role; that of twin sisters, alike in appearance but different in character, the married sister, pleasure loving, restless, with a desire for public adulation and the other gentle, modest and retiring. The complications and ensuing difficulties, resulting from the contact and clash of characters are well handled by the star, who looks lovely and wears many extreme and expensive gowns. The other members of the cast have little to do and do that little well.

The location of the story, that of a fashionable and theatrical New York, furnishes opportunity for elaborate settings of which the fullest advantage has been taken. Many lavish and costly sets have been provided, which will prove a visual treat for the spectator. The production will furnish pleasant entertainment for the average audience.

Cast.

Adrienne Landreth..... } Corinne Griffith
Drina Lynn..... }
Geoffrey Landreth.....Joseph King
Fred Corliss.....Stanley Wamerton
Higginson .....Robert Gaillard

Story by Leigh Gordon Giltner.
Adapted by Graham Baker and Harry Dittmar.
Directed by George L. Sargent.
Length, Five Reels.

The Story.

Adrienne Landreth, the wife of Geoffrey Landreth, is dissatisfied with her life of ease and luxury and longs for a footlight career as a musical comedy star. Her dissatisfaction has lead to almost total estrangement with her husband. At the home of a friend she meets Fred Corliss, a theatrical producer, and they talk over the possibilities of a career. In future meetings he persuades her to accept a position in one of his companies as star. This she does.

When the time for the opening comes,

Adrienne persuades her twin sister, Drina, who lives in a small town, to come to New York and pose as Geoffrey's wife in her place, explaining the situation. Drina is horrified and begs Adrienne to give up her plans, but is finally persuaded to wait until Adrienne's debut. Drina treats Geoffrey with the coldness he received from Adrienne, but she is not able to disguise her native gentleness. Geoffrey notices the difference and hopes for a reconciliation.

The evening of Adrienne's debut he invites Drina to the theatre and, by chance, selects the theatre where Adrienne is playing. At the play he recognizes Adrienne and is puzzled and astonished. Drina is frightened. On the stage, Adrienne at the head of a long stairway, stumbles and falls, injuring herself fatally. She dies in her dressing room and leaves Drina and Geoffrey to future happiness.

Program and Exploitation Catchlines:

Corinne Griffith In a Dual Role Story.

A Drama About the Theatrical and Fashionable New York.

She Got Her Twin Sister to Pose As Her Husband's Wife in Order That She Could Appear on the Stage.

Exploitation Angles: Use Miss Griffith, but hang this on the stage-struck girl. This should prove the best selling angle and will give emphasis to the always popular theatrical color. Use the paper for this. It will help greatly.

"The Phantom Foe."

Baffling Mystery Drama, Involving Hypnotism and Featuring Juanita Hansen, Is This Pathe Serial

Reviewed by Jessie Robb.

Those film fans who enjoy being thrilled by mysterious disappearances, hair breadth escapes, murderous attempts on the life of the heroine and all the other villianies that go to make up a first class mystery serial, will receive their full quota of thrills in "The Phantom Foe," a Pathe serial. The mysterious and baffling occurrences are cumulative up to the last episode, when the cause is explained and the real villain caught. The entire production has been handsomely mounted and with fidelity to detail. The many elaborate gowns worn by the women of the cast will please the feminine spectators.

A cast of well known serial players, headed by Juanita Hansen and Warner Oland, has been assembled and they measure up to the hard work demanded of them.

Cast.

Janet Dale.....Juanita Hansen
Uncle Leo Sealkirk.....Warner Oland
Steve Roycroft.....Wallace McCutcheon
Bob Royal.....William N. Bailey
Esther, Janet's Cousin.....Nina Cassavant
Jeremiah Dale.....Tom Goodwin
Ezra Sealkirk.....Harry Semels

Story by George B. Seitz.
Adapted by Frank Leon Smith.
Directed by Bertram Milhauser.

The Story.

Uncanny manifestations and the sound of giant feet have occurred about the spacious home of Jeremiah Dale. Janet, Dale's daughter, is depressed and nervous and confides in her fiance, Bob Royal. He is suspicious of Leo Sealkirk, Janet's uncle and her father's business partner. Janet has told him that years before, when Dale and Sealkirk had a little trading post in Canada, Dale was brutal to one of the Indians, which lead to an uprising. Leo's wife was killed and, torn with grief, he swore vengeance against Dale and his family. Later he repents, the two men became firm friends and prosper in their business.

At a house party given in honor of Janet's birthday, her father mysteriously disappears. Later her aunt vanishes in the same manner. Royal calls in Steve Roycroft, scientific detective. They have seen a masked man, dressed in a long fur coat, around the house, but have been unable to capture him. Roycroft does not agree with Royal in thinking Sealkirk guilty. Finally Janet herself disappears. Many strange and weird adventures occur until Janet and Dale are finally rescued and the real villain captured. He proves to be Ezra Sealkirk, Leo's brother, who, during the Indian uprising, was given up as killed. He was only wounded and planned to be revenged upon the Dale family for the death of his sweetheart. This he did, through the power of hypnotism, with Leo as medium.

After his confession he tries to escape but is shot and killed. Lee is absolved from all guilt and Roycroft and Janet find happiness together.

A STRING OF PEARLS—SO DEAR TO ME
Ethel Clayton seen here in Paramount's "The Sins of Rosanne."

"Behold My Wife!"

George Melford Production Adapted from Gilbert Parker's "The Translation of a Savage"

Reviewed by Louis Reeves Harrison.

"Behold My Wife," released by Paramount, is a romantic presentation of the effect of changed environment and new experiences upon character. It will meet with favor because the idea that man is a creature of circumstance is well-entrenched in the human mind. It is a fascinating theme because it involves the effect of education and, in this particular case, the result of superior social opportunity. The "rough diamond" may be all right at the core, but its true value is best appreciated when it is polished. "Behold My Wife" shows the character of a girl almost completely transformed in its self-expression. For story purposes, "The Translation of a Savage" is little short of marvelous, but the character is one to quicken sympathy, and the results are so happy that a little exaggeration may be readily excused.

So much depends upon intelligent interpretation of the leading role, Lali, half Indian and half Scotch, that the choice of Mabel Julienne Scott for the part is more than a fortunate one—it reveals remarkably fine discrimination on the part of the casting director. Miss Scott succeeds in enlisting sympathetic interest from the outset, and she is so consistent throughout the story that she dispels a large part of its unreality. There are strong scenes for Milton Sills as a man in slow process of degeneration, and there are attractive ones for Elliott, all of which are admirably enacted, but Miss Scott holds the eye and the mind enslaved by her remarkable performance. The whole production, as exhibited at the Rivoli, is one of high quality and absorbing interest.

Cast.

Lali, Indian Girl.....Mabel Julienne Scott
Frank Armour.....Milton Sills
General Armour.....Winter Hall
Richard Armour, a cripple....Elliott Dexter
Mrs. Armour.....Helen Dunbar
Marion Armour.....Ann Forrest
Julia Haldwell.....Maude Wayne
Chief Eye-of-the-Moon.....Fred Huntley
Captain Vidal.....F. R. Butler
Lord Haldwell.....F. Templer-Powell
Gordon.....Mark Fenton
Mrs. McKenzie.....Jane Wolfe

Story by Gilbert Parker.
Scenario by Frank Condon.
Directed by George Melford.
Length, Five Reels.

The Story.

"Behold My Wife!" declares Frank Armour when he sends the half-breed, "Lali," to his aristocratic family in England. He believes some of his relatives responsible for breaking off his engagement to an English society girl during his absence in Canada and takes this method of revenging himself upon them. Lali has adored him, has married him for love and goes to his family in gentle innocence. With the exception of Frank's brother, Dick, a cripple, they are greatly discomforted. Dick receives her with true kindness of heart and undertakes her transformation from pure love of watching her mental growth. Her native sweetness, when enhanced by the charm of cultivation, gradually wins other members of the family and even entrenches her socially with their friends.

While this wonderful work of transformation is going on, even after she gives birth to a child, Lali's husband gives no sign of his existence. Mortified by his own act, Frank starts on the downward path of decadence and finally becomes a wretched, besotted wanderer. Chance betrayal of a fragment of manhood in his character leads a rough lumberman to undertake his regeneration, and it is completed at a time when his deserted wife is an accepted member of society, the mother of a beautiful boy. At last ashamed of his treatment of the girl, Frank goes to England with the idea of transporting her back to her tribe. He is staggered on arrival to find her a charming woman held in general respect. She has borne her burden of sorrow in stoical silence, and kept her heart so pure that he kneels to beg her forgiveness. He is proud and happy to say "Behold My Wife!"

Program and Exploitation Catchlines: Adaptation of Sir Gilbert Parker's "The Translation of a Savage."

He Tried to Revenge Himself Upon His Relatives Whom He Claimed Was Responsible for the Breaking of His Engagement By Sending Home to Them His Half-Breed Wife.

A Story Showing What Education and Environment Did for a Half-Breed Wife.

Exploitation Angles: Play up the theme of the story and Sir Gilbert Parker's name equally with reference to the featured players. Your big selling point is the unexpectedness of the climax and you want to work hard to get them interested in the outcome of the situation. Tell of the half-breed wife sent to England and make them wonder what becomes of her.

"For the Freedom of Ireland"

Political Relations Between England and Ireland Given Spirited Treatment in Creation Photodrama, Released by Superior Screen Service

Reviewed by Mary Kelly.

The sincerity of purpose which is back of the Superior Screen Service release, "For the Freedom of Ireland," gives the story strength and seriousness. This feature is another illustration of the fact that the screen has eclipsed all other mediums in presenting up-to-date facts in a vivid, impressive style. As propaganda it is more successful than as drama, although it is not without dramatic appeal. With the exception of the love story, most of its situations have an historical rather than fictitious flavor.

Ireland is shown as an oppressed, misunderstood nation. Her innate powers of self-government, the resourcefulness and courage of her sons, her dependency upon America for aid are set forth in an interesting story. Whether the cruelty of the government in Ireland has not been overdrawn, might be a question. At any rate,

their pictured treatment of the aged and of women is something almost Hunnish. The spiritual strength and undying faith of the Irish nation, as typified in the leading characters, are set forth with fine effect.

Owing to faults in the continuity some of the events are precipitous, with the result that there is a lack of smoothness in the drama. The sub-titles, too, are weak. If they were less "preachy," the picture's message would be all the more compelling.

The cast is strong. Vincent Coleman, as a typical young American of Irish birth has all the rash impetuosity and imaginative facility that his role calls for. The uncultivated beauty of the outdoor settings is another point of interest

Cast.

Robert Emmett Corrigan..Vincent Coleman
Cyril Ainslee.....Lawrence Fisher
George Mayfair.....Robert Klugston

Scenario by Hal Reid.
Length, Six Reels.

The Story.

Ireland at the time of Valeria's imprisonment is the setting of the story. Valera's friends are communicating with him by flashing mirrors. In this way they keep him informed of the moves of the Sinn Feiners. He is experimenting with twisted pieces of wire, and finally manages to unlock the door of his cell and escapes in the night.

Robert Corrigan, a young American of Irish birth, feels the urgent call of his ancestral country, and sails for Ireland, confident that he can be of service. His sweetheart, Kathleen, is to follow him soon, with her mother. Arriving in Adair, he swears allegiance to the liberalists, but is soon after captured by His Majesty's guardsmen. Together with an old woman who has been loyal to the Sinn Feiners, he is condemned to die. Just before the shooting takes place, one of his band appears with a fake bomb, and disperses the king's troops.

Shortly after Kathleen arrives, she is captured and imprisoned by Corrigan's enemies, who are trying to trap him into following her. Their plan works. But while they seize Corrigan, the girl, aided by the warden, makes her escape. At the same time one of the enemy, of low morals, has pursued a young Irish girl and is having a fierce struggle with her on the rocks. With her last bit of strength, she pushes him over, and pays for her bravery with her life.

The ending shows Corrigan freed and following Valera to America, where he has promised to help in winning sympathy and aid for Ireland. He promises to return to Kathleen with the coming of victory.

Program and Exploitation Catchlines: Some of the Reasons Why Ireland Is Protesting—A New Revelation of Her Suffering and Undying Courage.

A Sweet Irish Love Story in Connection with Dramatic Historical Facts.

Ought Ireland to Be Free? Whatever Your Opinion, See This Stirring Drama Before You Decide.

An Urgent Message Intensified By Living Portraits of Valera and Other Exponents of Irish Freedom.

Exploitation Angles: The only sincere way of exploiting this picture will be to put it over as propaganda. The story, while interesting is decidedly subordinate. You should be able to stimulate interest by linking MacSwiney's case with the facts involved. In Irish communities, the picture will be a whiz, and it should be lavishly advertised.

"The Wonderful Chance"

Selznick Picture Unravels Identity Puzzle in Which Eugene O'Brien Is the Central Figure

Reviewed by Mary Kelly.

The art of keeping things moving has been finely mastered in "The Wonderful Chance," released by Selznick. It is full of dramatic punch and has been conceived with originality and directed with alertness. Dramatic climaxes are swift and frequent. Best of all, they are convincing.

A band of crooks kidnap an English nobleman, and in sending one of their own to impersonate him, discover that some one else has beaten them at their own game. They decide to doublecross the other crook, but he is too quick for them, and their carefully-planned blow ends in an anti-climax.

Eugene O'Brien doubles as the English lord and the American who so closely resembles him. He makes a sharp distinction between his two characterizations, and is as usual a pleasing entertainer. Martha Mansfield is a charming vis-a-vis, which is about all that is required of her. The picture has been directed with pep, and everything and everybody has been made subordinate to the projection of the story. The crook angle furnishes the thrills, the mistaken identity angle the suspense, and the love interest, though of minor importance adds the human touch.

Cast.

Lord Birmingham / "Swagger" Barlow .....Eugene O'Brien
"Red" Dugan.....Tom Blake
Joe Klingsby.....Rudolph DeValentino
Haggerty .....Joe Flanigan
Parker Winton.....Warren Cook
Peggy Winton.....Martha Mansfield

Story by H. H. Van Loan.
Scenario by Mary Murillo.
Direction by George Archainbaud.
Length, Five Reels.

The Story.

"Swagger" Barlow is released from prison after a three-years' term, and visits his old pal, "Red" Dugan. Swagger's determination to go straight is short-lived, because of his pal's serious physical condition, which requires prompt medical attention. Being without funds, Swagger burglarizes a house. He is trailed and suspected by a detective, but nothing is proved against him.

At the same time Lord Birmingham, who is almost a double to Swagger, arrives in town. Klingsby, leader of a gang of crooks, carries out his plan of kidnapping Lord Birmingham and imprisons him and plans to send one of his band to impersonate the nobleman in society, so as to make a big haul.

Swagger chances to drop in at the hotel where Birmingham is expected. Hs is immediately mistaken for the nobleman and is escorted to his room by an officious bellboy. He is overseen in this act by Klingsby. Swagger decides that he will go through with the deception. He is accepted everywhere as Lord Birmingham and meets a charming girl, Peggy Winton, at a soiree. The same evening Klingsby comes upon the scene and asks Swagger what his game is. Swagger refuses to talk to him and has him ordered out, Klingsby threatening public exposure unless Swagger will divide whatever he makes by the hoax.

That night "Red" breaks into the Winton home and attempts to rob the safe. Swagger discovers him, but shields and aids his escape. "Red" tells him that the real lord has been kidnapped and is being held in Klingsby's den. Swagger determines to go and free him.

He visits Birmingham the next day and changes places with him, so that Birmingham takes his legitimate place in society that evening. Peggy notes a singular change in him, and presently receives a note advising her of the deception. This is sent by Klingsby who has come to expose Swagger, bringing Swagger, whom he supposes to be Birmingham, and an officer with him. The officer recognizes Swagger and does not arrest him. He takes off Klingsby instead. Swagger says good-bye to Peggy and goes the straight way, encouraged by the look of promise in her eyes.

Program and Exploitation Catchlines: When Two Crooks Decide to Impersonate the Same Nobleman There's Bound to Be Excitement, If Not Murder. If You Don't Believe It See "The Wonderful Chance."

If You Had Just Got Out of Prison, Had Vowed to Go Straight and Then Ran Up Against the Opportunity to Play a Game That Would Land You in Society and Give You Everything You Had Ever Wanted, Would You—Or Wouldn't You? See What Eugene O'Brien Did with "The Wonderful Chance."

H. H. Van Loan's Popular Story Made Into a Peppy Picture, Teeming with Exciting Crook-Play and Identity Misfits.

Exploitation Angles: H. H. Van Loan's reputation should not be overlooked. Feature that and the power of the story rather than the star as it is mainly the story-interest that carries the picture. Call it a crook story with a cleverly twisted plot. Play on the title, saying "The Wonderful Chance" is offered at your theatre; that it was Eugene O'Brien's wonderful chance, that it is your wonderful chance to show the picture, and that it is your patrons wonderful chance to see a real picture.

"Sins of Rosanne"

Paramount Presents Ethel Clayton in a Symbolic Story of Jewel Fascination

Reviewed by Louis Reeves Harrison.

"Sins of Rosanne" pleases through the interesting personality of Ethel Clayton, her acting and that of her flawless support and fine workmanship in all departments of production. The story is a meaningless one, unless the Malay woman in it may be accepted as the symbol of woman's passion for jewels and precious stones. Taken as a girl's struggle between purely material desires and her finer ideals "Sins of Rosanne" may be said to have a significance which could stand better elucidation. It gets over through the high merits of those who transfer the story from book to screen; through the power exercised by actors who make interesting figures and show high intelligence getting all there is to be had out of the opportunity afforded them, through capable direction and through harmonious craftsmanship.

Miss Clayton unfailingly charms by her grace of movement, her poise and her ability to reveal a delicacy of feeling which she appears to repress. When is added natural beauty and exquisite taste in dress, she centers attention without apparent effort. Jack Holt is a manly hero with very little to do and Fred Malatesta a very gentlemanly villain. Fontaine La Rue looks and plays the role of a Malay woman in a manner eminently satisfactory and the same favorable comment is due others in the cast. To careful direction, however, carrying us to the diamond fields of Kimberley, most of the illusion of reality must be ascribed. "Sins of Rosanne" pleased a crowded house at the Rialto and may be generally characterized as good entertainment.

Cast.

Rosanne Ozanne.....Ethel Clayton
Sir Denis Harlenden.....Jack Holt
Rachel Bangat.....Fontaine La Rue
Mrs. Ozanne.....Mabel Van Buren
Syke Ravenal.....Fred Malatesta
Kitty Drummond.....Grace Morse
Leonard Drummond.....C. H. Geldart
Precious Drummond....Dorothy Messenger
Hlangeli .....James Smith
Hlangeli's Father.....Guy Oliver

Story by Cynthia Stockley.
Scenario by Mary O'Connor.
Director, Tom Forman.

The Story.

One of the "Sins of Rosanne," her greatest, is an inordinate love of diamonds instilled in her by a magic spell cast over her by a Malay woman in girlhood, the Malay having nursed her back to life when she was given up by the physicians. Always in response to a secret incantation by the Malay, Rosanne exhibits a fondness for diamonds. This leads her into an arrangement to take the stones stolen by a kaffir boy working in the Kimberley mines and to exchange rough diamonds for those set and polished. This passion brings her into confidential relations with Syke Ravenal, whose rooms she often visits.

When Rosanne comes to love manly Sir Denis Harlenden, and be loved by him, she refuses marriage, giving him vague and disquieting answers when he questions her.

Rosanne is not relieved from the effect of the Malay's incantations until the Kaffir boy is arrested for stealing. The idea of his punishment for her sin revolts her. She casts off the influence, this at a time when

the Malay weakens at approaching death. Rosanne goes to the rooms of Ravenal and returns all the diamonds. He atempts to make violent love, but she is rescued from his embraces by Sir Denis, who has followed her and broken into the rooms. Rosanne is soon thereafter married to Sir Denis, and Ravenal is thrown through a window and killed by the father of the Kaffir thief. Thus are banished the "Sins of Rosanne."

Program and Exploitation Catchlines: Story of a Woman's Passion for Jewels.

Ethel Clayton in a Cynthis Stockley Story.

A Spell Was Cast Over Her When She Was Young That Made Her Crave for Diamonds—See This Story of the Diamond Mines.

Exploitation Angles: Sell Miss Clayton for your chief feature, but link her with the interesting title and in your advertising play on the "sins" for interest. Play strong on the love for diamonds, hooking up the jewelers with displays.

"Voices"

Spiritualism Infuences Picture of Metropolitan Life in Victor Kremer Production

Reviewed by Jesse Robb.

Striking a modern appeal, "Voices," a Victor Kremer production with Corliss Giles in the leading role, deals with spiritualism in a fairly striking, but perhaps too morbid a fashion. The situations are highly melodramatic and therefore untrue to life, but it offers the lover of thrills an emotional appeal and the heroine, beset by many dangers, is saved from unkind fate in time for the demanded happy ending.

Like most melodrama the picture lacks elevated moral tone and it draws with too heavy a hand the familiar picture of the dangers of a great city; but it will appeal to the sensation loving and those who want strong meat, and should do well with this class of patrons.

Throughout the spirit of a dead mother influences the life of the hero and this aspect will appeal to dabblers in spiritism. The production is made with a number of costly sets, but the direction is somewhat cramped and the players are given little chance to show their calibre.

Cast.

John Vance.....Corliss Giles
Mary Vance.....Diana Allen
Tom .....Gilbert Rooney
Justin Lord.....Henry Sadley
Marion Lord.....Gladys Coburn
Frank Mears.....Harold Foshay

Story and Direction by Chester De Vonde.
Length, Five Reels.

The Story.

John Vance has sent his sister, Mary, to New York to cultivate her musical talent. Before going she has become engaged to Tom.

In New York Mary becomes acquainted with a girl who poses as a student, and through her is drawn into questionable society, where she seems to have fallen a victim to the white slave traffic and disappears. Not hearing from Mary John and Tom go to New York and finally locate her in the slums, where she is being held for ransom.

John decoys Marion, the daughter of Justin Lord, who is supposed to have wronged Mary, to his home in the country, where he threatens to treat her as her father treated Mary, but is unable to do so. Mary and Tom return home. Lord has tracked his daughter to John's home. There are the general explanations with reconciliations. Throughout the story the voice of John's dead mother influences him at critical moments.

Program and Exploitation Catchlines: A Story on Spiritualism.

Story of a Girl Who Falls Prey to the White Slave Traffic.

A Melodrama on Spiritualism in Metropolitan Life.

Exploitation Angles: Appeal to the love of the mystical with the theme of the play and then work on the dangers of a great city angle to get the lovers of melodrama.

"Hell's Oasis"

Popular Story Loses None of Its Original Appeal in the Pinnacle Picturization Starring Neal Hart

Reviewed by Mary Kelly.

Maintaining the same strength and spiritual beauty that made for the success of "The Fight Parson," by William L Roberts, "Hell's Oasis" made by Independent Films, is assured of meeting with public favor. While it has all the fire of the best western thrillers, its appeal will be broader than many features of its class and it will interest a more discriminating class of patrons. Without being at all sanctimonious, it contains a healthy amount of religion. While the fights wax fast and fearlessly at times, there is a silver lining to it all in the serene, buoyant theme of reformation.

The picturesqueness of the story has been visualized from the very opening when the prairie schooners, bearing the faith-inspired evangelists, meet the desert marauders at dusk, just before a storm breaks. This is a fitting prelude, representative of the spirit of the whole story. To the vacant, weather-beaten church, symbolical of the slumbering morals of the community, the little band, championed by a lone cow-puncher, repairs. Derision, curiosity and interest in turn, meet their efforts. The little church is burnt—a thrilling scene. The saintly Salvation Army lass is insulted by the owner of the dance hall. Her cowboy hero jumps through the window, and a terrific fight that starts in the bad man's room and ends on the balcony before hundreds of startled eyes, offers a big climax. The death of the girl's father is portrayed with unusual delicacy, and the ending in which the girl's hero turns clergyman is teeming with quiet emotion.

The acting is whole-spirited and convincing. Neal Hart is efficient, both as director and star. Scenically and photographically, "Hell's Oasis" is a creditable achievement.

Cast.

Bob Spaulding.....Neal Hart
Wolf Sims.....William Quinn
James Hardy.....Hal Wilson
Mary Hardy.....Betty Brown
Hawk Allen.....John Tyke
Luna .....Inez Gomez
Dick .....Allen Smith

Story by William L. Roberts.
Scenario by W. C. Tuttle.
Direction by Neal Hart.
Length, Five Reels.

The Story.

James Hardy and his daughter Mary, both devoted Salvation Army pioneers, are crossing the desert when Hawk Allen and his lawless band overtake them. With the Hardys are a small boy and his mother who are on a search for their father and husband. Mary and her father make the strangers welcome and give them food. Hawk's attentions to Mary bring a reproach from her father, and Hawk knocks the old man down. Then follows a brutal attack on all four by Hawk's men, who leave them prostrated on the plains.

Bob Spaulding, a cowboy known for his solitary ways and his fearlessness comes upon them. Seeing a storm approaching, he gets them under shelter for the night. The next day he then takes them to town. "Little Hell" is turned into an uproar by the presence of the evangelists. Accompanied by Spaulding the four make their way to the town church, long since left desolate. They open it up and start Sunday services.

Mary asks permission of Wolf Sims, owner of the dance hall, to post a Salvation Army placard in the hall. Attracted by the girl's sweetness, he consents, but Spaulding mistrusts his interest and offends Sims in accusing him. Sims pretends to show an interest in the church, but plans to get Spaulding out of the way. Luna, the dancer, hears of the plot but her attentions to Spaulding have been so marked and unpleasant that he is prejudiced, and refuses to listen.

One night the church is burned and on the same night Hardy is shot. Finding Spaulding's hat nearby, Sims and his gang accuse him and have him put in jail. Luna brings him food, and tools to aid his escape. At the same time, Sims has sent a fake message to Mary which brings her to is room. Her struggle with him is interrupted by the sudden appearnce of Spaulding, who jumps through the window and, in a deadly combat, beats up Sims. On his deathbed, Sims repents and reveals that he is the father of little Dick who has come with Mary.

The ending shows a new church in "Little Hell" and Spaulding in the pulpit. His right-hand worker and promised bride is Mary.

Program and Exploitation Catchlines: From the Saddle to the Pulpit! And He Could Preach As He Could Fight! See What "The Fighting Parson" Did for the Town of "Little Hell."

The Church in "Little Hell" Had Been Vacant for Years. The Cowboys had Never Seen a Bible—Their Religion Was Fight and Their Language a Gun. But the Bravest of Them All Fell in Love and Got Converted, and "Little Hell" Changed Its Name.

The Story of a Salvation Army Lass and Her Saintly Influence in a Town of Outlaws.

Exploitation angles: Spread it broadcast that this is the screen version of "The Fighting Parson." Everyone who has read the book should see this picture. Work with the book stores if possible, as you will reach a lot who are not picture fans by so doing. Mention that it is a tribute to the Salvation Army. The ushers might be dressed in the S. A. costumes. Make an appeal to women on the religious angle, as the picture is different from the average western in this respect.

"The Song of the Soul"

Goldwyn Presents Vivian Martin in a Sympathetic Romance of a Woman's Noble Love and Faith

Reviewed by Louis Reeves Harrison.

"The Song of the Soul" is the infinitely tender song of a pure woman's love. Adapted from "An Old World Romance," by William J. Locke, and released by Goldwyn, it follows the spirit of the novel in evolving from the misery and unhappiness of two unfortunate human beings an ideal of exquisite happiness. Through artistic treatment and vivid impersonation, it goes far beyond the novel in power of enforcing its impression through advanced maturity of technic, and goes far beyond the average moving picture in beautifying that impression. In refinement of spirit and delicacy of feeling, "The Song of the Soul" is detached from that great mass of motion-picture production which goes to the theatre for a theme and not to life.

While the concrete factor in the Goldwyn production is the human one, there is involved more than the telling of the story, more than the portrayal of individual character, a primary object to present the picture of a broadening aspect of our common existence. Its development is along the right lines for drama—the characters begin early to take the upper hand. The definite decision of an unhappy man to live the life of a recluse because of a physical affliction, the definite placing of a woman's sympathy, her unfailing love, her tremendous self-sacrifice, bring about action almost purely dramatic.

The selection of Vivian Martin to interpret the leading role may have been a matter of fortunate choice, but it looks like a highly intelligent one. Never before has she had such opportunity. She responds so well that she has made the character of blind Barbara Seaforth stand almost unique. Her impersonation is one of reserve and restraint. She makes a pathetic figure, one fastening the atten-

tion and never losing grip on it for a moment while she is in evidence.

Fritz Leiber portrays with rare skill the soul of a man naturally vigorous, almost overflowing with life and strength, yet condemned to seclusion and self-torture through a disfigurement received while engaged in an act of heroism. Back of these two leads is a strong suport and the best directing John Noble ever did. When is added backgrounds of beauty and night-scene photography of the best, "The Song of the Soul" has a sum of values which ranks it among the best products of its kind. Its influence at the Capitol Theatre was softening and of powerful appeal.

Cast.

Barbara Seaforth.....Vivian Martin
Jerry Wendover.....Fritz Leiber
Grooze.....Charles E. Graham
Jinny.....Ricca Allen

Author, William J. Locke.
Director, John W. Noble.
Produced by Messmore Kendall and Robert W. Chambers.

The Story.

Little Jerry Wendover's act of heroism in rescuing a little girl from a fire blasts his own happiness by leaving a terrible disfigurement on one side of his face, but it enables him to one day hear "The Song of the Soul" from a pure woman's lips. In manhood he finds himself shunned and retires to the seclusion of an old house in the "Backwater" district of Florida. Even there the natives imagine him half black and hold aloof from him. One night he finds a young girl wandering blindly in the swamp and shelters her. She has just lost her only relative and is as much alone in the world as himself—she is blind.

Into the hearts of these two unfortunates comes a spark of love and mutual dependence which leads to their marriage and complete happiness. The coming of a child arouses in blind Barbara a longing to see the baby. Wendover now hopes she may be cured and tells her of his own affliction. An attempt is made by natives to lynch him because he is half black and has taken advantage of the blind girl, but she saves him and explains that she knows of his disfigurement.

Accident brings a doctor to the backwater house. He says there is hope for Barbara. She is taken to New York for the operation, but she returns home before the bandages are removed except to give her a glimpse of the child. She now learns that her devoted husband lives in dread of the moment she shall look upon his face. In a sublime moment of self-sacrifice she removes the bandage in a strong light, gives her baby a fond look, and returns to the blindness now incurable. Wendover is overcome on divining the sacrifice she has made for his sake, but she gives him even greater love than ever, the one great Song of her Soul.

Program and Exploitation Catchlines: Sympathetic Romance of a Woman's Love and Faith.

A Drama Showing That Once Love Is Deep Rooted It Can Survive All Storms That Come Its Way.

Exploitation Angles: Play strong on the theme of the play, the love which is stronger than the desire for sight. Don't overlook the star and the author, but make the sacrifice of love the strongest sales factor without spoiling the surprise by telling what this sacrifice is. Seek to attract the better class of patrons ,who can most thoroughly appreciate this play. It will appeal to all, but it will help you to clinch the people whose support is most profitable.

"The Gilded Dream"

Carmel Myers Pleasing in Five-Reel Universal Story of Society Life

Reviewed by Robert C. McElravy.

Some very pleasing effects are achieved in this five-reel Universal subject, "The Gilded Dream," and it has the additional advantage of telling a clear-cut, sympathetic story which rounds up with a satisfactory climax. It is a simple plot, worked out in a natural way and quite free from the usual exaggerations that occur in such subjects.

Miss Myers plays the role of a pretty young milliner in a small town, who dreams of going to the city and capturing a wealthy husband. Elsa Lorimer is strong in the role of Mrs. De Forrest, a New York society woman who takes up the girl on her arrival with a view to strengthening her own failing hold on the social ladder. The situations are particularly interesting in this part of the story and have been presented in a convincing way. Thomas Chatterton and Boyd Irwin play the masculine leads effectively.

Cast.

Leona.....Carmel Myers
Jasper.....Thomas Chatterton
Geraldine.....Elsa Lorimer
Sara.....Zola Claire
The Aunt.....May McCulley
Frazer Boynton.....Boyd Irwin
Alex.....Eddie Dennis

Story by Katherine Leiser Robbins.
Scenario by Doris Schroeder.
Directed by Rollin Sturgeon.
Length, Five Reels.

The Story.

Leona Willard, in "The Gilded Dream," is a pretty girl employed in a millinery shop in a small town. She has dreams of going to New York and marrying a wealthy man. An inheritance of five thousand dollars enables her to go to the city, where she calls on Mrs. Geraldine De Forrest, a former friend of her mother's. Mrs. De Forrest belongs to a fast social set, but feels that she is losing her personal charms to an extent and is glad to take up Leona as a means of furthering her own ambitions.

Mrs. De Forrest introduces Leona to a wealthy widower named Frazer Boynton, who proposes to her. Leona does not accep tthe offer a tonce as she has been attracted by Jasper Halroyd, a friend of Mrs. De Forrest. The latter, who is secretly in love with Jasper ,though married herself, tells the girl he is her lover. Leona, horrified by this, accepts the offer made by Frazer Boynton. Later Jasper saves her life and she finds that she still loves him. In this mixed state of feelings, she determines to return home, even though she learns Mrs. De Forrest had lied to her about Jasper. The latter follows and declares his love on the station platform at her home town.

Program and Exploitation Catchlines: Carmel Myers in a Story About Society Life.

She Was a Young Milliner in a Small Town and Had Dreams of Going to the City and Marrying a Wealthy Husband.

She Thought Everything Would Be Fine in the City's Society Life, But Was Glad to Return to Her Small Town After a Time in Away from Home.

Exploitation Angles: Play up Miss Myers and any others of the cast who may be local favorites. Offer the story as "a pleasant little adventure into high society," and similar phrases to suggest simple charm of the story.

GRACE DAVISON

A charming screen personality, whose newest starring vehicle, shortly to be released, shows her in a lighter role and a more pleasing part than she ever has appeared in before. Miss Davison is typical of the newer star class that is making a welcome invasion of moving pictures

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FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P-993.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law.
The Iron Rider.
Dynamite Allen.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).
Bim (Buck Jones).
The Eveless Eden (Eileen Percy).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.

MUTT AND JEFF CARTOONS.

The Song Birds.
League of Nations.
A Tight Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L-4,639 Ft. Vol. 46; P-533.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493
Half an Hour (Dorothy Dalton). L-4,667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246.
Little Miss Rebellion (Dorothy Gish). L-4,835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835; C-R, P-918.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-642.
Held by the Enemy (All-Star). L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,505 Ft. Vol. 44; P1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft.

COMEDIES.

Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.
His Youthful Fancy.
My Goodness. C. Vol. 46; P-998.
Movie Fans.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.
Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.

PARAMOUNT MAGAZINE.

(One Reel.)

Oct. 3—Magazine Items—Cartoons by Frank Moser.
Oct. 10—Magazine Items—Cartoon by Henry D. Bailey.
Oct. 17—Magazine Items—Cartoon by Earl Hurd.
Oct. 24—Magazine Items—Cartoon by Pat Sullivan.
Oct. 31—Magazine Items—Cartoon by Frank Moser.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.
Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Moritz.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930; Ex. P-790.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913; Ex., Vol. 45; P-787.
July 19—Yes or No? (Norma Talmadge). Ex.-Vol. 46; P-80, 216.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068. Ex., P-1013-77-361; Ex., 933-5.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart). Vol. 46; P-996.
Sept. 19—Good References (Constance Talmadge). Vol. 46; P-687; C-R, P-918.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore). Vol. 46; P-531; C-R, P-668.
Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391; C-R, P-608.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Productions). Vol. 46; P-836.
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald). Vol. 46; P-998.
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-690.
The Gamesters (Margareta Fisher and R. C. Shumway—Six Reels).
The Blue Moon.

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BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1381.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, P-2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Marguerite Courtot of "Pirate's Gold." "The Phantom Foe" Serial stars Juanita Hansen.

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet). C-R, P-766.
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double-Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels). Vol. 46; P-921.
No. 8 of Pirate Gold (Buried).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels). Vol. 46; P-996.
No. 9 of Pirate Gold (The Double-Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of The Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels).
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels).
No. 2 of The Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels).
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanity Fair Maids—One Reel).

Releases for Week of November 7.

A Beggar in Purple (Six Parts).
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now? (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-?
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em, Lions; I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

Releases for Week of September 20.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

Releases for Week of September 27.

Once a Plumber (Lyons-Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog).
A Gamblin' Fool (Hoot Gibson—Two Reels).

Releases for Week of October 4.

Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life).
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North (Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger (Hoot Gibson—Western—Two Reels).

Releases for Week of October 11.

Sundown Slim (Harry Carey). Vol 46; P-?
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

Releases for Week of October 18.)

The Marriage Pit (Frank Mayo). Vol 46, P-835.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disc (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels&Century).
Some Shooter (Hoot Gibson—Western—Two Reels).

VIT'AGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, P-503.
September—The Whisper Market.
October—The Broadway Bubble.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels.)

A Parcel-Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

GOLDWYN DISTRIBUTING

The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lou Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister) Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex., 940.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
October 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996.

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.

Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Love, Honor and Obey (All Star). Vol. 46; P-250; C-R, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 3—Blackmail (Viola Dana—Six Reels. Vol. 46; P-994.
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995).

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, P-503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, P-503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels).
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 46; P-993.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoons (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Babe Daniels). Vol. 46; P-993.

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ASSOC. PROD., INC.

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels) Vol. 46; P-249; C-R, P-388; Ex. P-640.
The Magic Life (House Peters-Florence Vidor Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836.
A Thousand to One (Hobart Bosworth—Six Reels).

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels).
In the Heart of a Fool (Mary Thurman). Vol. 46; P-690.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels).

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 746.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

MONTEBANKS COMEDIES.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)

Bandit of Hell's Gap.
A Traitor's Vengeance.
The Girl of the West.
Almost An Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113; C-R, P-388.

MATTY ROUBERT PRODUCTIONS.

Heritage (Matty Roubert). Vol. 45; P-1070; C-R, Vol. 46; P-109.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 45; P-781; Ex. 146; 1015; C-R,930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glen White). Vol. 44; P-1632.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
The Unseen Witness.
The Wall Street Mystery.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes.

COMEDIES.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).
X & N A Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
GUMP CARTOONS.

Andy on Skates.
Andy's Mother-in-Law Pays Him a Visit.
Andy's Inter-Ruben Guest.
Andy Redecorates His Flat.
Andy the Model.
Accidents Will Happen.
Millitant Min.
Andy Fights the High Cost of Living.
Ice Box Episodes.
Wim & Wigor.
Equestrian.
Andy the Hero.
Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
At Shady Rest.
Howdy Pardner.

C. B. C. FILM SALES.

The Victim (Six Reels).
Screen Snapshots (Twice a Month).

Hall Room Boys Comedies.

Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

Climax Film Corporation.

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

Commonwealth Film Corporation.

Hidden Light (Dolores Cassinelli—Six Reels).

INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.

Oct. 1—Hell's Oasis.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44;P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690

BERT LUBIN.

Honeymoon Ranch.

Victor Kremer Film Features, Inc.

Mad Love (Lina Cavalieri).
Voices (All Star—Six Reels).
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

REELCRAFT PICTURES CORPORATION.
TEXAS GUINAN WESTERNS.
(Two Reels.)

Desert Vulture.
Girl of the Rancho.

Royal Comedies.

Oct. 15—When the Cat's Away (All-Star Cast).

Matty Roubert.
(Romances of Youth.)

She's a Vamp.
Circus Days.

Alice Howell Comedies.
(Two Reels.)

Lunatics in Politics.
Good Night Nurse.
Convict's Happy Bride.
Squirrel Time.

Billy Franey Comedies.
(One Reel.)

Professor.
Getting His Goat.
Fixing Lizzie.
Dry Cleaned.
Kidnapped.
The Snitch.
Moonshiner.
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Royal Comedy Series.
(Two Reels.)

Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

D. N. SCHWAB PRODUCTIONS.

Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

C. B. PRICE CO., INC.

Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Case).

RADIN PICTURES, INC.
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Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

A Wee Bit Amusing.

In correspondence with a lens manufacturer recently, the following sentence occurred in the reply of the manufacturer to one of our letters:

It occurs to us that the exhibitor is not interested in the exact diameter of each focal length, or with the working aperture, but with the outside diameter of the tubes we specify, and also the size of the flange which fits the jacket.

Now were this not such a very serious matter we would be inclined to smile at the lens manufacturers' views, as above expressed.

In the first place the exhibitor is not especially interested in outside diameter, since that is a matter which is up to the projector manufacturer and the projectionist. The exhibitor expects the projectionist to order the right outside diameter, and he expects the projector manufacturer to so make his projector that it will accommodate standard projection lens outside diameters.

On the Other Hand.

On the other hand it is a well established fact that the use of a wrong working aperture may result in constant and more or less serious financial loss for every hour of operation.

There is no use denying the fact that working aperture of projection lenses is one of the things the exhibitor is interested in, because if the working aperture is unnecessarily large there is loss of depth of focus, and possibly of definition as well, but if it be too small loss in light occurs, which is the same thing as loss in input wattage.

This has been proven by actual measurements, and is a fact recognized by all competent projectionists.

As well might the lens maker dispute the proposition that one and one make two as argue that a too-small projection lens (too small for the local working condition, we mean, of course) does not waste light. And surely no one will dispute the fact that waste of light means waste of electric power.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART.

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

No Awards Made

We regret to state that, in the opinion of the judges, none of the replies received in the contest, which was announcd in our issue of April 10 and closed on June 1, complied with the conditions or were worthy of an award. We, therefore, announce that we have returned the prize contributions to their respective donors.

Wants Credit Given

Russel B. Hewitt, projectionist Rex Theatre, Youngstown, Ohio, demands that credit be given Brother Pagenhardt. He writes as follows:

Just a few lines to let you know I have been a reader of the department for several years, and that from it I have obtained some excellent "dope." I am now going to present you, free of all cost, with a fragment of my mind concerning the invention of Brother Leonard C. Pagenhardt, which same he sent you for approval, and for the benefit of the brothers.

I have studied his invention from every angle, and believe the brother should be given credit for his invention as well as for his time writing the department and setting it forth. He is an entire stranger to me, but I nevertheless take the liberty of calling him brother and friend because he has done something for the benefit of us all.

I have also been watching the work of Brother J. R. Thompson, of Shareline, Ohio. He has stepped on both your own and Brother Griffiths toes several times; also he has had some good dope in the good old department and I believe in giving the devil his due provided he has any coming.

Some of These Days

Some of these days I will do my bit by sending in something concerning the projection that I have seen in my travels. Am a card-man, out of Parkersburg, Va. Doubtless you have had something from Brother William A. Pohl, of Parkersburg. I used to work with him at the Hipp Garden in that city; also I have worked with a few good men whom you know personally.

Will drop over and see Brother Thompson, of Shareline some of these days. It is just a few miles from here and one of these nights I'll be in the show and be a critic of his work, after which he will have a visitor in the projection room, for I want to give his place the once-over.

Have been in the game about eight years. Have about everything I can get, except a lens chart, and will send for one of these next week. Have the handbook and find no equal for it. Have the Hawkins Electrical Guides and look for the World each week—have been a subscriber for several years.

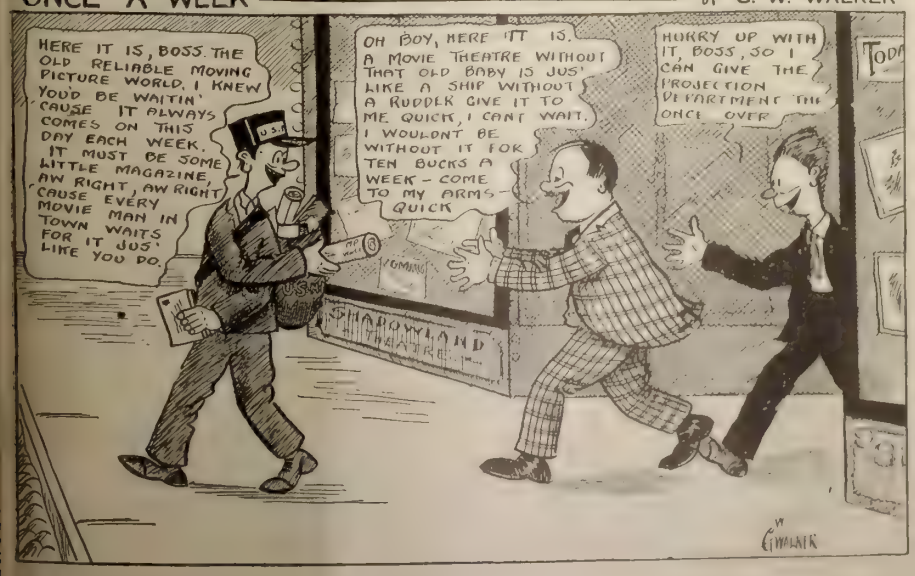
Walk Right In

Walk right in, Friend Hewitt. Welcome to our city. Pleased t' metcha. Hang your hat on the first thing handy that'll hold it and let's have a chat. In the first place, why have you waited VIII years to jerk the latch-string? It has been dangling on the outside all that time, just waiting for you to give it a pull and the door a push. Well, anyhow you're here now, so all's well that ends well.

Brother Hewitt refers to the description of the Pagenhardt invention in June 19 issue, where it is both described and illustrated. Sure we give him credit.

So you're going over and gum-shoe Friend Thompson, are you. Well, Thompson, you are warned and if you get caught with the wrong kind of goods don't blame me. But, of course, you won't—only I dunno. If anything is going to happen to your screen results in the next month, it will happen the night Friend Hewitt is there, and at the show he attends. Take it from me. I know how it is myself. But what I want to know is what do you mean by "giving the Devil his due?" Maybe Thompson ain't any devil at all. You never can tell. Well, anyhow he will enjoy your visit, I am sure. Wish that I might be there. As to Pohl, of Parkersburg, yes, I think he did write us, but it

"ONCE A WEEK — BY G. W. WALKER



was quite some time ago and there are so many letters that we get names and places all mixed up.

Well, anyhow, Friend Hewitt, call again. Latch-string 's out, you know, as I said before. Glad to see you (hear from you) any time.

Did You?

The following lines are by Leo Smeltzer, projectionist, Palo Alto, California. Leo has been shooting things at screens for, lo, these several years, hence must know whereof he speaks even when he talks in verse.

The Projectionist.

First Spasm.

Did you ever see a movie that was moving fair and bright,
And was it almost perfect, just about all righty right?
Was the light both white and brilliant, and your enjoyment keen and rare,
Or was it dull and dreary, with splotches everywhere?
If the screen was as it should be, did you ever pause to think
Who 'twas made the "star" a pleasure, 'stead of badly acting gink?
At the back end of the light ray, out on which the starlets ride,
Is the place where he is stationed, where the films and things abide.
The Projectionist.

Second Spasm.

Did you ever see a movie that was beautiful and fair,
When all at once alack. behold the movie wasn't there?
You wondered what had happened; had the shadows called a strike?
Or was it someone's blunder, and you say, 'Fer th' love of Mike!'
You twist around to see the why, and rubber at the port.
From whence the movies seem to come to play around in sport.
Back of you someone's toiling, and using language—well,
He is trying to get the show back on before the boss can yell.
The Projectionist.

Third Spasm.

Did you ever see a movie that did the shimmy dance;
That shook the figures all around, so your eyes caught them by chance?
They jiggled and they wiggled till the show was not much fun,
Then behold there were two pictures, where there should have been but one.
Now a dear old splice from Jimmie's hand has made the whole show jump,
There comes a blur and all is dark—the show has gone ka-bump!
Who is it then, up in the dark and heat and stifling air,
Who does ten minutes' work in one to put the show back there?
The Projectionist.

And Fourthly (The Plot Thickens).

Did you ever see a movie that made you weep and sigh,
Or go away in laughter, with a twinkle in your eye?
Did your heart throb for a moment and your pulses leap like mad,
Did you think the poor girl suffered when the hero acted bad?
Did you ever ask the reason why you were carried thus away?
Who was it gave you freedom from your troubles dull and gray?
Who was it made the actors a pleasant thing to see,
'Stead of the wriggling, jumpy shadows all screen actors used to be?
The Projectionist.

Five Times and Out.

So have a thought, my lady, and the hemale tribe as well,
For the one at the projectors, who makes the show run well.
On his skill and watchful waiting, and his care to do his part,
The artists of the screen must depend for all their art.
And you, dear sir or lady, whose coin makes the movie mare to go,
Must depend on him entirely for the excellence of show,
Since whether Our Mary is a frump, or an artist on the screen,
Will depend upon just how she is projected from machine
By the Projectionist.

All over. Those who have not seen the entire show may remain for the next.

Sadly Puzzled

Sailor L. McGiven, Minneapolis, Minn., is sadly puzzled. He sets forth his troubles thusly:

Dear Mr. Richardson:—I am studying to become a projectionist. Have served as reel boy and helper in a small town near here for a month and a half. Have a full library of the books recommended by the department. Am trying to get a chance to serve an apprenticeship, but it is hard to get a position under a really competent man who seems willing to teach an apprentice any more than he is obliged to.

Recently I had something sprung on me which is one too many for my feeble intellect, and still more feeble knowledge. Very likely the answer is quite simple, but to me it is a sticker. In conversation with a projectionist something came up in which the term "moving picture" was used, whereupon he remarked:

"Moving Picture! There is no such thing and never was."

I could get no explanation out of him as to what he meant, so come to you.

Was he kidding me, or what did he mean?

He Was Correct

What the man said was perfectly correct, and the answer is very simple indeed, though why he should refuse to tell it you I cannot imagine.

What is commonly termed the "moving picture" or "motion picture," is really only a succession of snap-shot photographs, taken at short intervals that when they are projected to a screen and viewed at the same rate at which they were taken the illusion of motion is produced.

These photographs are taken so fast that motion or ordinary speed is photographed the difference in the position of the moving object in one photograph and in the next following photograph is very slight, and the vision leaps, as it were, from one to the next, being unable to detect the substitution of one photograph for the next, and thus we have the ILLUSION of motion, without its actuality.

But the chap who told you that and then refused an explanation was in rather small business.

Condensers Break

Frank W. Horn, projectionist, Columbus, Ind., has trouble which he describes:

Inclosed find money for lens chart. Have a Powers 6 and a Motiongraph 1916 Model. Take current through a Ft. Wayne generating set. Use rheostat only when stealing arc over. Generator is a 60-volter. Have no ammeter. Use ¾-cored carbons above and 11/32 silver tip below. Condensers 7.5 biconvex converging lens and regular 6.5 plano convex collecting lens.

Have a 60-foot distance of projection. Lens on Powers is 4.75 E. F., and on Motiograph it is 2-inch E. F.

Getting what we consider as a good result but the trouble is the breaking of condensers on the Motiograph. Have whole top of lamphouse removed and domes over each lamphouse.

Do you think that moving the lamphouses out from under the dome to project slides could cause the trouble?

Don't See How It Could

No, I don't see how it could. I would imagine your trouble to be either due entirely to a too-short condenser combination, with consequent too short distance from arc to lens, or else a combination of that and some inherent trouble in the condenser holder itself.

Suppose you try placing a strip of thin asbestos between the lens and metal of holder, so that the glass will not touch the metal at all. You see, Brother Horn, I don't know what your amperage is, hence must guess at some things, and anyhow condenser breakage is one tough proposition. If the crack occurs when the arc is shut off try laying a sheet of asbestos over top of lamphouse when you shut off the arc. If this stops the trouble you have its cause located—too rapid cooling of lenses. How can you use a 4.75 E. F. lens on a projector and a 2-inch E. F. on the other? Something very much wrong there.

Muslin Screen for Rear Projection

M. L. Walsh, Norfolk, Va., asks:

Would you kindly advise as to what weight of muslin or sheeting to use for out-of-doors projection (advertising), when projection is to be through the screen.

The grade of cloth would depend upon the power of the illuminant you propose using. You can get a better result with a rather heavy muslin and a brilliant light than you can with a weak light and a thinner cloth. On the other hand, if the light be weak it is best to have a very thin muslin. It is difficult to give intelligent advice without all the data.

As a general proposition you will get good results by using a bleached, unstarched muslin of the weight ordinarily used for the lightest weight bed sheets. I cannot give you the weight in ounces, but if you ask the clerk for bleached muslin of the lightest weight used for bed sheets you won't be much out of the way.

In making up the screen, be very careful in making the seam if there will be one. Have it as narrow as possible. In fact, it will be better to have the two edges carefully joined, by sewing, without any lap at all.

EMPORIA, KANS.—Star Theatre has opened under new management.

JUNCTION CITY, KANS.—T. W. Dorn has been appointed manager of Columbia Theatre.

GRAND FORKS, N. D.—McCarthy Broth-

No Projection Room

Is Thoroughly Equipped Without a Set of the Lens Charts

Price 50 cents stamps

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By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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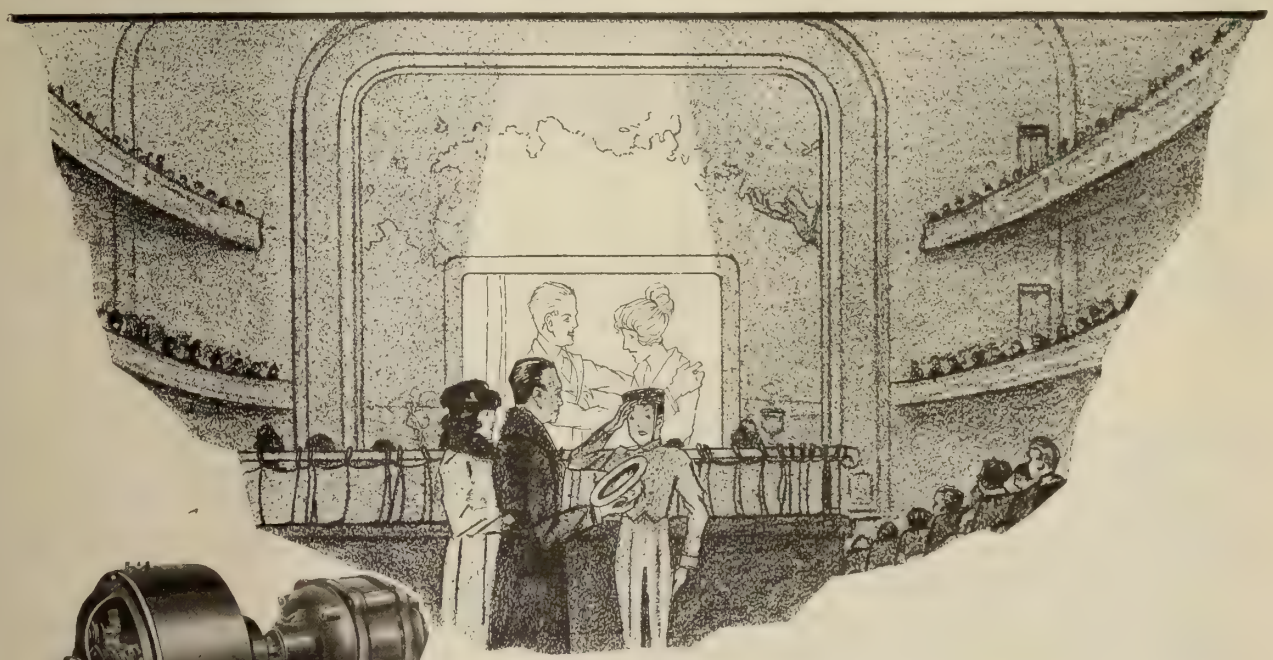
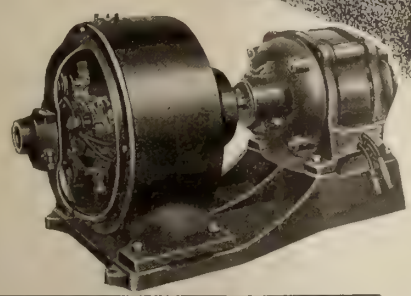
To save time, order from nearest office.

When you improve the projection of your pictures you are taking a big step toward making your theatre the best patronized one in town.





Protect Your Pictures Against Variations in Supply Voltage

Variations in voltage, so frequent on the average commercial lighting circuit, are a decided handicap to the motion picture exhibitor who prides himself on the flickerless, even illumination of his screen.

With a GE compensarc, normal fluctuations in supply voltage are so taken care of that steady projection is assured.

The GE motor generator compensarc has a horizontal shaft which gives freedom from vibration and is consequently silent in operation.

Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.

Operating Advantages of GE Compensarcs

1. Steady, strong arc.
2. Easily operates two arcs at the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. Cannot be damaged by short circuit.
8. Fading made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

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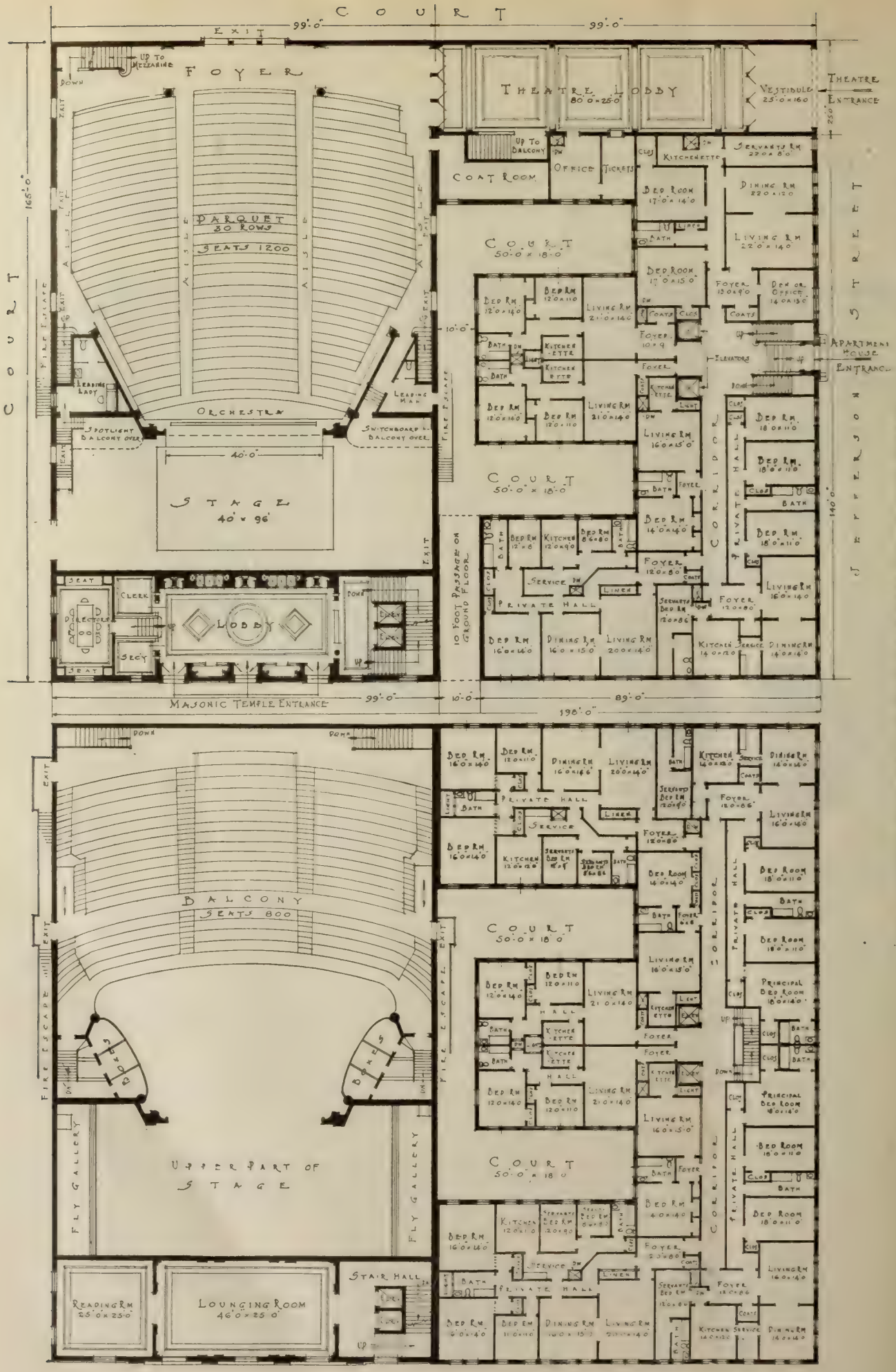

HOW A PICTURE THEATRE MAY BE MADE A REAL COMMUNITY CENTER

Plans by W. Albert Swasey, Inc., for a block containing a theatre, a Masonic Lodge and an apartment building, all heated from one plant and each complete in itself.

CLEARING SALE OF SLIGHTLY USED EQUIPMENT

1 Power's 6B Motion Picture Projector, Perfect Condition $350.00
2 Power's 6A Motion Picture Projectors, Perfect Condition ..... Each 275.00
2 Power's 6A Motion Picture Projectors, Perfect Condition ..... Each 315.00
2 Simplex Motion Picture Projectors, Perfect Condition ..... Each 275.00
1 Motiograph, DeLuxe Model, New (Demonstration), One Year Guarantee 485.00
2 Hallberg Single-Phase, 60-Ampere Motor Generators, Complete with Panel Boards ..... Each $390.00
2 Hallberg 2-Phase,, 220-Volt 20th Century Motor Generators, Complete with Panel Boards ..... Each 375.00
290 Chairs, Slightly Used; Immediate Delivery .. Each 3.25
1 Graphoscope Junior; List $400.00 ..... 300.00
1 Single-Machine Asbestos Booth 100.00
1 Double-Machine Asbestos Booth 190.00
1 Three-Machine Asbestos Booth 250.00
1 Universal Camera and Tripod, New; List $550.00 ... 450.00

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One Universal 400-Foot Model Motion Picture Camera

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1 Trunk for complete outfit
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Better Equipment

Conducted by E. T. KEYSER

W. Albert Swasey Inc. Plans a Community Centre Also Housing for the Community

THE accompanying plans show how cleverly W. Albert Swasey, Inc., 101 Park avenue, New York City, has combined a picture theatre and a Masonic hall, and yet contrived to keep each separate and distinct from the other and also to permit an individual and distinct architectural treatment for the front of each.

Moreover, the combined theatre and lodge building is also in combination with an apartment house, each complete in itself and in nowise impinging upon the territory of the other.

The buildings cover a plot one hundred sixty-five feet deep by one hundred ninety-eight feet in width. The theatre is ninety-nine feet wide and one hundred sixty-five feet deep and is entered from a vestibule and lobby from the same street as that on which the main entrance of the apartment house is situated.

To the left hand side of the lobby are the ticket booth, theatre office and coat room, and also a stairway leading to the balcony of the theatre.

In the Theatre Proper

The lobby gives entrance to the foyer, from which a stairway leads to the mezzanine and thence to the balcony floor.

The parquet, which has a seating capacity of twelve hundred, is laid off in three sections, each containing thirty rows of seats.

The stage is forty feet in width and on each side are dressing rooms for the leads when theatrical performances are given.

On the same floor, fronting on another street, and entirely separate from the theatre, is the entrance to the lobby of the Masonic building, off of which are the directors' room, and offices for clerk and secretary, also a stair hall and elevators.

The theatre balcony seats eight hundred and has accommodations for six boxes. On the same level in the lodge are a reading room, lounging room and stair hall.

The third and fourth floors of the lodge extend over the entire theatre, the rear portion being accessible via the corridor on each side of the upper part of the stage. The third floor contains a smoking room, robing room, lavatories and two complete lodge rooms, each forty-eight by seventy-two feet, connected with each of which is a suite of committee rooms, choir and organ rooms, preparation, tyler and processional.

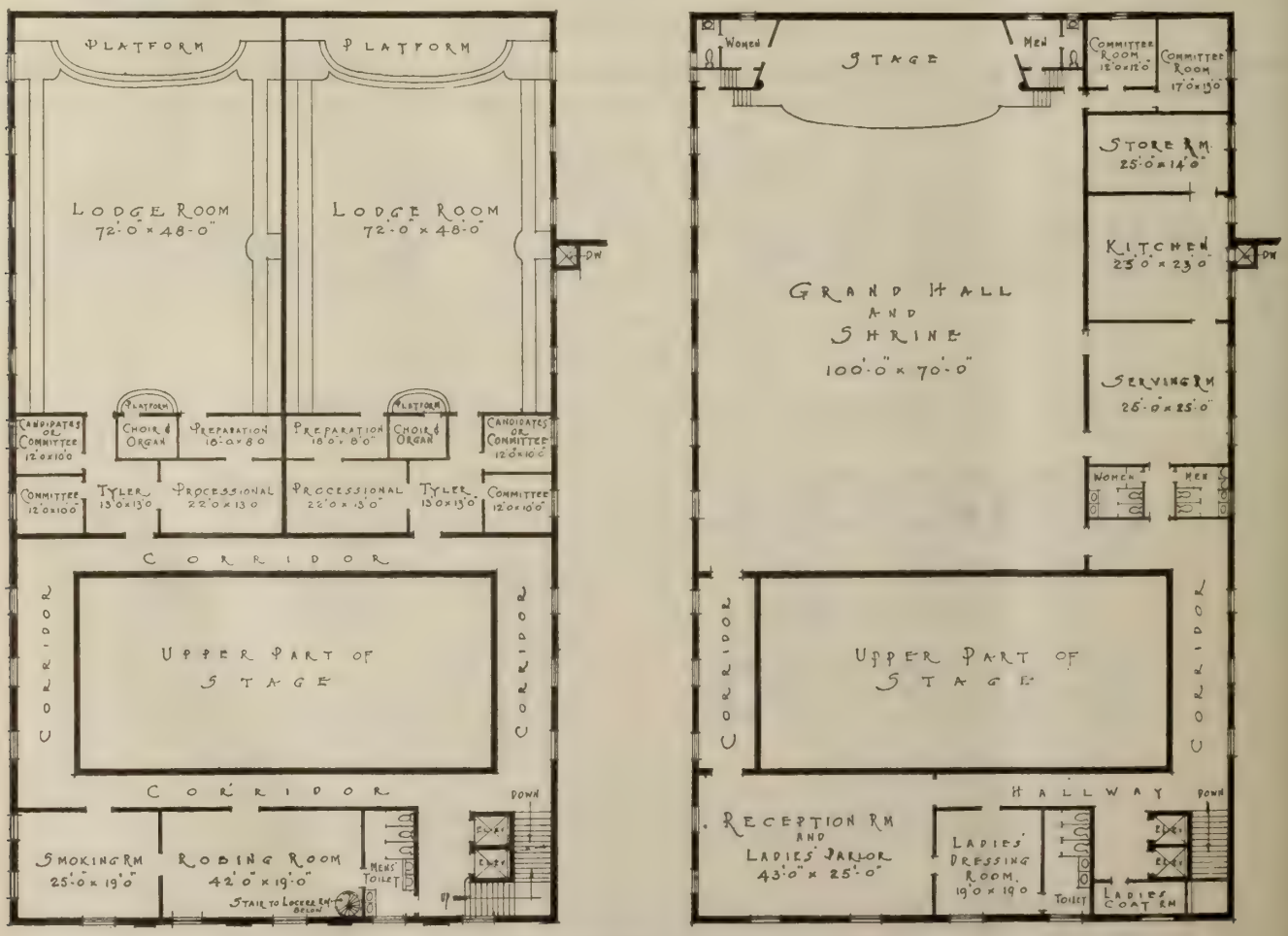
Above this floor is the grand hall also a large reception room, ladies parlor, dressing rooms, committee rooms, store, kitchen and serving rooms.

For Drama, Opera and Pictures

The theatre, as shown by the plans, is designed for dramatic and operatic performances as well as for moving pictures, and both the theatre and lodge fronts are to be of architctural terra cotta.

All three buildings are to be heated from a single heating plant located in the basement of the apartment house, thereby permitting economy which could not be obtained by the use of three individual plants.

The estimated cost of the entire block is one million dollars; divided as follows:



THE TWO UPPER FLOORS OF MASONIC LODGE

Showing how they extend over entire theatre with connecting corridors over the fly galleries.

How Will You Tell Your Story

TO GET THE BEST EFFECT?

Pictures have descriptive and explanatory values that cannot be put into words.

You may say, "The scenery is beautiful," but the impression upon your listener would be more favorable if you could say: "There is a picture of the scenery, it **speaks for itself.**"

Motion Pictures Tell the Story With Greatest Effect.

We designed and built the American Projectoscope especially for use in Public Schools, Sunday Schools, Churches, Lodges, Clubs, Manufacturing Plants.

We all learn more quickly from pictures than from wordy explanations; sermons are strengthened, lectures made more interesting, manufacturers' sales forces trained with more thoroughness, sales made more readily, through the use of motion pictures.

THE AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine Without an Apology"

This little machine is compact and light, can be carried anywhere, stored in any small closet. As easy to operate as a phonograph—won't get out of order. Sold under the strongest guarantee of satisfaction. Attach it to any electric light socket or to the battery of your auto.

Write for our attractive booklet on how to tell your story to get the best effect.

AMERICAN PROJECTING COMPANY

6260 BROADWAY **Samuel S. Hutchinson, President** **CHICAGO, ILL.**

(1294)

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Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

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Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

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Again we can offer immediate delivery on those wonderful values.

Don't be left behind as you were the last time we advertised them and our stock was quickly exhausted.

Get a 400 ft. capacity De Franne Field & Studio Model at once. Special features: Regular and trick crank, forward and reverse take up, reflecting focusing device, Tessar lens, Automatic Dissolve and many others. Price with Automatic Dissolve $225.00. Without Dissolve $200.00.

SPECIAL

The Latest Universal Enclosed Top Panoram and Tilting Tripod, $108.00.

Just received a lot of Genuine Carl Zeiss and Goers Prism Binoculars each complete with leather case:

6x24 Carl Zeis.....$52.50
8x30 Goers 65.00
6x30 Huot French Binocular..... 45.00

Immediate delivery on the Minor F:1.9 lens. Price $75.00. Fitting extra.

By all means get our latest M. P. List at once.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Five Thousand $3.00
Ten Thousand 5.00
Fifteen Thousand 6.50
Twenty-five Thousand..... 9.00
Fifty Thousand 12.50
One Hundred Thousand..... 18.00

National Ticket Co. Shamokin, Pa.

THE ONLY Fool-Proof Splicing Machine

Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, is it exclusively used in the largest Laboratories.

All parts are interchangeable.

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MOTION PICTURE APPARATUS
359-363 East 155th Street New York City

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Theatre three hundred thousand dollars, apartment house four hundred thousand dollars, Masonic building and lodge three hundred thousand dollars.

The Swasey Company is to be complimented upon its presentation of a plan which embraces a community center and also provides housing for a portion of the community.

It is certainly one of the most interesting layouts that we have thus far published.

Nicholas Power Company Had Two Fine Exhibits at New York Electrical Show

THE Nicholas Power Company had two displays at the Electrical Show, held October 6 to 16, inclusive, at the Grand Central Palace, New York.

These exhibits were on the main and on the third floors. The one on the main floor showed the Excelite equipment and also the 6B type "E' equipment with the various improvements recently described in a previous issue. On the third floor the company had a very handsome miniature theatre undoubtedly one of the finest exhibits in the show. The machine was in a glass booth, giving the audience an opportunity to view the operator at work and films were shown of the Power's, Edison, Western Electric and other industrial firms.

The film of the Nicholas Power Company showed the plant, starting with the offices and showing the chief executive officials, President Earl, General Manager Smith, Sales Manager Cassard, and proceeding on through the various executive and manufacturing departments with a brief view of the various heads.

The manufacturing departments proved particularly interesting to the large audiences which saw the film every night of the show and gave an excellent opportunity to observe the great care taken in building a modern motion picture machine.

Processes Are Varied

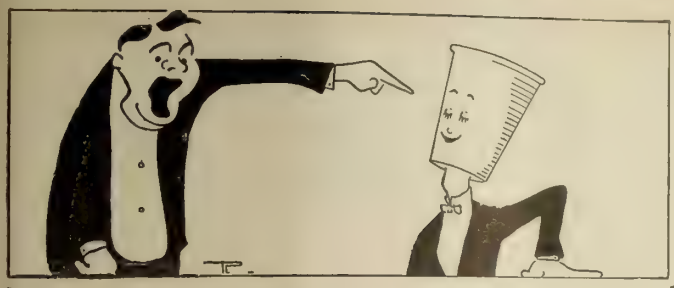
The processes are too varied to be fully described in a notice of this nature, but only the most precise scientific instruments are made with more care and accuracy. The finest materials are selected after the most practical and scientific experimentation on the part of the manufacturers and these products are cut and assembled in the plant of the Nicholas Power Company under the most rigid supervision. Tests are made within one ten thousandth part of an inch and parts showing a variation to this extent are immediately rejected.

What the Film Showed

The film showed great automatic machines cutting into tungsten chromium steel bars and the rough blanks thus cut going through a great variety of finishing and testing processes until ready for assembling. The steel blanks and manganese bronze blanks are put through automatic gear cutting machines and turned out speedily and accurately. These automatic machines, like so many other modern manufacturing devices, are "almost human" in their operation but there is a system of rigid checking up and testing which catches any imperfect work. On the pin cross of the Power's intermittent over 20 tests are made as this part goes from process to process. Nothing is left to chance and the pictures show that the tests are the last word in scientific mechanical gaging.

The films shown at the Electrical Show will also be screened for exhibitors and operators in various parts of the country in order that those who are unable to visit the factory of the Nicholas Power Company may see just how the Power's projector is made. Will C. Smith, general manager of the Nicholas Power Company, who made all arrangements for the Power's exhibit

THE NICHOLAS POWER COMPANY'S EXHIBIT
As shown on the main floor of the New York Electrical Show, Grand Central Palace, New York, October 6 to 16 inclusive.



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at the Electrical Show, also supervised the taking of the pictures and he has been very successful in both instances.

How One Fan Behind the Screen Fools Hundreds in Front of It

The setting off of the screen is an important feature of picture presentation.

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, has taken great pains to frame his screen in an attractive and artistic manner and a glance at the accompanying photo will show that he has succeeded in putting his picture program in a setting that is a real feast for the eye.

The photo shows a stage setting built up in the rear of the screen, which is pulled out of sight. These setting, which are weekly features at the Hippodrome, are painted by Horace N. Smith and staged by Mr. Franklin. They are usually accompanied by interpretive music by the big symphony orchestra.

Used a Fan

In the photo is shown a setting in which Mr. Franklin was able to get a most realistic reproduction of moving water by the use of an electric fan blowing against the canvas from behind, from which point vari-colored lights were also thrown on the scene. The whole was placed in a large gold frame which is used for many of the settings.

Following the unveiling of the setting, the screen is lowered and as the feature begins, a soft blue light plays upon it from the bottom, giving a delightful color to the picture. This is extinguished after the picture has progressed a few minutes. At each side of the central frame shown are two smaller settings, which are unveiled as the feature starts and they also are appropriate to the subject being shown. These smaller settings also are shown for a few minutes only when the curtains are also drawn.

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E. C. Newman, of the Newman Manufacturing Co., Cincinnati and Chicago, recently returned from Detroit with a large contract for work on the new Victory Theatre of that city.

Harry Goldstein, the recently appointed manager of this new house, having installed Newman fixtures in his Majestic Theatre at Pontiac six years ago, was so impressed with their quality that he arranged with Mr. Newman for a complete installation for the Victory.

An idea of the importance of the order may be gained from the following list of items comprising it:

8 photo-poster frames, statuary bronze finish; 1 steel-clad ticket chopper, 1 imitation caen-stone drinking fountain, brass ticket-office grilles with glasses and speaking tubes, grilles for radiator openings, ventilator grilles; brass railings for balcony, logges, stairs, exits and orchestra pit. This work will be installed by workmen from the Newman shops.

Other Recent Contracts

Other contracts recently secured by the Newman folks are:

Victory Theatre, Kokomo, Ind., brass frames and railings; Midland Theatre, Hut-

ARTISTIC SCREEN SETTING OF SHEA'S BUFFALO HIPPODROME
An electric fan behind the screen blows against the canvas, producing the effect of ripples on the water.

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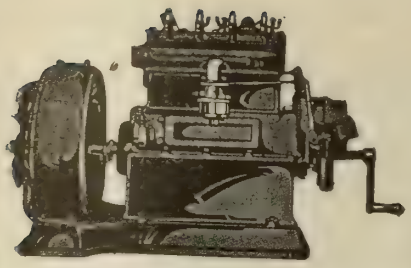

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chinson, Kans., brass frames and side walk card-racks; Liberty Theatre, Mexico, Mo., ticket office rail and ten exit signs; Alamo Theatre, Louisville, Ky., velour-covered rope rails with portable posts; Capital Theatre, Clinton, Ind., four special poster frames; Palace Theatre, Danville, Ill., side walk card-racks, three wall frames and three easel frames, all in statuary bronze.

Fotoplayer Co. Opens Export Department

The American Fotoplayer Company, of San Francisco, Cal., manufacturers of the "Robert-Morton" and "Fotoplayer" theatre organs, recently opened an export department, a great step in the furtherance of

American Fotoplayer.

their trade, which has become necessary owing to the large number of inquiries they have been receiving from foreign countries, a considerable number of which they have received with orders attached.

Three months ago the officials of the Teatro San Rafael, of Mexico City, sent two representatives to look over the organs of the American Fotoplayer Company, and a few weeks after their study of this product the theatre corporation sent in an order for two Fotoplayers.

In order to prevent difficulties and facilitate the prompt and safe shipment of the organs, these were put down into pieces carefully numbered in the presence of the Mexican representatives, and at the arrival of the organs in Mexico, these were installed without difficulty.

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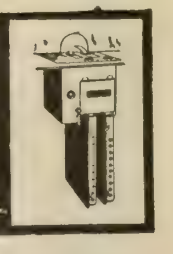

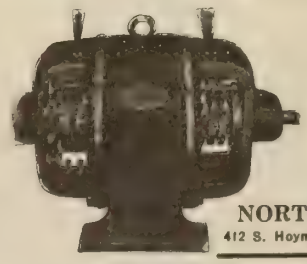

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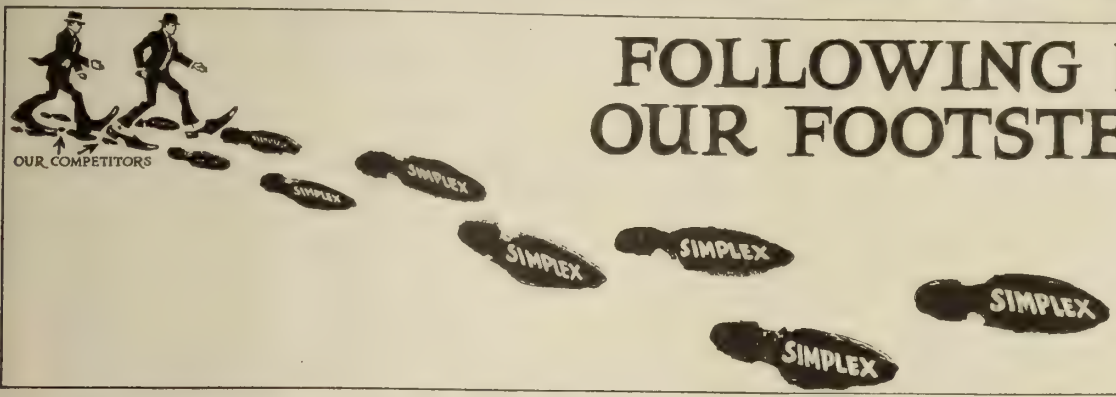

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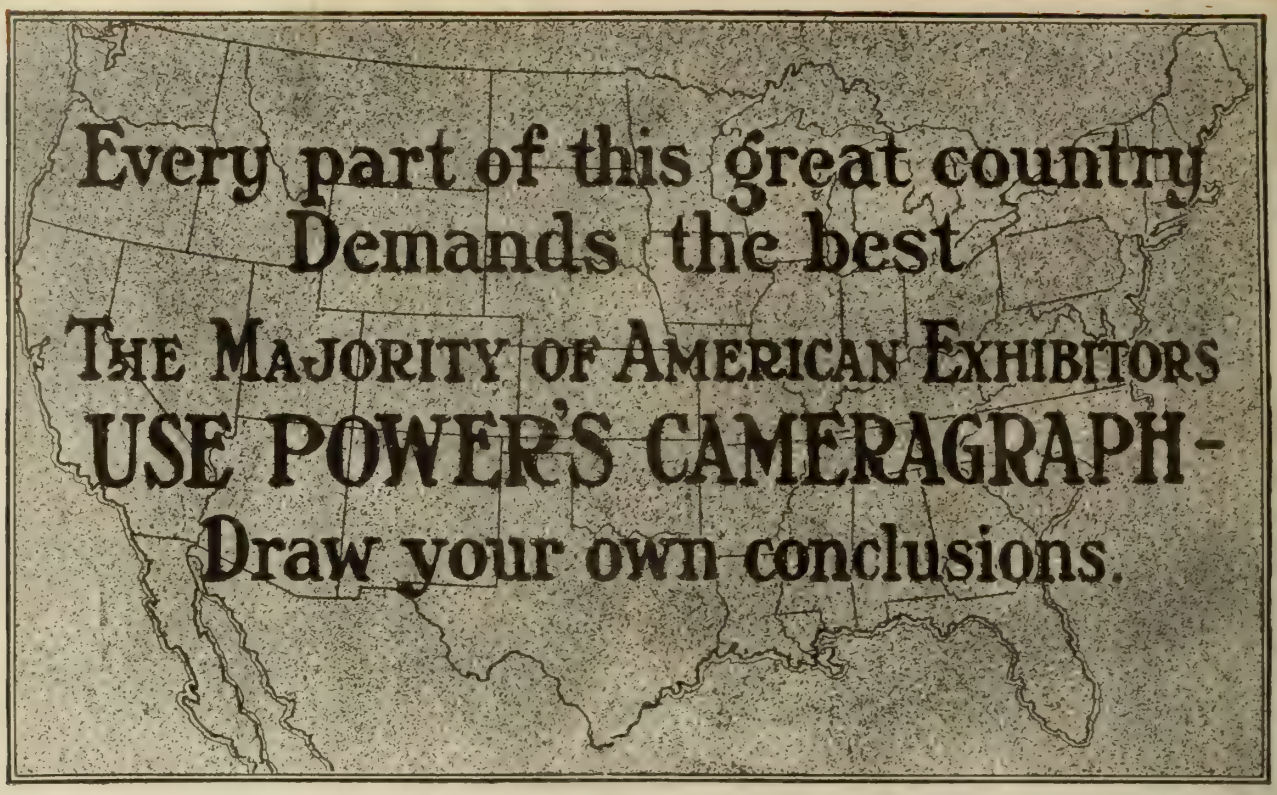

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Jesse L. Lasky Presents

GEORGE MELFORD'S

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And what had happened to turn this savage into a lady, and to turn him into a soulless thing?

Something tremendous and heart-stirring!

It is the great applause picture of the new season!

From "The Translation of a Savage" by Sir Gilbert Parker

Scenario by Frank Condon

A Paramount Picture

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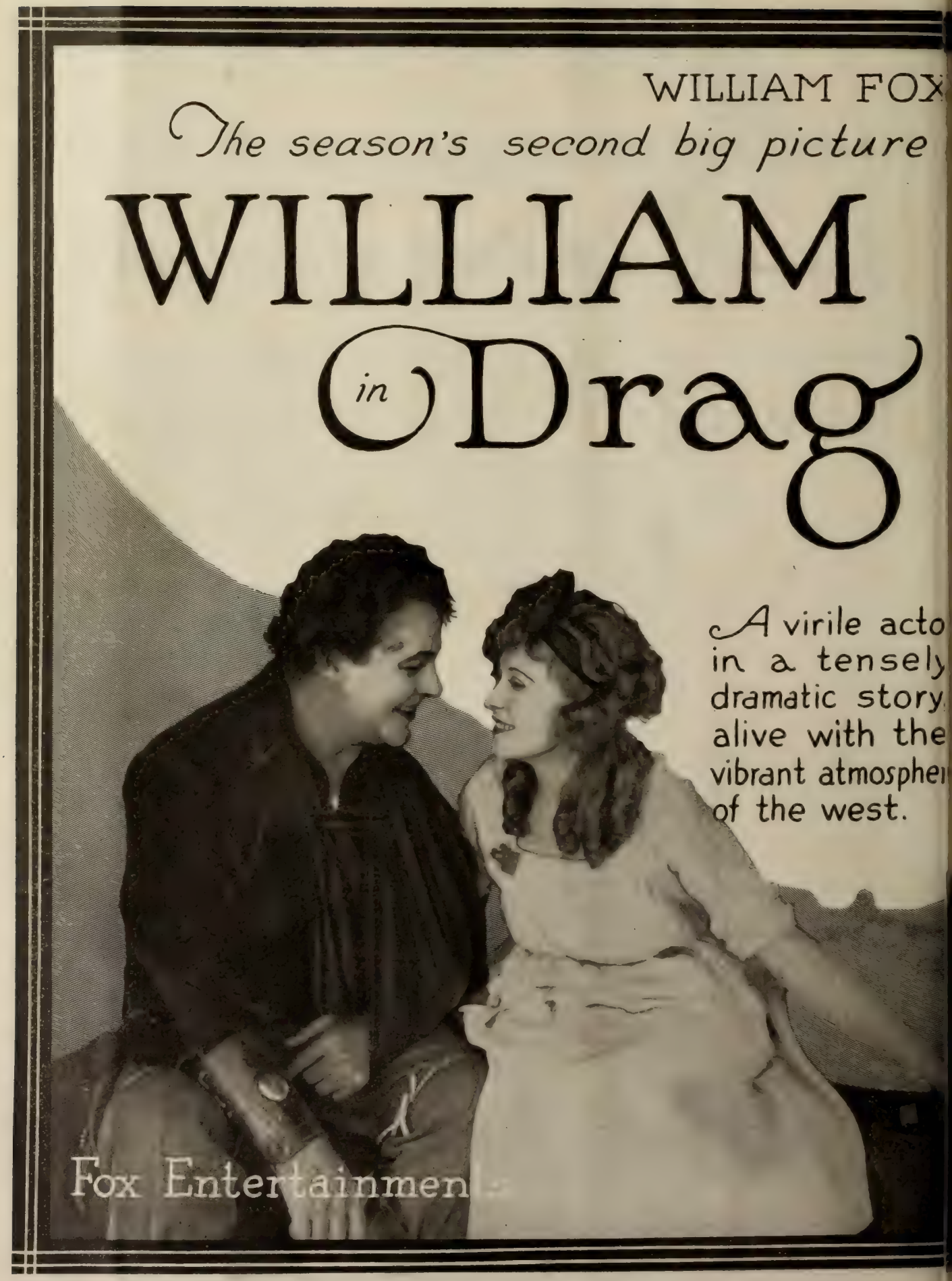
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in a tensely
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If either or both of these pictures have not yet played your theatre you owe it to yourself to book them now. They will really build business for you.

"SUDS"

From the Charles Frohman Production "Op O'me Thumb" by Frederick Jenn and Richard Pryce. Directed by Jack Dillon. Screen Adaptation by Waldemar Young. Photographed by Charles Rosher.

"POLLYANNA"

From Eleanor H. Porter's Famous Novel "Pollyanna" Published by the Page Company. And the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion Photographed by Charles Rosher.

A THEATRE THOUGHT:

Your lobby is important, your music, your ushers, your furnishings are all important, but remember—they serve only as the frame for your screen. Why spend a fortune on the frame and stint on the picture?

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Every theatre, everywhere can use the tonic that a Fairbanks picture brings to the box-office. Here are three splendid offerings for your patrons.

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Story by Harold Mac Grath · Scenario by Tom Geraghty

"WHEN THE CLOUDS ROLL BY"

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A Theatre Thought:
Usually when you find out WHY a picture is offered to you at a low price you find out WHY you should'nt book it.

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TWO DAVID WARK GRIFFITH PRODUCTIONS

A Griffith picture is always a bit of humanity, exquisitely screened. Be the theme great or small, it is always deeply human-and there lies the secret of the power of these pictures.

"THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock.

"BROKEN BLOSSOMS"

A THEATRE THOUGHT:

There is only one thing that can lose costumers for you-the kind of picture you show. You settle it yourself when you do your booking.

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POWERFUL STORY of ADVENTURE in the UNDERWORLD

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SUPERB CAST

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When REAL PRODUCTIONS Like This Are Offered the Trade, Territories Are Sold Over Night Without Delay or Haggling. If You Are Open for

A PICTURE OF MERIT

SWIFT, THRILLING, INTENSE and CONSISTENT as to STORY, PLOT and DETAIL

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Otis Skinner in Kismet

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ROBERTSON-COLE *presents*—

Otis Skinner in Kismet

directed by
GASNIER

A celebrated actor; an immortal story and a famous play woven by a master hand into everlasting magnificence

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QUALITY—PLUS!

THE great reception given such pictures as "Madame X", "The Penalty", "Earthbound", "It's A Great Life" and other recent Goldwyn releases is the measure by which you may estimate the box-office value of the new Goldwyn Productions announced on the following pages.

They will be screened soon at your nearest Goldwyn Exchange.

Goldwyn Pictures Corporation

New Goldwyn Productions

BETTY COMPSON

in

Prisoners of Love

By Katherine Henry

Directed by

Arthur Rosson

First personally produced picture starring the beautiful actress whose work in "The Miracle Man" created such a furore. It is a powerful love story, with an appeal that carries straight home to every man and woman.

REGINALD BARKER'S *Production*

of

Godless Men

From the Famous Story

"Black Pawl"

By Ben Ames Williams

Supervised and Directed by

Reginald Barker

Many will call this the greatest sea picture ever made. Acted by an all-star cast and perfectly produced, it contains all the elements of a box-office sensation.

FRANK LLOYD'S *Production*

of

The Great Lover

by

Leo Ditrichstein and Frederic and Fannie Hatton

Supervised and Directed by

Frank Lloyd

An all-star cast puts this sparkling play across on the screen in as delightful a manner as it was done upon the legitimate stage. A super-lover is the hero, and the plot is one that will inspire laughter and tears.

Goldwyn Pictures Corporation

Soon Ready For Release

MABEL NORMAND

in

Head Over Heels

By Edgar Allen Woolf

Directed by

Victor Schertzinger

You have never shown a picture that can win over this one for its fine comedy-love appeal. Mabel Normand has a role that is a riot of laughter. And you know what that means in dollars and cents!

JACK PICKFORD

in

Just Out Of College

By George Ade

Directed by

Alfred E. Greene

Carries all the pep and dash of the great humorst, George Ade, at his best. A charming love story, developed through the medium of swift-moving, clean-cut comedy.

PAULINE FREDERICK

in

Roads Of Destiny

By O. Henry

Directed by

Frank Lloyd

A picturization of one of the best stories from the pen of the acknowledged master of human-nature tales. It has all the novelty and dramatic power that has made O. Henry's name immortal.

Goldwyn Pictures Corporation

QUALITY—PLUS!

MADGE KENNEDY

in

The Highest Bidder

Adapted from "The Trap"

By Maximilian Foster

Directed by Wallace Worsley

A love story with a new twist, ending in a climax that comes as a distinctly pleasurable shock. Winsome Madge Kennedy has a role that is peculiarly suited to her appealing technique.

Messmore Kendall and Robert W. Chambers

present

Vivian Martin

in

The Song of the Soul

Adapted from "An Old World Romance"

By William J. Locke

A John W. Noble *Production*

Vivian Martin, as the little blind girl who blundered into a wonderful romance, reaches new heights of dramatic expression in this powerful production.

REGINALD BARKER'S *production of*

Bunty Pulls the Strings

By Graham Moffet

Supervised and Directed by

Reginald Barker

The "burr" of old Scotland lives in this joyous comedy, adapted from the play which enchanted American theatre-goers. Its cast reads like a "Who's Who" of celebrated screen performers.

Goldwyn Pictures Corporation

Betty Compson, whose youth, loveliness and lure have enthroned her as the Princess of the Screen, is given a most wonderful role in her first personally produced picture, "Prisoners of Love."

BETTY COMPSON

IN

PRISONERS OF LOVE

PERSONALLY PRODUCED BY

BETTY COMPSON

DIRECTED BY

ARTHUR ROSSON

DISTRIBUTED BY

GOLDWYN

The story of "Prisoners of Love" is a story of passionate youth flung headlong against the stone wall of a world's cynicism.

Betty Compson, as the girl who followed instinct and shut her ears to the commandments of Society, makes good once more her claim to be called the most beautiful and accomplished actress in motion pictures.

BETTY COMPSON
IN
PRISONERS OF LOVE

PERSONALLY PRODUCED BY
BETTY COMPSON

DIRECTED BY
ARTHUR ROSSON

DISTRIBUTED BY
GOLDWYN

"Marriage makes me think of the furnace at the works—you stand such a good chance of getting burnt."

THESE were the words which the little London factory girl spoke as she looked shyly from without upon the most sumptuous and lavish wedding of that social season, when Folly Vallance, lovely, popular musical comedy favorite and Anthony Bond, wealthy Canadian, were married.

THE story of the "furnace," through which the souls of these envied and yet unhappy people were compelled to pass, before the dross of convention, jealousy and misunderstanding had been burned away, forms the heart-stirring theme of the

WILLIAM D. TAYLOR

SPECIAL FEATURE PRODUCTION

THE FURNACE

An adaptation by JULIA CRAWFORD IVERS from the novel by "Pan."

"Through the furnace, unshrinking, thy steps to pursue,
And shield thee, and save thee,—or perish there too!"

HAVE you ever heard an organ recital where the player started easily, almost without effort, and then builded his structure of sound until it swelled into one mighty diapason of melody?

SUCH is THE FURNACE!

IN this great, human drama of a modern marriage MR. TAYLOR has piled foreshadowing, characterization, climax and denouement into a tremendous pyramid of dramatic power.

IT is not often that a single picture is so richly endowed with dramatic tone as well as an abundance of colorful and interesting settings and effects.

DIRECTOR TAYLOR'S greatest triumph in THE FURNACE has been in his selection of the all-star cast for the picture.

AGNES AYRES, as Folly Vallance, triumphant bride, reckless wife, and, in the end, the tender sweetheart pledging her new-found love, is a well-known actress whose beauty and dramatic ability have gained her a sure place among film favorites. MISS AYRES first gained fame in pictures, starring as the heroine of several O. Henry pictures, and later in "Held by the Enemy," in which she played the feminine lead.

JEROME PATRICK is an actor of considerable prominence, having appeared in many successes, including: "Marie-Odile," "A Thousand Years Ago," "The Escape," "What is Love," and others. In this, his first REALART picture, he gives a polished performance.

MILTON SILLS, as Keene Mordaunt, is a proper foil to the soul struggle of Anthony Bond, and is especially delightful in his love scenes with Patricia Brent, played by BETTY FRANCISCO. MISS FRANCISCO, who played for two seasons in New York in "Maytime," is perfectly cast as vivacious Patricia Brent.

THEODORE ROBERTS, "the grand old man of the screen," needs no introduction. He plays the role of General Brent, while HELEN DUNBAR interprets the role of the General's wife.

FRED TURNER, MAYME KELSO, LUCIEN LITTLEFIELD and ROBERT BOLDER are other prominent members of the all-star cast of

THE FURNACE

REALART PICTURES

HERE ARE SOME OF THE
BIG MOMENTS IN

THE FURNACE

The morning of Folly's wedding in St. Mary's, with all the world at her feet: when all the gayety cannot hide the fear that perhaps marriage is a sacrilege instead of a sacrament.

The evening at the Monte Carlo Hotel after the wedding, when Anthony Bond bitterly exclaims: "Tonight I am envied by many, but I shouldn't be, for I have married a very beautiful woman who doesn't love me." Love is the only tie which can bind with happiness the lives of a man and woman. Marriage is a furnace otherwise.

The night of the storm when Keene saves Folly from disgrace as she plans to elope with a renegade Count, and with Folly fainting in his arms, meets Anthony on the stairs.

On board the ship bound for greener pastures, as the two, Folly and Anthony, face to face, learn that the furnace of discord and misunderstanding has at last burned itself out.

Drama! Power! Thrills! Here is a picture that will grip the heart. It is at once cruel and tender, cynical and courageous—just as Life is.

THE FURNACE is ready for you at any REALART BRANCH OFFICE.

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KINETO COMPANY of AMERICA INC.

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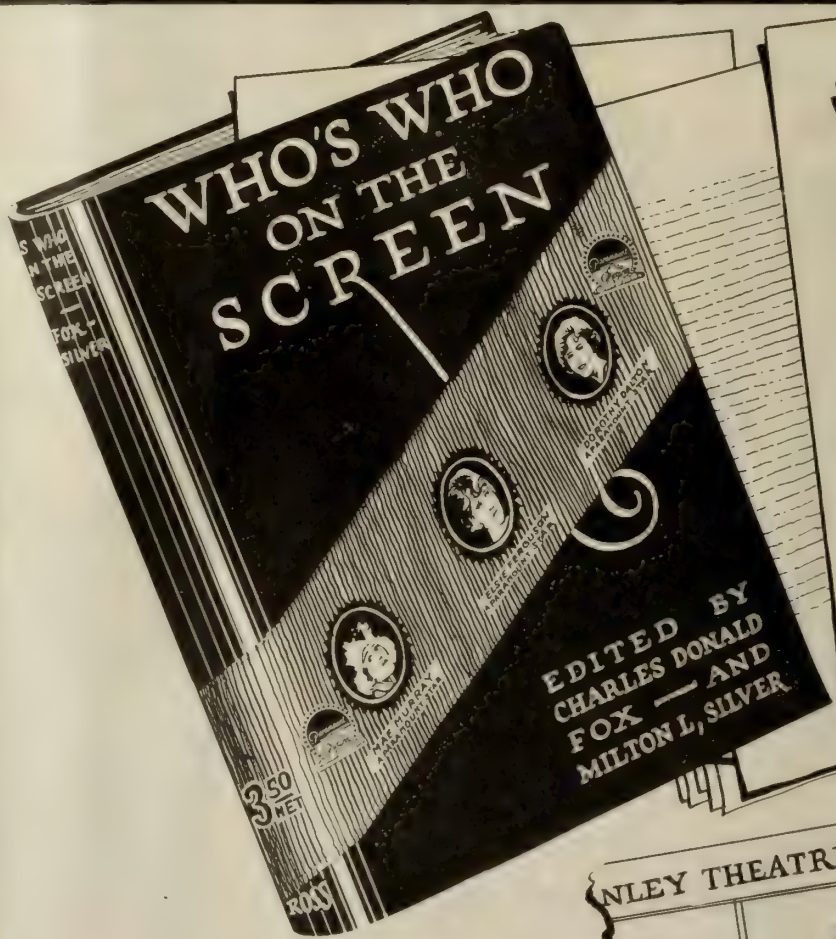

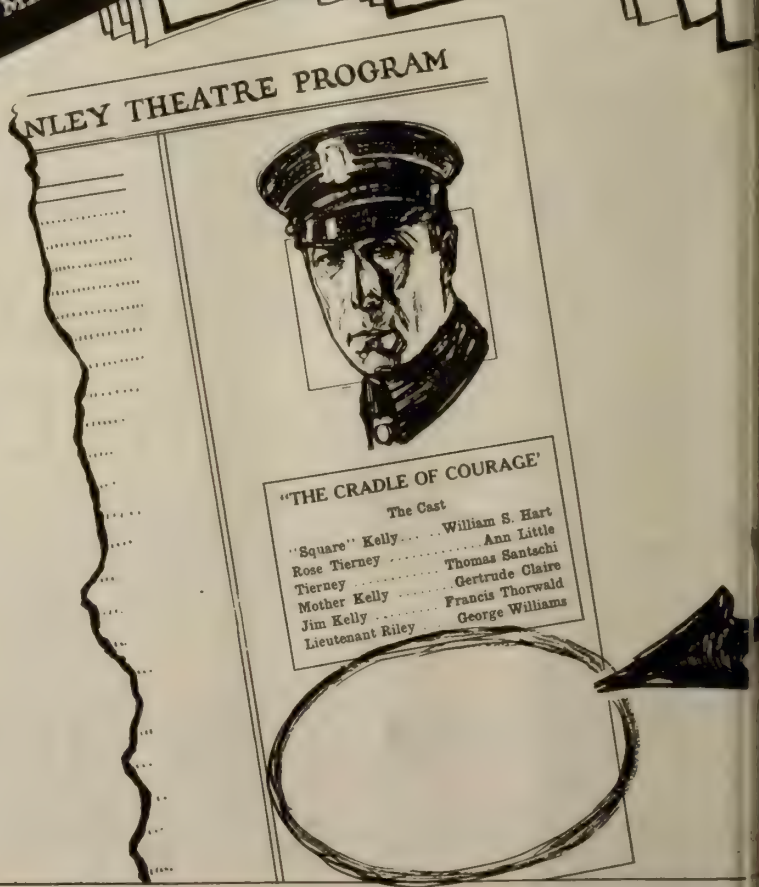

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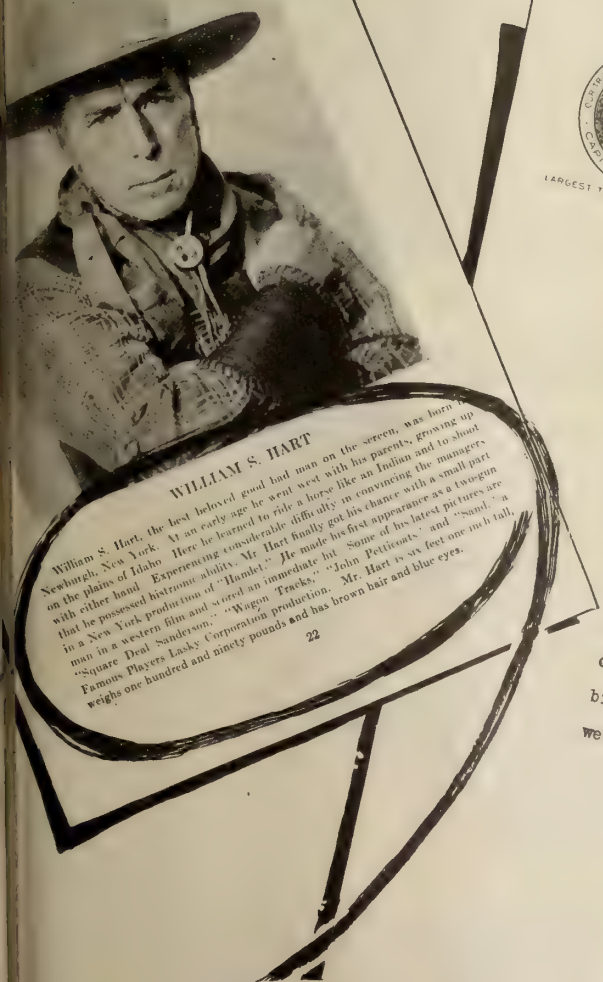

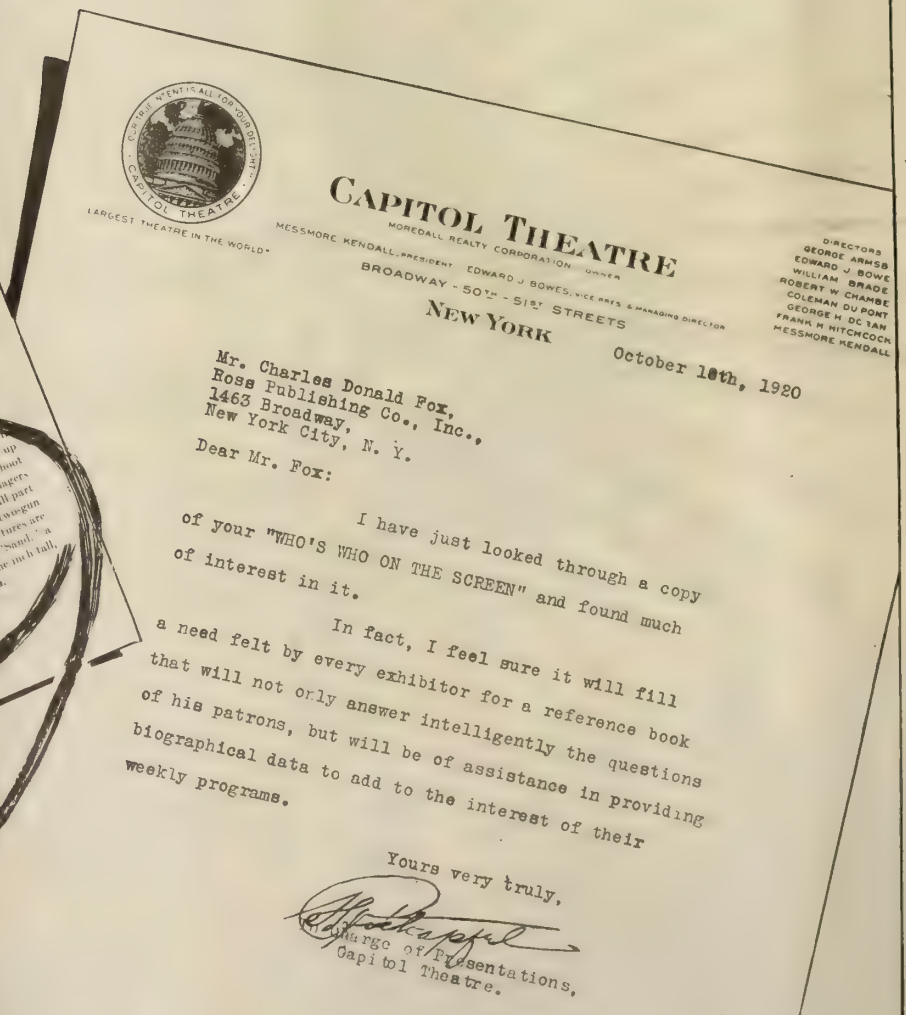

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October 18th, 1920

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A Message From California To "A.P." Exhibitors

Associated Producers announce the following definite release dates for forthcoming productions of assured power and box-office importance:

Nov. 7. ALLAN DWAN presents "The Forbidden Thing," by Mary Mears. A great love story with a heart-grip that recalls "The Sands O' Dee."

Nov. 21. MAURICE TOURNEUR presents "The Last of the Mohicans," James Fenimore Cooper's drama-eternal.

Dec. 5. J. PARKER READ, JR., presents his next Louise Glaum production with both a story and surprise title of even greater power and "pull" than "Sex."

Dec. 19. J. PARKER READ, JR., presents Hobart Bosworth in a smashing melodrama, "A Thousand to One."

Jan. 2. THOMAS H. INCE presents "The Magic Life," by May Edington, which will be one of the big pictures of his career.

Jan. 16. MACK SENNETT presents Ben Turpin in "A Small Town Idol" with a dozen Sennett favorites in the cast.

First run exhibitors of all the large cities can set their dates in now by this schedule, avoiding last minute decisions as to playing time.

F. B. WARREN
General Manager of Distribution.

Los Angeles, October 18, 1920.

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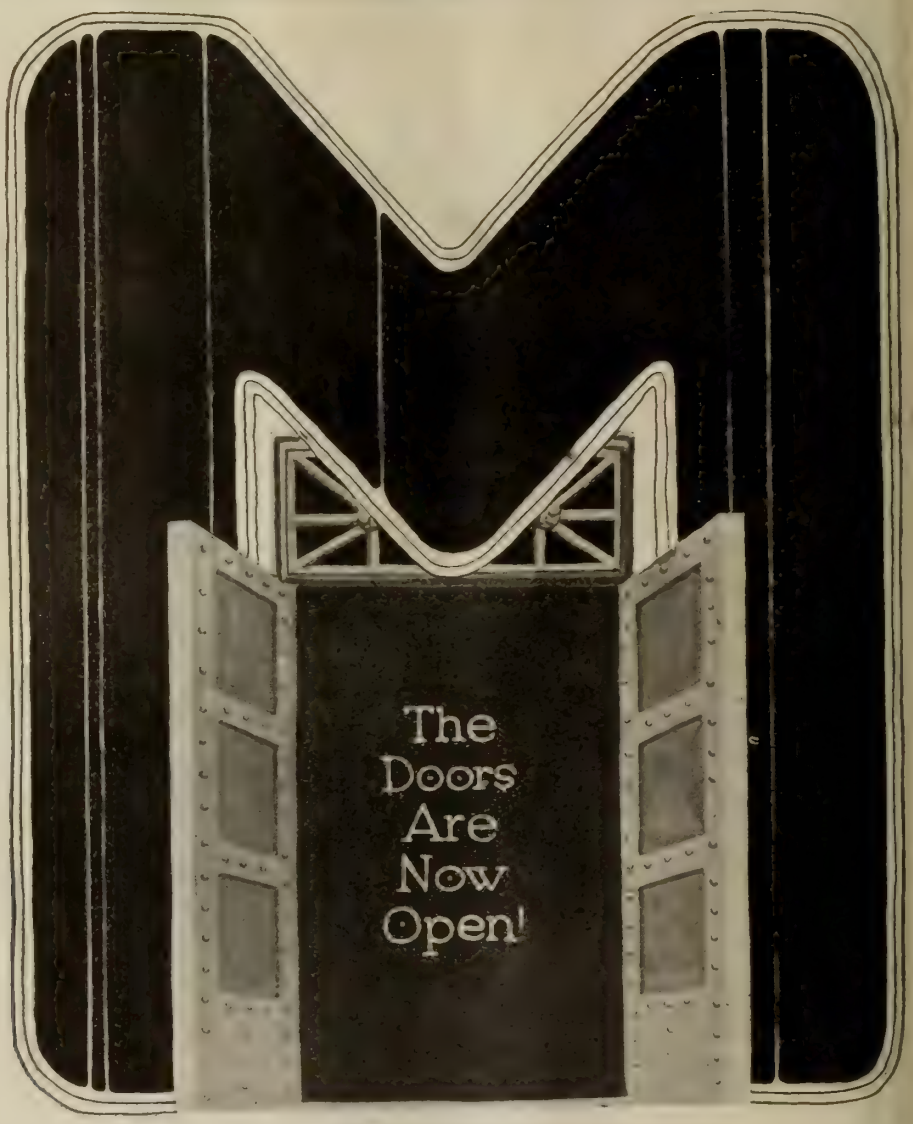
TEN MINUTES AFTER

JOHN · H KUNSKY

SAW:



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BY CAREY WILSON AND EDMUND GOULDING

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"Heinz's 57 Varieties"
"Quaker Oats"
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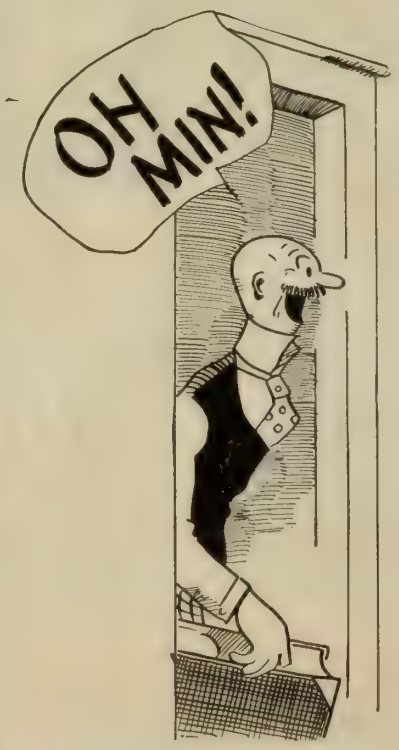

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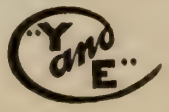

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JOSEPH J. DOWLING FREDERICK STARR MARGUERITE DE LA MOTTE
KATHLYN WILLIAMS ROBERT McKIM CHARLES B. MURPHY

Directed by JACK CONWAY ZANE GREY PICTURES, INC.

TWENTY Million People Read "The U. P. Trail"!

Zane Grey is beyond question the most popular author in the world.

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You know what "Riders of the Dawn" and "Desert Gold"—Zane Grey stories both of them, produced by Benj. B. Hampton—did for exhibitors all over the country; "The U. P. Trail" will go further. *We predict that it will beat any attendance record made by these other two great pictures.*

There's a very definite reason why this should be so: *Twenty million humans who read "The U. P. Trail" are waiting to buy tickets at SOMEONE'S box office and see their favorite novel come to life.*

Will it be your box office—or the other fellow's?

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

DIAL FILM COMPANY
PRESENTS
"The TIGER'S COAT"
By
Elizabeth Dejeans
Directed by
Roy Clements
Featuring
Myrtle Stedman, Lawson Butt
and Tina Modotti
All the Lure o' Woman was in her—she was sleek and sinuous and softly sweet—and as dangerous as the tiger whose tints and tones were in her eyes—her skin—her hair.
A fascinating story this, centered about a fascinating personality, with a most talented cast—a cast which includes such gifted players as Lawson Butt, Myrtle Stedman and Tina Modotti—and a director whose genius has enabled him to draw from the story all the interest which the author wrote into it.
W.W. HODKINSON CORPORATION
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HODKINSON ANNIVERSARY

It's food and drink to him

THE GEM THEATRE

THE GEM THEATRE
SOMERSET, KENTUCKY

T. M. THATCHER, MANAGER
E. M. WADDLE, TREASURER

MASSIVE NEW R. R. SHOPS COSTING $800,000
EMPLOY 600 MEN
NEW TROLLY LINE COSTING $250,000
IN FULL OPERATION
SEATING CAPACITY 850 STAGE 30X57 FEET
PROSCENIUM OPENING 31X25 FEET
NEW SCENERY ELECTRIC LIGHTS
GROUND FLOOR
BREAKS JUMP LEXINGTON TO CHATTANOOGA
OR KNOXVILLE
BEST SHOW TOWN IN SOUTH

SOMERSET, KY. Sept 18 1920

Moving Picture World
516 Fifth avenue
New York City.

Gentlemen
Enclosed find check $3.00 for renewal subscription your indispensable Journal for another year.
I would rather miss my morning's Coffee and Crushed Wheat for several successive days, than miss one single copy of the Picture World.

Very Truly
Thomas M. Thatcher
Mngr Gem Theatre

first IN CHARACTER
first IN INFLUENCE
first IN CIRCULATION

MOVING PICTURE World

PROMISES MAY MAKE FRIENDS, BUT IT TAKES PERFORMANCES TO KEEP THEM

We proudly refer you to First National Headquarters and to these First National Executives who are in the field where ***Rothacker Prints*** and ***Rothacker Service*** perform:

Thomas B. Spry, Mgr.
Associated First National Pictures, Inc.,
7 Isabella St., Boston, Mass.

Mr. R. C. Seery, Mgr.,
Associated First National Pictures, Inc.,
110 South State Street, Chicago, Ill.

Mr. W. E. Lusk, Mgr.,
Associated First National Pictures, Inc.,
3648 Euclid Avenue, Cleveland, Ohio.

Mr. R. H. Haines, Mgr.,
Associated First National Pictures, Inc.,
Broadway Film Exchange Building,
Cincinnati, Ohio.

Mr. Leroy Bickle, Mgr.,
Southern Enterprises', Incorporated.
Old Mill Theatre Bldg., Dallas, Texas.

Mr. J. H. Ashby, Mgr.,
Associated First National Pictures, Inc.,
1732 Welton Street, Denver, Colorado.

Mr. L. L. Hall, Mgr.,
Associated First National Pictures, Inc.,
60 Exchange Pl., Salt Lake City, Utah.

Mr. S. S. Schwarz, Mgr.,
Associated First National Pictures, Inc.,
326 Iowa Building, Des Moines, Iowa.

Mr. E. C. Rhoden, Mgr.,
Associated First National Pictures, Inc.,
Film Exchange Building,
Seventeenth and Main Streets,
Kansas City, Missouri.

H. L. Knappen, Mgr.
Associated First National Pictures, Inc.,
of New York,
729 Seventh Avenue, New York City.

Mr. S. W. Hatch, Mgr.,
Associated First National Pictures, Inc.,
Film Exchange Bldg., Kansas City, Mo.

Mr. Hugh Rennie, Mgr.,
Associated First National Pictures, Inc.,
215 Franklin St., Buffalo, New York.

Mr. C. E. Holah, Mgr.,
Associated First National Pictures, Inc.,
314 South 13th St., Omaha, Nebraska.

Mr. Harry Scott, Mgr.,
Associated First National Pictures, Inc.,
63 East Elizabeth St., Detroit, Mich.

Mr. Floyd Brown, Mgr.,
Associated First National Pictures, Inc.,
24 W. Washington St., Indianapolis, Ind.

Mr. David Bershon, Mgr.,
Associated First National Pictures, Inc.,
732 S. Olive St., Los Angeles, Cal.

Mr. Lee L. Goldberg, Mgr.,
Associated First National Pictures, Inc.,
National Theatre Building,
Louisville, Kentucky.

Mr. H. J. Fitzgerald, Mgr.,
Associated First National Pictures, Inc.,
462 Toy Bldg., Milwaukee, Wis.

Mr. J. F. Cubberley, Mgr.,
Associated First National Pictures, Inc.,
719 Hennepin Ave., Minneapolis, Minn.

Mr. A. M. Fabian, Mgr.,
Associated First National Pictures, Inc.,
of New Jersey,
729 Seventh Avenue, New York City.

Mr. C. H. Briant, Mgr.,
Associated First National Pictures, Inc.,
1401 Tulane Ave., New Orleans, La.

Mr. Jack A. Brainard, Mgr.,
Associated First National Pictures, Inc.,
127 South Hudson Street,
Oklahoma City, Oklahoma.

Mr. Henry Brouse, Mgr.,
Dominion Amusement Company,
Imperial Theatre Bldg., Ottawa, Can.

Mr. W. J. Heenan, Mgr.,
Associated First National Pictures, Inc.,
1339 Vine St., Philadelphia, Penn.

Mr. Joseph Skirboll, Mgr.,
Associated First National Pictures, Inc.,
119 Ninth St., Pittsburgh, Pa.

Mr. Frank Ferrandini, Mgr.,
Associated First National Pictures, Inc.,
904 Broad Street, Richmond, Virginia.

Mr. C. R. Beacham, Mgr.,
Associated First National Pictures, Inc.,
146 Marietta Street, Atlanta, Georgia.

Mr. S. J. Baker, Mgr.,
Associated First National Pictures, Inc.,
617 North Grand Ave., St. Louis, Mo.

Mr. S. Y. Edwards, Mgr.,
Associated First National Pictures, Inc.,
146 Golden Gate Ave., San Francisco, Cal.

Mr. F. V. Fisher, Mgr.,
Associated First National Pictures, Inc.,
2023 Third Ave., Seattle, Washington.

Mr. W. P. Dewees, Mgr.,
First National Exchange, Limited,
1318 Standard Bank Building,
Vancouver, B. C.

Lieut. Jim P. Anderson, Mgr.,
Associated First National Pictures, Inc.,
916 G. St., N. W., Washington, D. C.

Mr. Alfred Raymond, Mgr.,
Associated First National Pictures, Inc.,
106 Cross Street,
Little Rock, Arkansas.

There are reasons—
Come and see them.

Established 1910

R. G. Allen, Superba Theatre Co., Raleigh, N. C.:
"The First National service is our mainstay. The prices charged to us are about one-half what others would charge for the same quality of service. The pictures are very, very strong drawers. You see how we esteem the franchise." AND THAT'S A REASON WHY

There'll be a Franchise everywhere

"Played to Phenomenal

Exhibitors in all the big key cities of the country where played report exceptional box-office returns on James Oliver Curwood's presentation of

"Nomads of the North"

From the novel by

James Oliver Curwood

His Own Story—His Own Continuity
His Own Production

Directed by David M. Hartford

Ernest Shipman, Sales and Exploitation Manager

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City

FIRST NATIONAL PICTURES

Rothacker Prints

I'ts a Big Money Maker!

Theo. Charles, Moon Theatre, Vincennes, Ind.:
"I am more than pleased at receiving my franchise, and consider myself lucky. I can rest in peace now without any fear of any competitor putting me out of business." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Business at the Strand"

Edward L. Hyman

STRAND THEATRE
MARK BROOKLYN NEW YORK

Office of
EDWARD L. HYMAN
Managing Director

MOE MARK
President and General Manager

Mr. Ernest Shipman,
New York City.

Oct. 14, 1920.

My dear Mr. Shipman:

"Nomads of the North" played to phenomenal business at the Brooklyn Strand Theatre. When I use the much over-worked word, "phenomenal", I don't use it in a press agent sense. Phenomenal exactly applies to the business. The crowds were consistently overwhelmingly large.

"Nomads of the North" is a tribute to the care of First National in the preparation of pictures. Nothing was left undone. Such pictures deserve big crowds and get them.

Please allow me to subscribe myself as heartily satisfied with this BIG NUMBER in First National offerings.

Yours for more crowd-getters like "Nomads of the North".

Cordially,

Edward L. Hyman.

Managing Director.

W. Harmon Reed, Alexandria Amusement Co., Alexandria, Va.

"We have always received fair and just treatment from First National and believe that time will prove that the man who wants to be an independent exhibitor and does not buy a franchise will find himself no longer the boss of his own theatre. We are for the First National franchise, first, last and all the time."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"A Tip-Top Film Production!"

—New York Tribune

Speaking of

Louis B. Mayer's presentation of

Anita Stewart

IN

"Harriet and the Piper"

From the story in the Pictorial Review, by Kathleen Norris

FIRST NATIONAL PICTURES

A First National Attraction

Directed by Bertram Bracken
Screen Version by Monte M. Katterjohn

Rothacker Prints

What the Critics Say:

"It was a stroke of genius that placed Anita Stewart in the title role of 'Harriet and the Piper' which attracted large crowds at all showings at the Strand. It is one of the tip-top film productions shown lately. Miss Stewart is one of those motion picture stars whose merit has never diminished, from the angle of the box office. In this unusual piece there is a splendid lesson."—*New York Tribune.*

"A picture glorified by the presence of Anita Stewart, who is so utterly lovely and interesting she can make any play entrancing."—*New York News.*

" 'Harriet and the Piper' is all very interesting, and Anita Stewart is very charming."—*New York Herald.*

"A story of soul stress with genuine touches of humor."—*New York Mail.*

" 'Harriet and the Piper' is interesting and has been made in lavish background. Miss Stewart acts charmingly."—*New York American.*

"An interesting story, and Miss Stewart is charming."—*New York Telegram.*

"Carefully presented and attractively staged."—*New York Telegraph.*

"An interesting story."—*New York World.*

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

OCTOBER, 30
1 9 2 0

Advertising Coercion

THERE are several ways of soliciting advertising and one of these is with a club. This plan, system or game was not invented since the birth of moving pictures, but a long time before by knaves who preyed through inspiring fear. It used to be known as blackmail and the term is still descriptive.

One of the easiest avenues for blackmail is the roasting review. No moving picture producer or distributor can boast of a 100 per cent. production in every release. This is humanly impossible, and the journalistic jackal has his ripe opportunity with every release that has a fault.

He sits himself down, dips his quill in gall and proceeds to get smart at the expense of a production to which has been given time, money and brains, and which may have faults too minor to interfere with its commercial or box office value. But the review will suggest to the exhibitor who is searching about for the best for his theatre, that a sure-fire failure has been offered to him, and naturally, he turns a stone ear and an iced eye on the salesman.

If he has seen the picture and has found it suitable he still has the roast review as a supreme argument against paying anything near the rental price asked.

The busy producer or distributor, with an overwhelming mass of work always weighing down upon him, looks for the easiest way out of the difficulty.

He does not want to start a war with the jackal because of the time it would take and still more because of the fact that in most instances he is not by training equipped to do battle against the unscrupulous roaster.

Then he does what may be a natural but what certainly is a most foolish thing.

He instructs his advertising department to feed the jackal with paid copy and the fat is in the fire. The producer or distributor has actually financed the blackmailer.

In his heart the payer of this levy is sick and disgusted with the situation. Like the man betrayed or tricked by one woman he thinks all are precisely like the vampire. In turn the entire business of publication, so essential if the screen is to have its own medium of expression in its own industry, suffers just as all the moving picture business suffers when an evil production gains circulation.

The remedy is simple, but it takes courage, and the formula is as follows:

Do your advertising solely on the basis of the character, influence and circulation of the publication.

If you are paying tribute to the jackal publication, stop it and stop it immediately.

Give orders to your advertising department to throw the representatives of the blackmailer out of your office, and rest assured they will jump at the chance.

On the other hand, don't be stupid enough to attempt to stop fair criticism and open discussion. It would hurt you more than it would hurt anyone else, even if you could do it, and you certainly couldn't. Remember your own standing may be judged by the company your advertising keeps, and therefore, insist, if we may repeat the formula, that character, influence and circulation are the only things of importance to you.

Arthur James

The Southeast Honors James B. Nevin

WHAT is regarded as the most significant gathering in the history of the organized motion picture industry of the Southeast was that at the Capital City Club, Atlanta, Monday evening, October 11, when more than 100 representative men in the industry, and a score of distinguished guests met at a dinner given in honor of James B. Nevin, editor of the Atlanta Georgian and Hearst's Sunday American, by the motion picture industry of Atlanta and the Southeast.

The occasion was a notable one in many respects. First, it expressed the profound appreciation of the industry for the valiant editorial campaign waged by Mr. Nevin against censorship. Further, it is significant in that it sounded the strength of the organized motion picture industry as no single issue ever tested it before. It is now a matter of history that the recent gubernatorial campaign proved the power of the screen in the success of Governor-elect Thomas W. Hardwick, the candidate against whom the press of Georgia was united with the exception of the Atlanta Georgian and a few county newspapers. The victory achieved by Mr. Hardwick in his race for governor is without parallel in Georgia politics and it speaks eloquently of the potentialities of the screen.

During the recent session of the Georgia Legislature, when the powerful advocates of censorship had enlisted the sympathy of the highest office in the state, and when women's organizations throughout Georgia had placed the stamp of their approval on the measure, there arose one champion with courage to initiate an editorial fight against the menace. That was James B. Nevin, and his powerful and consistent battle against the injustice of the proposed legislation commended him to every fair-minded man in the motion picture industry.

It was W. C. Patterson, manager of the Criterion Theatre, the Associated First National first run house in Atlanta, executive committeeman of the national exhibitor body, and leader of exhibitor organization in the Southeast, who first recognized the tremendous value rendered by Mr. Nevin in his editorial fire against censorship, and it was he who conceived the idea of this expression of appreciation. His suggestion of the dinner as a form of appreciation met the enthusiastic approval of all departments of the industry. And it was truly a representative body of men who met to do honor to Mr. Nevin.

Censored Sufficiently Now

"The moving picture business does not need any more censoring than it is getting now," he said. "It is censored exhaustively by the best and sagest of all censors—public opinion. We have had too much censorship in this nation of late; we should be getting rid of the pestiferous censorships we have, not setting up more. I look upon censoring the movies as a step directly in the way of press censorship. Freedom of the press is guaranteed us by our state and federal constitutions. We should cling to it as a precious thing and not be willing to abandon any fraction of it.

"No movie man dare present an indecent or questionable picture. You can't sell indecency; only a fool will try. Tastes differ as to what is interesting in moving pictures and what is dull; it is that way in all things. Newspapers find it that way and so do ministers of the gospel. But I would not set up an official censorship of the press or the pulpit because of that difference in tastes. That is wholesome and makes for variety of opinion that keeps us in balance.

"So far as the Georgian is concerned, it seemed necessary when the censorship bills were up in Georgia for somebody to take up the cudgels in defense of the industry and the right of free speech and free press. So the Georgian took up the cudgels accordingly. If the work of the Georgian did meet with approval, we are glad. We were trying to render the public a constructive service, however, rather than the movie business. After all, the rights of the public were assailed. So long as public opinion is as clean as at present in Georgia we shall not need a movie censorship of an official kind.

"I congratulate the moving picture men of Atlanta upon their splendid organization, their fraternal co-operation, and their unfailing zeal in supplying the public the right sort of pictures in their theatres. They should be commended and encouraged in their present course, not hampered and nagged and meddled with."

At the conclusion of Mr. Nevin's address, Mr. Patterson, who was toastmaster, read a number of telegrams, including messages from the editors of the leading trade journals, congratulating the representatives of the industry in having so powerful a champion as Mr. Nevin.

Praises Latest Feature

New York City, October 17.
Editor Moving Picture World:

I have been a reader of your journal for some time and have been intensely interested in its "inside" stories of the development of the motion picture industry.

The last week's article of the Baron Dewitz is, in my estimation, the best story you have ever published, and I will watch for the succeeding instalments with interest. I believe the industry will profit by a clear, constructive critic, as the Baron appears to be.

Very truly yours,
SHERMAN ROGERS.

SETS BUILT BY PARAMOUNT ON LONG ISLAND FOR THE FILMING OF JOHN S. ROBERTSON'S PRODUCTION OF "SENTIMENTAL TOMMY"

All Departments of the Industry in Chicago Turn Out to Welcome Moving Picture World's Editor

Gathering Informal and Cordial in Spirit of Co-Operation

MOVING picture Chicago, represented by all departments of the industry, turned out to welcome Moving Picture World and its new editor-in-chief, Arthur James, at the Sherman House on Saturday, October 16. The party was as informal as it was cordial in the spirit of co-operation.

Paul R. Kuhn, vice-president of the Burnet-Kuhn Advertising Company, long associated with moving pictures and a personal friend of Mr. James for many years, was master of ceremonies and presided at the luncheon in the Gray Room, one of the hotel's most attractive banquet halls. With Mr. James was Wendell P. Milligan, advertising manager of Moving Picture World, and the Chicago staff of the publication.

P. R. Kuhn Presided

Mr. Kuhn, an excellent presiding officer, was warmly received when he arose to speak. On behalf of the Messrs. Chalmers he extended a word of welcome to the guests and then sketched the history of the oldest and the newest publication in the moving picture field. He recounted the vicissitudes that attended its early life and the fearless courage with which it overcame its obstacles and pointed out that never once had it stooped to unfairness, to subterfuge, to trick or truckling.

Mr. Kuhn, in welcoming Mr. James to the editorial chair, congratulated him and the publication on the union and said:

"Arthur James is too well-known by all of you to need an elaborate introduction. As an always aggressive, always constructive factor of the industry, his achievements have called forth the earnest appreciation of all vitally interested in the industry. As a journalist he is perhaps best known, as in this field his fearlessness, postiveness and activity have had a wide influence for the right.

A Schoolroom Story

"And right here a little story of Arthur James, the schoolboy, typifies the character of Arthur James, editor. It goes like this: The superintendent of schools was around visiting the different rooms, testing the intelligence of the classes as a whole. He asked a small boy to mention a number having two figures. The number '46' was suggested, whereupon the superintendent turned and wrote on the blackboard the number '64'! No objections were raised. The superintendent deplored the lack of intelligence of the class, but decided to give it another chance. The next figure chosen was 69, which he transposed as before, in copying, and wrote '96.' Again there was no comment. He called for another number. This time it was Arthur James who replied.

" 'Seventy-seven,' he shouted. 'Now see if you can switch that around!' "

The Trade Paper

Mr. Kuhn delivered a eulogy on the trade paper, after paying tribute to "I Am the Motion Picture." It is as follows:

It is the voice of Opportunity—the servant of Business—the spokesman of Industry—the inspiration of Achievement—the weaver of Realities.

It speaks—and a thousand voices re-

CHICAGO LUNCHEON TO MOVING PICTURE WORLD

Representatives of all branches of the industry gathered at the Sherman House to greet Arthur James, Editor-in-Chief

spond. It appeals—and a thousand hands are brought into action. It proclaims—and thousands of believers hear. Its words are words of truth—of faith—of sincerity.

It has the power to bring Opportunity to the seeker; answers to the questioner; fortune to the ambitious; help to the burdened.

It is the message bearer of Industry—the speaker that shouts to hungry minds. Its voice sweeps the nation regularly—through a megaphone of paper and type.

It is the intermediary of Producer and Purveyor; the interpreter of Tendencies; the promoter of Policies; the mouthpiece of Business.

It is prophet, advisor, mentor, friend. It brings buyer and seller together—with profit to each.

It knows not deceit, sham nor pretense. Truth is its shibboleth.

It typifies modern business. It is convenient—always ready. It is courteous—always willing. It is aggressive—always active. It is the only successful servant of two masters—maker and merchant.

It is the epitome of service, the hub of success, the servant of all who strive.

—The Trade Paper!

Mr. James' Talk

Mr. Kuhn presented Mr. James to the guests and Mr. James thanked his hearers for their hearty greeting and sketched briefly the purposes of Moving Picture World as a publication dedicated to an unselfish service to the moving picture industry in all its elements. He said:

"It is our purpose that this publication shall continue in the way of its splendid history and in the spirit of its founder, J. P. Chalmers. Its spirit is the spirit of fair play, its belief has always been and now is in the open forum. It believes that character is of first importance in all branches of moving picture activity.

"I know a man who five years ago began with a company that had for its capital only $55,000, and part of that sum was a bad check.

Character Won Out

"Its capital was meager for the place it sought to fill in this great business, but the man at the top was known as a fair player, a man whose word was accepted without question, whose character was so high that his associates and his rivals believed in him.

"That company, because of the character of that leadership, grew great and flourished until in five years it had a sale value some 6,000 per cent. greater than its original bank roll, and it was character even more than enterprise that did it.

"In our industry I have an abiding faith. I respect it. I believe in it, for of all the activities in human life today no profession is more honorable and no influence is farther in its reach.

"To you and to all the factors of our business I pledge, as editor-in-chief of Moving Picture World, an era of service, of open-mindedness, of the fairest play and the best effort to further the progress of our industry and to faithfully record its achievements."

Joseph Hopp Talks

Mr. Kuhn then introduced Joseph Hopp, president of the Illinois Exhibitors' Alliance. He described Mr. Hopp as "one who has always been recognized as head of the exhibitor's branch of the industry in the Middle West."

"I have listened with intense interest to Arthur James," began Mr. Hopp. "In defining the function of the so-called 'trade' press, he has used terms in English that are an acceptable addition to the language, since the time of Noah Webster.

"I was so engrossed in both Mr. Kuhn's and Mr. James' talk that in suddenly calling on me I must confess to having been caught off guard. I thank you for the complimentary way in which you have introduced me. You asked me to talk as an exhibitor. In doing so, I represent only myself. When Mr. Kuhn referred to the founding of Moving Picture World in 1907, it recalled to my mind that I, too, entered the moving picture field in that year.

"The selection of the title, 'Moving Picture World,' was very appropriate. How well I remember that, back in the year 1907, our own country was lagging far behind the profession. We then had to look to France, Italy and also England for pictures of merit. It was then truly a case of looking to the world, and the name 'Moving Picture World' was a timely and significant selection. In the onward march, our own beloved American country is now so far in the lead of the rest of the world that there can be no fair comparison.

"The columns of the World are perused by me for information concerning every branch of the industry, and if by any chance an issue fails to reach me, our good and very able friend, Jim McQuade, is sure to inquire of me if I have seen some particular article, and if I say 'No' he sees to it that within ten minutes the missing copy is supplied.

"Arthur James and I are not new acquaintances. I have known him for years. He has filled important places in the industry, other than journalistic. He knows the producing end, and by virtue of close contact has knowledge of the exhibitors' tribulations. These qualifications, aside from his even nature, keen conception and great intellect, peculiarly fit him for the arduous duties of editor-in-chief of Moving Picture World. Messrs. Chalmers are to be congratulated in acquiring his services.

The Economic Side

"In the morning paper I read a statement attributed to Sam Harris, chairman of the New York Dramatic Producers' Association, in which he is quoted as saying that the theatre business has reached its peak in prosperity. This brings to my mind the economic side of our business, and it may not be amiss to refer to the fact that in all large industrial centers hundreds upon hundreds of working people are on the unemployed list. Add to this the recently increased expenses demanded by public utility corporations, which amount to quite a sum each month for every family, we find that Mr. Harris sounded a timely warning. Should this affect the moving picture industry, it should cause all of us to look and figure ahead.

"I have always held that each division of the industry is dependent on the other and all are inter-dependent. The exhibitors, producers and distributors have always looked to and received great and ready aid from the press of the industry. The press has done much more than it has been accredited with, and in a fine spirit of co-operation we

(*Continued on page* 1208)

Appreciation Like This Makes Life Worth Living, Work Worth Doing Well!

"I have advertised in it (Moving Picture World) for ten years continuously and have not missed an issue," was the compliment paid this journal by Samuel S. Hutchinson, president of the American Film Company. "I have been impressed at all times by its great fairness, its lack of egotism and its lack of the spirit of coercion when soliciting advertising. I have never known the World to practice coercion in its policy of securing advertising.

"I think Moving Picture World is the best advertising medium in the business, and that's from the heart, as the orders secured by my advertisements back up the statement. On my recent trip abroad I was proud to see a copy of it in my London offices. It is the only trade paper from America which we have there. I believe that the World will have a very great future, and this because of its fairness in all dealings. It's one of the few trade papers which is absolutely fair.

"Good luck to Mr. James and his paper!"

Local Drawing Powers of Pictures Vary According to Occupations of Patrons

First National Data Compiled for Independent Producers

THE extent to which the occupation of the motion picture patron has a distinct relation to his or her discernment as to the attractiveness of different styles of motion pictures is one of the many things interesting to exhibitors that are shown from the box office survey conducted during the past months by Associated First National Pictures, Inc.

The report received in the survey covered 10,267 theatres situated in 6,511 cities and towns of the United States and Canada, give a comparison of the values of fourteen different styles of productions as assayed by box office receipts. The scope of the survey is well illustrated by the fact that reports were made on 51,555 actual showings of productions of the fourteen different styles of attractions included in the list for an average of 3,685 reports on any one of the styles.

Primarily the survey was made for the purpose of supplying data to independent producers as to the style of pictures that were the best money makers, with the view of increasing the number of effective box office attractions available to the Associated First National Pictures franchise holders. The data, however, was not compiled exclusively from the theatres showing First National pictures for the reason that behind the survey was a desire to learn as exactly as possible what pictures, regardless of who produced them or distributed them, were bringing best financial results to the exhibitior.

New York and Chicago Omitted

In planning the survey twenty-two key cities were selected as being in the centre of territories showing marked characteristics which did not exist elsewhere, either as to the occupations followed by the population or the nationality of the bulk of the population, or for some other reason that made the particular territory distinctive. The cities of Chicago and New York were intentionally omitted from the survey on the theory that they were so polyglot in point of population, nationality and occupations that the result obtained would not be a reliable guide to any specific conclusion.

The territories included in the survey were those geographically encompassed by exchanges situated at Pittsburg, Salt Lake City, New Orleans, San Francisco, Kansas City, Omaha, Buffalo, Louisville, Indianapolis, Cincinnati, New Haven, Los Angeles, St. Louis, Quebec, Toronto, Atlanta, Denver, Milwaukee, Minneapolis and Detroit. While the effort was made to get reports relating to ever ytheatre operating in these territories, some naturally were not obtainable, but the survey approximately probably reflects the booking policies of at least 90 per cent. of the theatres.

Farmers Prefer Rural-Comedy Drama

As a result the survey furnishes an authoritative answer to the question which is foremost in the mind of every live exhibitor in the country: Is my booking policy the most profitable one I can employ?

One general theory that is exploded by the reports is that motion picture patrons appreciate the most strongly those pictures which deal with life with which they are not familiar. In the Minneapolis territory, where 95 per cent. of the theatres which were reported on catering to farmers, the rural comedy-drama as exemplified say by the Charles Ray productions or by "Way Down East," holds second place in drawing power. Nebraska farmers are even more strongly partial to the brand of entertainment which makes a comedy out of the situations which confront them in their daily lives and give this style preference above every other form of productions, except the essentially straightaway tense action drama.

Kansas and Missouri farming communities prefer such a production above all others, and in practically all the other territories where farming or agricultural pursuits are the main occupation of the patrons, the humorous rural story has a high place in the regard of the people.

All-Star Action Dramas

While this is true generally of the comedy rural drama in agricultural districts the rural drama which depends chiefly upon pathos for the development of its story is unpopular among farmers. In general the survey shows that the lighter the story is and the simpler the action the more it will appeal to those who make their living by agriculture.

Taking Kansas, Missouri, Nebraska and Minneapolis as representative of the middle west agricultural district, the 100 per cent. attraction for exhibitors in such a district, according to the reports received in the survey, are all-star dramas having action as their predominating feature. Grading such a production as being a 100 per cent. attraction, other forms of pictures have the following value—action dramas with a female star and light dramas with female star grade at 96.5 per cent.; rural comedies, 93 per cent.; tense emotional dramas with female star, 86.5 per cent.; slapstick comedy, 82.5 per cent.; tense emotional dramas with male star and all star dramas dependent chiefly upon emotional reflexes grade alike at 62 per cent.; adaptations of successful stage comedy success and dramas of society life show a comparative worth of 58.5 per cent.; and dramas depending chiefly upon characterizations, dramas with rural or middle class characters and "stunt" comedies grade equally at 48 per cent.

Workers Like Emotional Stars

These gradings have only to do with feature attractions, but should furnish a guide as to the most desirable of the shorter attractions. The percentages listed are a good reflection of the popularity of the various styles of productions that are graded among the residents of the territories enumerated and the majority of the theatres reported on having found them most satisfactory in their booking policy in the order they are graded.

In industrial communities, where manufacturies predominate, that is indoor work as contrasted to the outdoor work of farming centres, preferences are even more pronounced and the tastes of the population are in a different direction. For the purpose of tabulating a composite manufacturing territory the reports from the following places were grouped together; Northern New York, Pennsylvania, Southern Ohio, Southern Illinois, coastal Washington State, Central Wisconsin and western Utah.

The most popular of all attractions in this group of theatres is the emotional drama with a female star. Grading this at 100 per cent., the other styles of feature productions included in the report grade as follows: Light comedy with female star, 97 per cent.; rural comedy dramas with male star, 94 per cent.; slapstick comedy, 93.5 per cent.; all star dramas with action as the predominating feature, 91.25 per cent.; action dramas with a female star, 79.5 per cent.; dramas of society life, emotional dramas with a male star and adaptions of comedies that have been a success of the legitimate stage evenly at 72.75 per cent.; dramas based upon emotional reflexes with an all-star cast, 69 per cent.; dramas based upon characterizations with all star casts, 67.5 per cent.; stunt comedies, 66 per cent., and dramas of rural middle class life, 64.5 per cent.

Slapstick for Leisure Class

Taking the tourist sections and resorts as being the most reliable guides as to what the leisure class likes in the form of motion picture entertainment reveals the fact that slapstick comedies are by far the best money getting attractions that an exhibitor catering to such a class can show. Reports from Florida, southern California and New Jersey coastal sections,

Chicago Welcome Story

(*Continued from page* 1206)

should all now, to the press of the profession, our succor lend."

Samuel S. Hutchinson

The toastmaster then introduced Mr. Samuel S. Hutchinson, president of the American Film Company, saying:

"If the men in those early days had not had strength and vision beyond the age in which they lived, the industry would not be experiencing the success which it is today. As one who has moved through these pioneer days successfully, contributing at all times much of his personality to the benefit of the industry, I am introducing Samuel S. Hutchinson.

"I was in the business three years before the beginning of the 'World,'" said Mr. Hutchinson. "That's a joke! (Laughter.) I think the greatest handicap of the 'World' is that it has to be published in New York. It reminds me of the story of the American who was asked if he lived in the United States, and who answered, 'No, I live in New York.' Accordingly, I think it would be better if Moving Picture World were published in the United States.

For Ten Years Continuously

"I have advertised in it for ten years continuously and have not missed an issue. I have been impressed at all times by its great fairness, its lack of egotism and its lack of the spirit of coercion when soliciting advertising. I have never known the World to practice coercion in its policy of securing advertising. Mr. Kuhn knows my attitude toward Moving Picture World, don't you, Mr. Kuhn—don't you?"

"Yes!' came the answer and it was a yes full of meaning.

"I think Moving Picture World is the best advertising medium in the business. And that's from the heart! as the orders secured by my advertisements back up the statement. On my recent trip abroad I was proud to see a copy of it in my London offices. It is the only trade paper from America which we have there. I believe that the World will have a very great future, and this because of its fairness in all dealings. It's one of the few trade papers which is absolutely fair.

"Good luck to Mr. James and his paper!"

Mr. Hutchinson was followed by Watterson Rothacker, president of the Rothacker Manufacturing Company, who said: "When Moving Picture World first came into existence, I was managing 'The Billboard.' I remember taking G. P. Von Harleman over to Joe Hopp's office where he secured the first Chicago subscription. I think the Chalmers Publishing Company is to be thanked for securing a man of Arthur James' calibre as editor-in-chief. And that's about all I have to say."

Clyde W. Eckhardt, manager of Fox exchange in Chicago, said: "I do want to say for the Fox exchange, that we feel as do all other exchange men, that we are fortunate in seeing the Moving Picture World appoint as editor-in-chief, Arthur James, for he understands all our needs. I congratulate the Moving Picture World and I congratulate Mr. James."

Martin Quigley of Exhibitor's Herald was then introduced:

"I am perfectly content to allow Mr. James to fulfill the function of orating this afternoon," Mr. Quigley said, "but I want to say a few words about the new editor of Moving Picture World. As editor of a comparatively new publication, I think I have the right to form a definite conclusion about Mr. James' assignment to the editorship of Moving Picture World. I believe that he is to be congratulated and that Moving Picture World is to be congratulated for its splendid move.

"I have known Mr. James for many years. During this time many things have come up to give me renewed assurance of the value of his friendship. He will no doubt immediately become an important factor in the industry. Moving Picture World, like all other trade papers, needs a spirit of determination, aggressiveness, confidence in plans, and the nerve to carry through. All this will be supplied by Mr. James."

The luncheon was followed by a pleasant interchange of ideas and the party was noted, by reason of its vim, enthusiasm and fine fellowship as a valuable addition to the general get together movement so important to the trade now even more than ever before.

Those Present

Following is the list of those present: C. W. Eckhardt, Fox Film Corp.; B. Benson, Amusement Supply Company; Harry Rice, Universal Film Exchange; P. N. Flum, Bell & Howell; Richard Robertson, Independent Films Association; Eddy Eckles, Independent Films Association; Genevieve Harris, Evening Post; Miss Daly, Chicago Evening Journal; W. R. Rothacker, Rothacker Film Mfg. Co.; Mr. Anderson, Pathe Film Exchange; Paul Kuhn, Burnett Kuhn; Joseph Hopp, H. A. DeVry, C. A. Gundelach; Mr. Gollos, Gollos Enterprises; P. Dunas, W. W. Hodkinson Corp.; Ben B. Bedell, Select Pictures Corp.; Mr. Maybury, Goldwyn Film Corp.; Mr. Greiver, Russell Griever & Russell; W. D. Russell, Capital Film Company; C. E. Smith, United Artists Corp.; J. W. Hanner, Burke & James; S. S. Hutchinson, American Film Co.; C. A. Stimson, American Film Co.; J. E. McAuley, 30 N. Jefferson St.; H. R. Phillips, Robertson-Cole Pictures Corp.; Sam E. Atkinson, Allied Amusements Association; Frank Ishmael, Robertson-Cole Pictures Corp.; E. J. Eichenlaub, First National Exhibitors' Circuit; C. Harthill, Reelcraft Pictures Corp.; P. A. Bloch, Famous Players-Lasky Corp.; J. S. McQuade, W. P. Milligan, Arthur James, Miss Olive Dougl Miss Mary Kelly, Frank J. Flanerty, Unity Photo Plays, and Walter Hill, Publicity Director, First National Exhibitors' Circuit, Inc.

Moving Picture World shows above and on the opposite page the first "stills" published in this country of the new German spectacular dramas. Much has been said for and against them by Americans who have visited Europe since the armistice, and here is the exhibitor's first opportunity to form his own conclusions as to their merit. The pictures came direct to Moving Picture World from its correspondent in Berlin.

Film Production Slows Up in Germany; Municipalization of Cinema Threatened

(Special to Moving Picture World)
Berlin, Germany, Sept. 29.

THE resolution of the Federal Ministry of Economics to permit the import of foreign films from January 21, 1921, onwards is one of fundamental importance. From this date foreign films to a total of 15 per cent. of Germany's demand are open to the home market This raising of the embargo, restricted as it is, nevertheless is due to the untiring action of the Export Society of German Film Industrials, which, cleverly guided by Messrs. Somlo and Hubert, has already once before been of decisive influence for the development of the German cinema market.

It may be remembered that the federal government propounded an export levy of 10 per cent. on exposed films, which, however, had to be dropped on the Export Society of German Film Industrials, supported by the Society of German Film Manufacturers, emphasizing the deterrent results such a special taxation must have. Today the export duties amount to 2 per cent., a sum that is quite inconsiderable in itself and only a cloak wherewith the government veils its retreat from the public eye.

Small Group Stood Out

A small group of manufacturers alone stood out against the opening up of the frontiers of late, as it deemed itself threatened in its existence by the appearance of well-ordered foreign competition. But the dropping of the embargo is a fact that has been reckoned with for months past, as the demand for foreign pictures became ever more incessant, both among the public as in the industry itself.

The leading German firms have shaped their working program for this season in such wise as to produce fewer films than the German market really needs and to concentrate the expenses for the larger number on the lesser. Thus several super-productions could be brought forth in Germany, of which two have already appeared, ushering in the commencement proper of the winter season.

"Sumurun" and "Genuine"

The more important of the two, "Sumurun," a "Union" film, has been staged by the well known director, Ernst Lubitsch, the creator of "Madame Dubarry." Pola Negri takes the main part in this new film as well. A most carefully picked cast of the best German cinema artists is grouped around Lubitsch and Pola Negri. The big Decla film, "Genuine," with the German-American artist, Fern Andre, is held wholly on an expressionistic-futuristic bias.

Opinions differ greatly as to this film, and it seems very questionable whether it will be thought of any importance in those countries where futurism in art finds little recognition. "The Marriage of Figaro" might be termed the third German super-film, which, although very lavishly staged, is not sufficiently in keeping with film demands in its action and would probably not be a great attraction in America.

All in Historic Guise

The German factories that until now have only worked for the home market are endeavoring to produce super-films this season; unfortunately, the view seems to dominate that such works can be staged in historic guise only. Germany still lacks the manuscripts for the modern super-films.

The episodic film predominating abroad only appeared in one single instance during the past season. This was the adventurer film produced by the May Film Company and entitled "Die Herrin der Welt" (Mistress of the World), and the success of this piece was so huge that other firms are endeavoring to emulate the May company.

The "Union" intends bringing out an episodic film of thirty-six acts entitled "The Man Without a Name" in the course of the year. Moving pictures of this class are an absolute novelty in Germany, this being confirmed by the huge interest aroused by the two French films of this nature, "Judex" and "The Vampires," which were shown here.

Work Slows Up

It cannot be gainsaid that a certain hesitation in film manufacturing can be noted in Germany at present. Studios are even standing empty, a thing that has been unknown for years past. The general uncertainty of the German market at the moment forces the factories to caution, and even the Agfa, once manufacturing the cinema raw films, seems to reckon with a decided decrease in trade. After having let the formerly customary apportionment of material between the consumers drop and supplying every desired quantity, the firm has now started to reduce the price for negative and positive material, which, it is true, was screwed up to a very high pitch.

This Is Crucial Year

The price reduction only works out at 50 pfennigs a metre at present, but as the total consumption of the German film industry may be estimated at about 30,000,000 metres a year, the new price represents a sum of well-nigh 15,000,000 marks, a reduction that decidedly makes itself felt in trade circles.

We are quite aware over here that the

(Continued on page 1214)

Beginning with the "still" on the extreme left on the opposite page the descriptions are as follows: one of the most novel scenes in the futuristic film, "Genuine," with Fern Andre; Hella Moja as Page Cherubim in "The Marriage of Figaro"; Pola Negri in the widely heralded film, "Sumurun"; the wedding table scene in "The Marriage of Figaro", another scene of Fern Andre in "Genuine"; the last scene in "Sumurun."

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

FLORIDA, through the Florida West Coast Association, is making a definite bid for first place as a production center for moving pictures. This is well worth the most serious attention. Florida has a wealth of location advantages, it is near to New York and what is most important Florida extends a cooperative hand of welcome that promises well for the producer. Forty hours from New York with everything at hand and an enthusiastic hospitality to back it up will appeal to many eastern producers at once and to producers everywhere in the course of time. More power to Florida and her evidence of real enterprise.

Under its president, E. W. Hammons, rapid strides are being made by Educational Film Corporation and the completion of its own exchange system in the United States and Canada. For enterprise and sound building we congratulate Mr. Hammons and predict a future that will mean much to the entire industry as well as a source of satisfaction to him.

Benjamin De Casseres who, in our opinion, is the most brilliant writer in America, has joined Tom Geraghty's staff of trained minds and is already at work in the eastern studios of Famous Players-Lasky. The acquisition of Mr. De Casseres is a distinct victory for the screen and another evidence that better minds and finer abilities are being attracted to the greatest of all media of human expression.

We are moved to call attention to the newest and best book that the industry has encountered on the subject of the personnel of moving pictures. It is called "Who's Who on the Screen" and it has just been issued by the Ross Press. The editors, Charles Donald Fox and Milton L. Silver, have managed to secure every really important star and player in America to the number of more than four hundred, together with much interesting data of great value to the photo play editors of newspapers and of satisfaction to the fans because of the pictorial beauty and biographical accuracy of the work. "Who's Who on the Screen" is a clean product that does credit to the industry and to its editors, and it is likely that exhibitors throughout the world will want it as an essential reference work for daily use in the preparation of advertising and publicity. It is a pleasure to place the laurel of congratulation on the brow of achievement.

In answer to a flood of kind words about the excellence of our new cover we return our best brand of thanks. The nicest thing in the world is recognition and a publication, conducted by human beings, is just as susceptible to pleasant conversation and as appreciative of discriminating praise as is the individual. Famous Players-Lasky shared the honors with us last week, and this week Metro presents a striking example of the cooperation of an advertiser in producing a harmonious and an effective result. Vincent Trotta is responsible for last week's advertising design and Burton Rice is the advertising artist this week. They keep excellent company with Lambert Guenther.

The active entrance into the American field of that very responsible and very successful firm, The Stoll Film Corporation of America promises the best of the productions of Great Britain for this market. On behalf of the industry in its entirety we bid the new firm a hearty welcome and our best wishes for that success which comes from genuine achievement.

The Consensus of Trade Paper Reviews which appears as a regular weekly feature of Moving Picture World has the definite advantage of making it unnecessary for readers to concern themselves about more than one publication. We commend this to your thoughtful consideration.

When the screen becomes the avenue of paid advertising it will cease to be legitimate entertainment. Screen advertising is an imposition on the public, a business killer and an inexcusable blunder for the exhibitor.

Clip and Paste

For Newspaper and Program Convenience

Wyndham Standing, recently of Goldwyn's, will play opposite Marion Davies in a new Cosmopolitan picture to be made at Santa Barbara.

Edward Biby, for the past two years with the Charlie Chaplin company, in the capacity of casting director and assistant studio manager, is to take up the acting end of the game. Biby plays the heavy in the recent Chaplin picture, "The Kid."

Clarence Brown, assistant director with Maurice Tourneur on "The Last of the Mohicans," has taken a company of twenty players to the Yosemite Valley on location for scenes in the production.

Robert Edeson will play a leading role in the coming May Allison feature for Metro, "Are Wives to Blame?"

A group of the best known players on the London stage will be seen in "The Call of Youth," the Paramount Picture by Henry Arthur Jones now being filmed at the London studio of the Famous Players-Lasky British Producers, Ltd. In the list are Malcolm Cherry, who has toured the United States with Fred Terry and Julia Neilson; Ben Webster, at present playing in "Mr. Pim Passers By;" Mary Glynne and Jack Hobbs, both playing in "The Grain of Mustard Seed."

Bessie Love, Shirley Mason, and Louise Lovely have each purchased a home in the Hollywood foothills during the past week.

A complete railroad train, chartered especially for the occasion, played an important part in the first week's filming of Douglas MacLean's latest Thomas H. Ince comedy for Paramount, "One a Minute," now in production at the Ince studios on the West Coast.

Tom Forman, former leading man in many Paramount Pictures, and more recently a director has arrived in New York to direct Thomas Meighan in the next picture he is scheduled to make at the Eastern studios of the Famous Players-Lasky Corporation.

David G. Fischer has postponed the return of his company from Washington where exteriors were made in the government buildings for "In the Shadow of the Dome," to spend a week in the wilds of Virginia, where veritable old-time southern atmosphere was filmed. Berryville, Va., is the town which will shortly be screened across the country.

Irene Boyle is busily engaged in the filming of exteriors for Holman Day's "The Rider of the King Log," which is being made in the Maine woods. Richard Travers is Miss Boyle's leading man.

Nelson McDowell, character actor who plays the part of Gamut, the psalm-singer in Maurice Tourneur's new picture, "The Last of the Mohicans," was on the Chatauqua stage before entering the screen world. He was a well known lecturer on travel topics.

American Pictures Against the Field; What We Must Do to Maintain Prestige

What Is Happening in Germany, Denmark, England, France, Spain and Italy While Uncle Sam's Snoring, Audible Across the Oceans, Helps His Rivals to Understand How They Can Recover the Territory Now "His'n"

This is the third article in the series by Baron Dewitz, author and war correspondent. It outlines the producing situation in six foreign countries.

By BARON HROLF DEWITZ

THE American invasion of the foreign screen was a walk-over. It has spoiled the American producer with over-confidence. It was tantamount to "conquering" a world where the inhabitants were unarmed. The easy money has lulled Uncle Sam into an enchanted sleep. It is a thankless job to rouse a sleeper against his will, but his persistent snoring, audible across the oceans, has already done a great deal to help his rivals realize what must be done by them to regain the screen territory now claimed by the ponderous old gentleman as "his'n."

To understand the situation in Europe, please forget all about there being such places as Russia and Germany. They will not figure largely in American movie ledgers for ages to come. Time flies at least thrice as quickly in moviedom as elsewhere: three months is a season, twelve months is an age. Russia will be the very last field for American competition. As soon as her markets are approachable on a basis of exchange a bit more cheerful than Herr Lenine's waste-paper rubles, Germany will jump into her trench boots and wade through Russia.

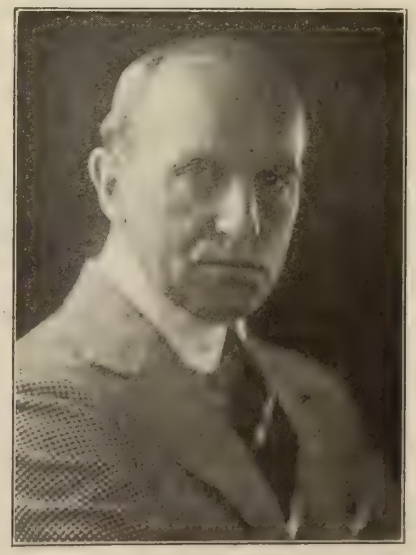
Teutons Understand Russia

Germany understands this market as no other nation. She has the instructed brains, the long credits and long training in Muscovite idiosyncracies, that is going to win this duel against all comers. Contrary to the popular belief, Germany produced more film during the war than at any other period, only it was practically all war office propaganda. Cut off from healthful competition with other countries, and with the military censor's strangle-hold on her wind, Germany's production dwindled down in quality with the upward curve of quantity.

It will take Germany another season or two before she can regain her artistic status and begin to compete seriously in the super-picture market. Outside of Russia her sway may be felt most keenly in the new republics and buffer states, which the peace conference scattered all over Central Europe and the Balkans. The Germans also are planning a storm drive against American film interests in South America, where the German pre-war preparations are being slowly but surely picked up and converted into vehicles for immediate overseas commercial needs.

"Famous" and the Danes

An interesting duel already is being planned in the buffer territories and small-fry republics of Central and Eastern Europe between the allied German producers and the Danish-



BARON DEWITZ

American Film Corporation of Copenhagen. The latter is a pretty solid enterprise, which has arranged with the Famous Players-Lasky Company to distribute its pictures throughout this territory aggregating about 200,000,000 inhabitants, a market more valuable for the immediate future than all the Russias combined.

For the next year or two, American habits of thought and the American viewpoint, as indirectly revealed in story-telling production featuring American stars, will go hand in hand toward paving the way for a closer understanding, sociologically as well as commercially, between the 200,000,000 there and 100,000,000 here—before German competition can become a factor. Meanwhile Germany and Austria may be expected to protect their gold reserves by placing an embargo on importation of foreign-made film.

England Booked "Tight"

In England the situation is as plain as the nose on your face. Not only in the "tight little isle," where there are a scant 3,600 picture theatres, but in the entire United Kingdom, every blessed "cinema" is booked to the eaves with pictures, 87 per cent. being American made. And so far in advance of actual need is England booked that no theatre there could manage to show new pictures for many months to come! John Bull certainly is buried under a mountain of film tins. Stoppage of theatre building during the war, the red tape of the slow-poke censorship board presentation, and Uncle Sam dumping his cans by the shipload in London, the the main reasons for the glut.

It is clear that this unwarrantable delay, which extends to about two years in the case of less prominent productions, seriously mitigates against the timeliness of a picture. The changes in women's styles alone is enough to put almost any one of Elsie Ferguson's offerings on the passe list. The fans expect to see her the living incarnation of the latest fashion plate.

Original Locales

The Famous Players-Lasky London outfit recently started out on a new angle with a so-called geographical board of editors to pick the exact locations, historic and otherwise, called for in the stories of the European writers whose works the company has arranged to film in genuine locale. A story by Hall Caine, Marie Corelli or Sir James M. Barrie, who are all under contract, may call for a locale in Spain, France, Scotland, Scandinavia—anywhere,in fact.

Very well! The camera is to click in the very spot, the very locale, pointed out by the author. No faking this time. The London studio will dispatch flying wedges of personnel and equipment to "cover" the locale charted by the geographic sleuths. Not a bad idea, considering the ignorance of some directors. It is sometimes a good idea to mount coast artillery to shoot a fly if you want a free advertisement and do not care about the fly!

France was flooded with American film during the war.

Situation in France

I am talking to a French cinema authority who apprises me of the news

that while his countrymen have formed a liking for American pictures, the chief interest attaches to the stars individually rather than to the production as such. During the present year, at least, American films may confidently be expected to maintain the ascendancy in this comparatively limited market of about 1,280 theatres, of which 226 are located in Paris, forty-five in Marseilles, thirty in Bordeaux and twenty-eight in Lyon.

Many large towns in France are as yet entirely without picture theatres, but, on the other, the French colonies in North Africa are pretty well supplied, Algiers boasting sixteen and Tunis seven "cinemas." The comparative shortage of theatres in the French centers, due to war-time building restrictions, has increased the price of admission considerably. The Tivoli in Paris is credited with weekly receipts averaging better than 70,000 francs, while the Gaumont averages about 150,000 francs a week.

French Pictures Too "Stagey"

The progressive French producers probably will specialize on the highly artistic picture, founded on the work of great French authors, with a view of also creating a demand in United States. The French are studying American methods and adopting American equipment; overtures also are being made for securing technicians from this country.

The trouble with most French pictures is that they are too stagey. The actors cannot be induced to drop the technique of the theatre. They have not discovered the fact that the only way to act before the screen is not to act at all. Louis Naplas is about the only producer-director who has understood how to surround himself with adequate screen talent. His productions, "La Sultane de l'Amour," filmed in Nice, and "Un Ours" (A Bear), filmed in North Africa, are decidedly interesting examples of the French cinema trend.

. There are only about a dozen minor producers in Spain and almost all of them are situated in Barcelona. Before the war the screen there was dominated by leading German, French and Italian pictures, which gradually gave way to the productions of Scandinavia and America. Here, also, the chief interest appears to revolve around the star. Unfortunately for the home industry the Spanish producers are spending most of their energy in fighting among themselves, and nothing worth while is accomplished in this land of magnificent locale and interesting ethnographical contrasts.

War Hurt Italian Industry

It is not impossible that the present menacing labor troubles in the big Spanish centers may put an end to the "film vendetta" of the native producers. Two of these have been corresponding with New York in an effort to secure new technical equipment and American talent for a rather ambitious program of special pictures.

In Italy the moving picture studios were taken over for war purposes by the government—enough said! From being undoubtedly the leading producer of essentially artistic super-pictures and the world's pioneer in this field, Italy shrank to the size of a sick little dwarf. Her industry was smothered in an avalanche of French and American pictures. The makers of milestones like "Quo Vadis," "Julius Caesar" and "Last Days of Pompeii" found their equipment antiquated and useless upon the cessation of hostilities.

American readers may like to know that it was the super-picture, "Cabiria," which started the vogue in this country for the especially made big production at a time when no American producer could be found to venture farther than five reels of fearsome "meller." Badly recut, re-edited and retitled, in its American dress this masterly production nevertheless made a record run as the first $2 picture special in this country. Not a few of the scenes in "Cabiria" still stand unexcelled in artistic merit.

Expect Great Things

The Italians have a peculiar aptitude in this difficult field. Great things may be expected from the leading studios of Milan, Turin and Rome when the home producers can assemble the great artists and histrionic talents of Italy into program shape for super-production on modern lines. Some firms are aiming to enter the American market aggressively with specials based on the works of prominent English and American authors; others will specialize on typical Italian productions backed by equipment imported from this country and aided, in certain technical employments, by American brains and experience.

An interesting "directorship exchange" has been intiated between the Roma films and the Universal studios in California. Companies headed by American directors will operate in Italy with Rome as a studio base while Italian directors will import their companies here to work on California locations. The Italian pictures made here will be distributed in Italy, while the American pictures made in Italy will be released in this country—on the face of it, an attractive link in the great scheme of internationalization.

Italy also will try to regain her prestige in the South American field and the Far East. It seems plausible that she should be able to re-enter this market on favorable terms, at least with such of her modern productions as may meet with popular approval in the United States.

The handsome carved iron cravat is hereby awarded to Charles Donald Fox and Milton L. Silver for publishing the best printed and best illustrated collection of stars so far issued by the moving picture industry.

It's called "Who's Who on the Screen."

WELL, WELL! HERE'S VIOLA DANA AGAIN, AND SHE'S WAITING FOR THE AFTERNOON MAIL TO ARRIVE. And it came, too, 'cause she's reading it in the first scene. This is taken from her new Metro picture, called "Blackmail."

J. J. Schnitzer, Head of Equity Pictures, Takes Issue with Conclusions of Survey

"Editor, Moving Picture World:

As a producer and distributor, I take the liberty of stating that the report of First National's survey of the demand for the leading types of motion pictures among exhibitors, as published in the World last week, interested me keenly, as it probably did every other alert member of the industry. As far as I can recall, this is the first time that a consensus of exhibitor opinion on so extensive a scale was undertaken. It is the first time that the pulse of demand was sounded, and due credit should be given First National for this pioneer work.

"While I hold forth nothing but the highest praise for this endeavor, and sincerely believe that the sponsors of this survey meant well, I am inclined to take issue on some of the conclusions drawn. To begin with, the main deduction made was that 'comedies occupy strongest position in popularity,' and the entire sense of the statement gave the impression that comedies led in popularity. The main title of the article read: 'Light Society Comedy Starring a Woman is Voted Most Popular of All Features.'

Claims Contradiction

"This conclusion is contradicted by the last paragraph of the statement, which is the most significant and substantial of all. It reads: 'Striking the average for any single day of the year, of the 10,267 theatres embraced in the report, the following would be the programs: 1,018, or 9.9% would be running a two-reel comedy; 908, or 8.9% would be showing a light comedy of society life; etc., etc.'

"It can easily be seen, therefore, that the society drama does not lead in popularity, but that a two-reel comedy leads the former by 1 per cent. The fact that a two-reel comedy is not always featured, is counterbalanced by the fact that a feature-length is also not always featured. In fact, certain releases of two-reel comedies are being strongly featured nowadays.

"There is, however, another and more serious error which contradicts the main thesis of the survey. The gist of First National's statement purports to show that comedies as a whole lead in favor. The last paragraph above referred to, in which the figures are given, gives the lie to this deduction. I have added the percentage-ratings of each brand of picture, and the mathematical operation shows that comedies, both short and feature length, constitute but 46 per cent. of the pictures shown by the 10,267 exhibitors, while the remaining 54 per cent. comprises the proportion of serious subjects shown by them.

"According to their own figures, therefore, the First National report proves that serious subjects, and not comedies, lead in popularity. I trust this correction will be made or that some explanation of the error will be given, as the matter is too significant for all concerned to be overlooked.

"Finally, I beg leave to express my suspicion of the intrinsic value of this particular survey, though the motive behind it is certainly praiseworthy. The most important point is left out by its writers, viz: were the exhibitors—10,267 of them—asked what types of motion pictures they prefer, or is this survey merely a summary of the pictures shown by them during a certain period and divided off into classes?

"Merely a Resume"

"The language of the survey seems to indicate that the survey is merely a resume—a statement of the pictures booked by exhibitors and not of those preferred. I strongly doubt whether any of the exhibitors questioned were asked their individual opinions as to the box-office strength of each brand of picture, compared to that of other pictures.

"I might point out to those who are responsible for the survey that the fact that two-reel comedies led the list of favorites does not by any means prove that this brand is more popular. The probability is that the exhibitors had no choice in the matter—that they had contracted with certain producer-distributors for pictures in bulk, as is the practice nowadays, and booked whatever was released. The entire tabulation loses force when it is remembered that the exhibitor today has very little preference in the choice of his pictures but books a string of productions in advance, whether they be 'all-star dramas with strong action features,' 'dramas notable for action with female stars,' and all the other brands specified in the last paragraph of the report—some of which I cannot distinguish from others, I must confess.

"It is just as if the authors of this survey would claim that because 66 per cent. of our population have tonsilitis, that tonsilitis is therefore 'popular.' The 'popularity' claimed in the survey is no popularity at all, for the term popularity implies 'being particularly liked or preferred'—which is not the case with motion pictures.

"Exhibitors are glad to get what they can. While I admit there may be some element of choice in their bookings, this element is fast decreasing, due to the fact that the demand for pictures is greater than the supply, particularly in view of the phenomenal building of new theatres now taking place.

Attributes It to Chance

"The only reason I can see why two-reel comedies led in 'popularity' is that the producers, with whom these 10,267 exhibitors have made booking contracts, happened to release two-reel comedies more than any other of the dozen or odd brands mentioned. If serious subjects were offered the exhibitor instead of comedies, he would have booked them just as readily, and the survey would then show that serious subjects, not comedies top the list of 'favorites.'

"It seems that one of the deciding factors in the success of a production was overlooked in the article, viz: that it is not the brand of picture that decides the box-office value of any production, but other factors—the star, director, scenario, etc. It so happens that exhibitors cannot get enough feature subjects to suit public taste, and so two-reel comedies serve as convenient 'filler,' with some exceptions. If we had more John Barrymore's and Bill Hart's, the 'popularity' of light society dramas starring a woman' would fast diminish.

In Constructive Spirit

"I daresay that the survey of another large distributor would show that some other type of picture was 'popular' simply because the exhibitors who have signed with this distributor were supplied with that other brand of production, not through their own preference, but through the force of necessity. The First National survey classifies pictures used by so many exhibitors in a dozen groups, and no more. As a record of the past—of what certain exhibitors have booked, it possesses some fascination for the curious, but it teaches nothing to those who want to know the demand of the exhibitor-market. For myself, it leaves me just as much in the dark as ever.

"I trust this criticism will be taken in a constructive spirit. By all means, this maiden effort to fathom demand is commendable. My only suggestion is that this effort be made more thorough and informative, and eventually serve as a guide for other producers and distributors.

"J. J. SCHNITZER,
"President Equity Pictures Corp."

German Story

(*Continued from page* 1209)

position of the German film industry on the world market for years to come will be decided in the course of this season, and it therefore is not surprising that endeavors are being made on all sides to strengthen the German industry as much as possible. Fusions between film factories, between factories and hiring organizations, lesses and theatres and factories, hiring organizations and theatres, were quite the order of the day.

Just at present a certain reserve is noticeable here as well. The socialization commission nominated by the government has prepared the draft of a bill which will undoubtedly be passed when the Reichstag convenes in October. This bill empowers the cities to municipalize the moving picture theatres. The large cities will certainly attempt, even if only on political grounds, to take the cinemas into their own control.

Threat of Socialization

The greater number of civic councils in industrial districts possess a socialistic majority and they would fear to lose their partisans if they did not start in with socialization, which was one of the main pillars of the Erfurt program, at any rate, where the cinema is concerned. A severe struggle against such socialization is, however, being publicly carried on at present, but its success would appear doubtful.

In order properly to visualize the conditions of the German film industry in this case, it dare not be overlooked that no intention exists of carrying on the picture palaces on a similar basis as at present, but the occasion of socialization is to be utilized thoroughly to alter the program.

All the thrilling dramas and detective films are to be relegated into obscurity, and only educational films, weekly reviews and the beauties of nature presented the public. Unfortunately, the opponents of the screen will not permit themselves to be convinced that this is identical with the utter ruin of the picture palaces.

That such acrid conditions are not without influence on the German industry goes without saying. Should all the plans entertained by the supporters of socialization be realized, then the German film industry certainly could no longer be counted as a competitor on the world market. Only a few firms would remain, whose productions were solely intended for the foreign market and who would regard the home market as a purely casual one. It can hardly be assumed that cinematography will take this trend, but at the moment the outlook is a none too roseate one for the German film industry.

Drawing Power

(*Continued from page* 1207)

as well as smaller sections where the theatres depend chiefly upon seasonal population, were taken into consideration in averaging up the attraction the fourteen listed productions had for the resorter, vacationist and tourist.

Grading the slapstick feature at 100 per cent., the next on the list is light comedy with a female star, with a percentage of 97 per cent.; emotional dramas with a female star, 73 per cent; dramas with all star casts predominating in action, 62 per cent.; dramas of action with a female star, emotional dramas with a male star, adaptions of recognized legitimate stage comedy success and "stunt" comedies, emotional dramas with all star casts, each 54 per cent.; rural comedy dramas, 50.5 per cent.; dramas with all star casts depending upon characterizations, 46 per cent.; dramas of society life, 38 per cent., and dramas of rural or middle class life, 27 per cent.

The one thing that the survey emphasized is that each exhibitor has to study his own clientele if he is to make the greatest success possible out of his theatre. While it provides a general guide for various sections, it is based upon the booking policies in vogue in these sections and a theatre may be situated in a manufacturing community and still have a large embryic patronage in the surrounding agricultural country.

Penalty Fits the Crime

Whatever the labor troubles may be in other industries, there has been no slump in the activities of amateur scenario writers, according to James A. McCann, publisher, who announced yesterday that the first edition of "How to Write Photoplays," by John Emerson and Anita Loos, has been sold out in six weeks.

Nearly half the second edition, now on the presses, has been ordered by individual writers in every part of the country, who are bent on breaking into the "movies." The publication of the new book has resulted, among other things, in the arrival of some 600 scenarios by mail at the Emerson-Loos offices.

Harry Beaumont on Vacation

With twenty-five successful productions in four and one-half years, Director Harry Beaumont is enjoying his first vacation in that period. With Mrs. Beaumont he will take a brief rest at Catalina.

Mr. Beaumont's first big success was "Skinner's Dress Suit." Some of his other productions include, "Skinner's Big Idea," "Skinner's Baby," "Brown of Harvard," "Thirty a Week," "One of the Finest," "Lord and Lady Algy," "Toby's Bow," "The Great Accident," "Going Some," "Officer 666" and "Stop Thief."

It is reported that Mr. Beaumont will soon join the ranks of independent producers.

Marin-Seeman

The Crystal Room of the Ritz-Carlton, Wednesday evening was the scene of the wedding of Miss Kathryne Seeman to Mr. H. Ned Marin of Jersey City. The bride is the daughter of Sigel W. Seeman of 264 Riverside Drive. She was attended by her sister, Mrs. R. L. Goldberg, wife of the cartoonist, who was one of the ushers. The bridesmaids were Miss Lois Marin and Miss Edith Bry. The bride wore a gown of silver cloth studded with pearls and a veil of princess lace. The Rev. Dr. M. H. Harris performed the ceremony. Mr. Marin is with the Famous Players-Lasky Corporation associated with John C. Flinn.

Maxwell Goes on Tour

Melville E. Maxwell, special representative of Realart Pictures, has left for a tour of the Realart offices at Washington, Cincinnati, St. Louis, Omaha, Minneapolis, and other cities.

EXECUTIVES OF THE STOLL FILM CORPORATION OF AMERICA

Left to right: Ralph Proctor, general manager; George King, president, and Arthur L. Fullman, secretary and counsel.

Great Britain Subjects American Films To the Acid Test of Foreign Criticism

Prejudice in Favor of Home Products Amounts to Propaganda

TWO months spent in Great Britain have convinced S. S. Hutchinson, president of the American Film Company, Inc., who returned to Chicago on October 15, that American-made pictures are being subjected as never before to the acid test of foreign criticism.

"So pronounced is the prejudice in favor of the home product over there that it amounts to propaganda," Mr. Hutchinson stated in an interview. "The British press is coming out strong for British pictures and against importing our product. The result is that only the best of ours can command attention there. A poor British film has a far better chance of success than has a good American film."

While this sentiment is only natural as an outgrowth of patriotism, it is Mr. Hutchinson's opinion that for economic reasons the importing of American made pictures will never entirely cease, as a cutting off of trade relations would be far more serious for Great Britain than for America. The industry in our country is far less dependent for its existence upon the sale of its product in Great Britain than is Great Britain dependent upon us.

Financial Outlook Bad

"At present Europe is overstocked with our product," Mr. Hutchinson says. "This is due mainly to the scarcity of theatres, a condition which is true generally of all European countries. What theatres there are do a rushing business, but there are not enough. The remedying of this condition will be slow, as the financial and labor outlook is not propitious. Building restrictions over there are far more drastic than here. The need for new homes is so urgent that the matter of building theatres must necessarily wait."

But however great British prejudice may be in favor of home stars, home authors and home productions, the reputation of American photography stands as always. It is regarded as unequalled. As president of the American Film Company (London) Ltd., widely known for the high standard of its prints, Mr. Hutchinson is well qualified to express an opinion on this. His company, established ten years ago in London, now handles about 50 per cent. of the finest film printing done in Great Britain. Handicapped by lack of funds and experience, England has not been able to compete in this line.

Product in Great Demand

In regard to the object of his visit, a survey of the American's business activities abroad, Mr. Hutchinson expressed himself as being very much pleased with conditions, both in the London offices at 89 Wardour street and at the factory in Croyden. Since his last visit to these scenes a period of eighteen months had elapsed, and the degree of progress he noted was highly satisfactory. The product of the American Film Company is in big demand in all foreign territory, which includes Great Britain, France, Holland, Belgium, Spain, Portugal, Italy, Greece, Egypt and the Balkan States.

Mr. Hutchinson does not contemplate the making of any pictures abroad.

"I cannot see where it would be of any particular benefit to produce pictures in England," he said. "Our producing facilities are so much greater in America than they are or will be for some time in England, that the handicaps over there would outweigh whatever advantage there would be in obtaining natural English scenery. And as for English stories, especially those by such popular writers as Hall Caine and Marie Corelli, the screen dramas from their works are just as effective on American soil."

Mr. Hutchinson's business pursuits were interrupted for a short time by a visit to Paris and the battlefields. The memory of the war-scarred country and demolished villages he regards as one of the most impressive sights of a very interesting and very profitable trip.

S. S. HUTCHINSON

Harry Levey Says that Orient Is Most Interested in Educational Pictures

THE mad struggle between the curly-haired hero and the sleek-haired villain for the love of the pin-magnate's daughter means nothing to the motion picture audience of the Far East. But show them the machine that makes the pins from a spool of wire and sticks them into a paper in precise rows, and they are filled with never-ending wonder, interest and fascination.

Such is the conclusion to which close study of the international film field, with special reference to the industrial-educational motion picture, has led Harry Levey, president of the Harry Levey Service Corporation.

This company was formed for the exclusive production of that type of picture, and it was planned from the start to give these films international distribution. Accordingly, for the purpose of ascertaining just where they would find a market, questionnaires in foreign languages have gone out from the Levey offices to all countries of the world, and especially to the Far East, where the film market is winning a strong foothold. The answers received on these questionnaires have been listed and, it is announced, show the following:

There is a far wider field and greater demand in the Far East for industrial films than for the non-commercial feature dramas. Industrial films draw larger houses and command higher prices both from the exhibitor and from the individual patrons than the best society dramas. Many of the latter fall flat. Their appeal to the Oriental mind is nil.

A great part of the feelings and sentiments attached in the occidental mind with love and the relationship between men and women, which form the background and main substance of the usual motion picture plot are non-existent in the Oriental mind. The Chinaman or Japanese does not think of love and marriage as we do; consequently he does not know what the emotional drama is about. The ideas and conventions with which it deals are no part of his mental furnishing.

The serial of action, the Western cow-boy and fight films hew closer to his understanding. So, too, do detective stories. He responds to the appeal of daring or ingenuity. But the films that have the greatest appeal are those that show him the inside of the great American factories, take him back-stage of the great American industries, open before him the miracle of how things are done in America. It is these things that he wants to know. It is the scientific methods of machine operation, shop practice, welfare work, that the Chinese and Japanese are anxious to introduce into their own countries.

They will flock to the theatres to see representation of these things on the screen. There is a thrill for them in the great industrial and educational romances of electricity, railroading, shipbuilding, road construction, bridge and skyscraper building, all the hundreds of stories of the making of everything from locomotives and automobiles to darning needles and cream cheese and the great natural pageants of the wheat and cotton crops.

Such films as are prepared for the Eastern market are re-titled in the language of the exhibiting country. In Chinese a double difficulty arises. To translate subtitles and titles into Chinese would cause the number of feet of titling to exceed the number of feet of picture, owing to the cumbersome nature of the Chinese system of writing. An even more serious difficulty arises from the fact that there are no Chinese symbols to correspond to the technical names of hundreds of mechanical devices and principles. This two-fold problem has led to the installation in the Chinese motion picture theatres of a reader to read the titles and sub-titles and explain to the audience the meaning of everything that takes place in the picture.

Mr. Levey expects to send prints of "The Porcelain Lamp," his industrial-educational feature showing the "Evolution of Travel," and his educational feature on electricity, both of which are now in course of production, to the Orient, he announces.

Horace Greeley Was Wrong

His Well-Known Line Becomes "Go East, Young Man"; For Across the World Lies China and Opportunity

By WILLIAM J. REILLY

OVER the Alps Lies Italy," one of our very best quotations, which has been translated into the language of the branch office manager as "Over the Hudson lies Jersey City," has been given a new version which the whole industry might well commit to memory, to wit, "Over the world lies China."

Higgledy-piggledy, old, rich and yet poor, picturesque, huge with the surge of four hundred and twenty million souls, what has China to do with the film business?

[*Yea, is not the song of Broadway like the song of the siren? And do not its lights, flung up into the night, dazzle the eye and keep it from piercing into the world that lies beyond?*]

"Over the world lies China."

Push Back Horizon

Shall we pore over the map that shows only the "key cities?" Or shall we take the atlas of the whole world and ring the area which is China?

"Ring it with red, for red in China is lucky," says F. Marshall Sanderson, who for eight years has worked at the picture business in China, most of the time as general manager of China Theatres, Ltd., but more recently as a free lance buyer and exhibitor in Shanghai.

Mr. Sanderson is in America negotiating several important missions. He would undoubtedly be willing to call his trip to the States a success if he could negotiate a new attitude on the part of American picture men toward China. Managing a chain of fourteen theatres in a country where revolutions, floods, and age-old tradition are a part of everyday life have stamped China on Sanderson, and qualified him to speak.

Movies Great Influence

"The moving picture has wrought a change on the face of China," said Mr. Sanderson. "The movie is the greatest educational influence the Chinese ever felt as a race. It has made them gape and stare at the scenic beauty of other lands; it has made them clap and rock with joy at its comedy; it has shown them how to fight disease; it has even started them chewing American gum and eating American candy, which five years ago they regarded as poison.

"Five years ago the Chinese woman trotted behind her husband when they walked on the street. She was only a chattel, part of his possessions. Today the Chinaman takes his wife to the movies, and they walk arm in arm to the show. The picture has shown them the relation between man and woman in Western countries.

"The Chinaman is simply crazy about pictures. He will save up his coppers until he has enough to go to a movie, and then, if he can, he pays a second admission price and sees another show. For in China they pay after they enter. The film is stopped after several hundred feet have been shown and baskets are passed around for the coppers. This is done for each show. If it weren't the entire audience would repeat.

Audiences Enthusiastic

"The audience in a Chinese picture theatre is the most enthusiastic in the world. I have seen them clap and howl and scream with delight, rocking back and forth in their seats, as they see something on the screen they like. A good animated cartoon will send them into ecstasies.

"Here, indeed, is the largest and the most enthusiastic picture country in the world. China needs the motion picture badly, needs it to teach it the habits and customs of countries farther up the civilized and organized scale.

"Yet the market is entirely inadequate. I doubt if any country is more neglected. The Chinaman loves comedy, but comedies are so scarce that managers are often compelled to repeat subjects they showed a month or two previously. Serials are also extremely popular; but the exhibitor in China cannot get enough of them. What films he does get are old and in poor shape. He is overcharged for them. And there are no Chinese titles worth mentioning.

Few Theatres

"The supply of film is inadequate. And the number of theatres is ridiculously small In the entire republic there are not more than sixty theatres. Only a strip along the coast has been made familiar with the motion picture. The vast interior of China has not yet been tapped. Millions and millions of Chinese have never seen a picture show. The possibilities are enormous."

"Over the world lies China"—waiting for a vision that reaches beyond the environs of Times Square.

Shanghai in particular among the larger cities invites the building of a first-class moving picture theatre. Pekin has its Pavilion and Tientsin its Empire, both fine houses; but Shanghai still awaits a big, ornamental structure.

Sung Sunk 'Em

T. Sung, owner of the Isis and the Great World in Shanghai, is a wizard at exploitation, according to Mr. Sanderson. Only twenty-four years old, and the proprietor of big drug store and cigarette interests, he is nothing short of a genius at awakening the Shanghai mind.

When Marie Walcamp was in the Orient making her latest serial she came to Shanghai when the city was packed with immense crowds who thronged to see the races. The Chinese newspapers had given Miss Walcamp reams of publicity on her daring stunts, and the Shanghai papers featured her visit. Sung, seeing the advantage of a hook-up, secured her serial, "The Red Glove."

He plastered Shanghai with red posters showing an immense red gauntlet. Red in Chinese superstition is very lucky. Sung had everything his own way. The star in town, a crowded city, the lucky color, the serial playing at his Isis theatre. He filled the Isis for days and days, twenty-four hours around.

Sung's Great World, a Coney Island all to itself, has a great open-air amphitheatre, with five picture shows going on at the same time, taking in 15,000 admissions a night.

Go East, young man, go East.

Mr. Sanderson is especially enthusiastic about the possibilities of the industrial picture in China. The Chinaman loves to see machinery move, likes to see the wheels go round in great American factories. He sits enraptured, for China offers him nothing like this. And so keen is his perception that he will boo and jeer at an industrial picture which puts over advertising crudely. Mr. Sanderson related an incident of an audience jeering a shoe industrial of this kind.

"It remains for some live American to make a fortune in pictures in China," said Mr. Sanderson.

The line forms to the right. Mr. Sanderson is stopping at the McAlpin.

F. MARSHALL SANDERSON

Eight years in China. Says Oriental republic has immense opportunities for wide-awake picture interests.

Missouri Movie Men Will Hold Meeting in St. Louis

St. Louis was selected as the convention city of the Motion Picture Theatre Owners of Missouri at the recent meeting of the executive board of the organization in the Central Hotel, Jefferson City, Mo. The convention will be held in January.

Discussion of censorship was one of the important matters before the body, and it was decided to leave to the legislative committee the business of counteracting any move which might be made detrimental to the moving picture industry.

It was definitely decided to contract with the Motion Picture Theatre Owners Films, Inc., for their industrial educational films as the means of financing the organization for the coming year. A resolution endorsing the Motion Picture Theatre Owners of America was unanimously adopted.

Baltimore Operators Ask for Increases

An increase of 28½ per cent. in the wages they are now receiving for their services in the Baltimore moving picture theatres, has been asked by Operators' Union, Local 181, of which G. Kingston Howard is president. This fact came out when the new contracts were sent to the exhibitors during the week of October 11. These contracts date from November 1, 1920, to September 1, 1921. At a special meeting of the Maryland Exhibitors' League on Monday, October 18, a committee of three including Thomas D. Goldberg, Charles F. Nolte and Frank A. Durkee, was appointed to consider the increase.

Zimmerman Takes New One

Fred M. Zimmerman, president of Nu-Art Pictures, has taken on the state rights for "For the Freedom of Ireland." Mr. Zimmerman has just returned from an extensive tour of the state. He also reports that "Whispering Devils" knocked over all records at the Haven's Theatre in Olean, N. Y., recently where Manager A. W. Root did tremendous business with the feature.

Society of Motion Picture Engineers Holds Semi-Annual Meeting in Dayton

By F. H. RICHARDSON

THE Society of Motion Picture Engineers held its semi-annual meeting in Dayton, Ohio, beginning October 11 and finally reaching the end of its extension program on the afternoon of October 14.

The society has held some very excellent sessions in the past. The work accomplished at these meetings has been of great value not only to the individuals taking part therein and to the various companies they represent, but to the industry as a whole.

Attendance at the Dayton meeting reached the high water mark of fifty and both the papers read and the discussion thereon were highly instructive and beneficial.

With each succeeding meeting the writer is more and more impressed with the benefits derived from personal contact with the men in attendance. This benefit is not easy of analysis. It is not so much that we learn actual things of value from each other as that each is inspired with a broader view and the idea that after all the other fellow is trying to do his part as best he may. A feeling of friendliness and mutual understanding is engendered, which is in itself worth all the cost and trouble of attending the meeting.

Fine Hospitality

The Engineers' Club of Dayton not only gave the use of its splendid assembly hall for the meeting, but made the visiting engineers welcome to all the other privileges of its splendid clubhouse. The hotel accommodations were by comparison very good, and those industries of Dayton which are more or less connected with the industry certainly went to a great deal of trouble to make the stay of the visiting engineers both pleasant and profitable.

Among those attending the meeting were H. A. Campe, president of the society representing the Westinghouse Company, Pittsburg, Pa.; W. G. Smith, treasurer S. M. P. E.; Nicholas Power Company, New York City; A. F. Victor, secretary S. M. P. E.; Victor Animatagraph Company, Davenport, Iowa; C. F. Jenkins, past president S. M. P. E., Washington, D. C.; Dr. Herman Kellner, Bausch & Lomb Optical Company, Rochester, N. Y.; Dr. W. E. Storey, Jr., General Electric Research Laboratories, Schenectady, N. Y., Dr. Henry Phelps Gage, Research Laboratories; Corning Glass Works, Corning, N. Y.; W. C. Hubbard, of the Cooper-Hewett Light, New York City; A. G. Roebuch, president Enterprise Optical Company, Chicago.

In Flourishing Condition

George W. Perkins, president Perkins Electric Company, Montreal; J. S. Speer, president Speer Carbon Company, St. Mary's, Pa.; W. C. Kunzmann, National Carbon Company, Cleveland; George A. Blair, Eastman Kodak Company, Rochester; Robert Burrows, Electric Sales and Engineering Company, Cleveland; L. C. Porter, Edison Lamp Works, Harrison, N. J.; A. Gorretta, general manager Cosmograph Company, Moorhead, Ky.; W. B. Cook, general manager Pathescope Company, New York City; H. F. O'Brien, Los Angeles; Frank Rembusch, of Shelbyville, Ill.; H. H. Cudmore, president Argus Company, Cleveland, and E. L. Bragdon, Motion Picture News.

The society is in a flourishing condition. It now has 101 members in good standing, representing practically every branch of the industry. It has something like $3,000 in the treasury and has an accumulation of scientific papers which is beyond computation in mere money value. All this has been accomplished since the time a little less than five years ago, when a handful of men—about half a dozen—met in the Hotel Astor, New York City, after a preliminary meeting in Washington, D. C., and there organized the Society of Motion Picture Engineers, in the face of an outlook even more than discouraging.

Remembering Mr. Jenkins

And then let us pause to pay merited tribute to C. Francis Jenkins, whose enthusiasm, energy and hard work brought the society into being and kept it alive during the period of its infancy.

Briefly, so far as the writer is able, aided by memory, to decipher his own notes, the important actions taken during the present session of the society are as follows:

It was decided that the proceedings prior to the Pittsburg convention shall be placed on sale at 25 cents a copy, but that the Pittsburg proceedings and the proceedings of all meeting thereafter shall be $1 a copy. A variety of opinions were expressed with regard to this matter, but the view which prevailed was that anyone not sufficiently interested in the proceedings to pay $1 a copy would probably not be sufficiently interested to purchase them, no matter how low the price might be, or if he did buy them he would not have enough interest to get any real value out of them, a view in which the writer heartily concurs. Any one of several papers contained in any one of these proceedings is worth several times the sum of $1 to the man who is interested. If he is not interested they would have no value for him.

Commercialism Threatens

The society has the idea of going into commercialism to the extent of putting out a correspondence course for projectionists, in competition with the other courses now on the market. It had a special committee out on the matter, but when it reported that an initial investment of $12,000 would be required, the sponsers of the scheme concluded it did not look so alluring. It was then proposed that an arrangement be made with a correspondence school whereby in return for a "royalty" the prestige of the society would be placed behind the course, but the whole matter was finally referred back to the committee for further consideration.

We had understood that the society was to be steered absolutely clear of all commercialism and we presonally believe its entry into that field will be the signal for trouble—and lots of it.

Officers Returned

The election of officers resulted in the returning of President H. A. Campe, Secretary A. T. Victor and Treasurer Will C. Smith by a practically unanimous vote. Robert Burrows was chosen vice-president and W. B. Cook and L. C. Porter members of the board of directors.

The nomenclature committee's report was very severely criticised, and it was decided that a special committee be appointed to classify the various terms which have already been adopted, and to refer them to the proper standing committees for examination, revision and recommendation. For instance, under this plan the selecting of the correct term designating what we now variously call the projection lens, projection objective and objective, will be left to the committee on optics, which will report the name which it finds most suitable to the committee on nomenclature, which in turn will report it to the society for adoption. Or at least that was our understanding of the proposed procedure, and it is a procedure which spells just plain common sense.

Some of the papers submitted contain matter of more than ordinary interest. Mr.

(*Continued on page* 1266)

MEMBERS OF THE SOCIETY OF MOTION PICTURE ENGINEERS
Photograph taken in front of National Cash Register plant in Dayton, Ohio

A. M. P. A. Dinner is HOWLING Success

Everybody Invited Was There and a Lot Who Weren't; "And a Loud Time Was Had by All"

BY WILLIAM J. REILLY

THE irregular annual dinner (please, Mr. Printer, don't make it *annual irregular*) dinner of the Associated Motion Picture Advertisers was held at the Cafe Boulevard, Friday evening, October 15. Everybody attended who was invited and a lot who weren't. In fact, the Brooklyn Chamber of Commerce was so well represented that Tom Wiley had to order them an extra case of ginger ale and mix a few rubber plants in among the decorations to keep them from getting homesick.

The Rev. Jerry Beatty pronounced the blessing and called up the spirits of the past. Everybody then joined in singing "How Dry I Am."

Hail to the Chief!

A half-dozen African grapefruit jugglers paraded in at this point carrying reproductions of the covers of the trade papers, also Veracity, Kid's, Motion Picture Blues and the Dramatic Smearer. When the golf expert bearing the cover of "Moving Picture Whirl," edited by Jim Jam James, entered, the assembled populace rose and sang "Hail, the Conquering Hero," "God Save the King" and other appropriate airs. The platinum street car transfer was then voted to Paul Lazarus and Anthony Gablick for being the fathers of such marvelous brain-children.

As Morrie Ryskind said, the meeting was then called to disorder by President Lazarus. What with about a hundred deadheads whom he hadn't figured on at the box office, exhibitors, and Arthur Brilant all talking at once, it's no wodner Paul had to call upon Harry Reichenback as his Personal Representative in Charge of Order.

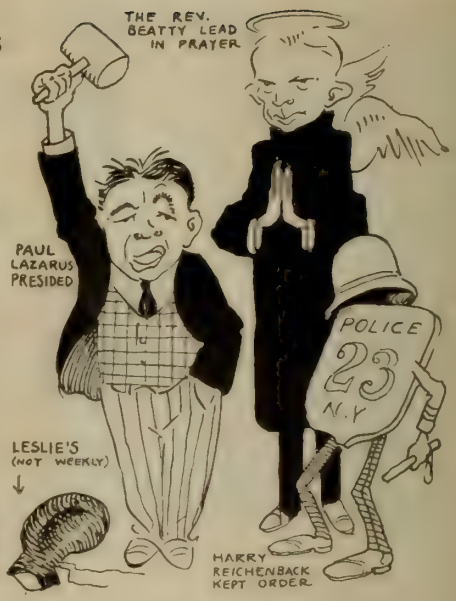
Harry acted as traffic officer, desk sergeant, detective division and chief of the bomb squad. Paul Lazarus simply stayed at the head of the table and Harry patrolled the river beat. Harry put his stuff over so well that there was one time he was taken seriously for six minutes straight.

Found at Last

Taking advantage of a lull in the conversation, Sam Palmer, Arthur Brilant and Walter Eberhardt put on a skit. Sam was District Attorney Swann, Arthur was Joe Tumulty who boards at the White House, and Walter was the Hooded Hindu or the Masked Marvel. He afterward turned out to be the exhibitor who reads the Morning Telegraph, long since believed dead.

Well, the idea of the skit was to probe into Harry Reichenback's past, present and future, also his bank account, and How Does He Do It? Skit was skittling along well until Sam Palmer said to Arthur Tumulty Brilant, "Joe, I'll tell you all about it." Charlie MacCarthy took up the cue from the side lines and yelled, "Make-it-FUNNY!" The whistle blew here, and as the actors were all members of the Equity, they quit on time. (Deafening applause.)

A little girl who played with Carpentier in "The Wonder Man" (no advt.) then sang "The Rose of Washington Square" a la Fannie Bryce. This was the six minutes above mentioned when Harry Reichenback kept order.



They Won the Medal

Following this Vic Shapiro, as Lewis J. Selznick, Allen Rock as William Fox, George Landy as Samuel Goldwyn, and Morrie Ryskind as Carl Laemmle put on a poker game at the Astor with Herb Crooker as the waiter. The sketch started off with poetry and ended with blank verse. Although blank, every verse was loaded to the muzzle. The act went over in great shape. (It's a good thing the boys don't work for the bosses they represented. But keep that quiet.) The crowd had the inlaid raspberry ready to present these five actors, but so good was their stuff that the Victory Doughnut was awarded instead.

Paul Lazarus then presented Paul Gulick with a smart and snappy combination reading lamp and ash tray. It was handed over with a good old handshake and a "Good Luck, Paul!" And it was accepted with a good old handshake and a "Thank you, Paul!" You see, Paul is retiring as president of the A. M. P. A. and Paul is coming in. In fact, he came in a while back.

Adda Boy, Paul!

What happens when Paul meets Paul? Why, Paul gives Paul a reading lamp and an ash tray. You bet! Reg'lar fellers!

Arthur Friend said good-bye to the boys and Charlie Pettijohn did the front-page act by quieting the mob to let Willard Patterson tell a funny story about a hen. Harry Reichenback related a few Sunday School parables, taken from his own edition. Paul Cromelin surprised the gang by leading them in righte merrye songe.

Bill Yearsley then did a Marshall. (You guessed it. Can't get away with a thing. Bill is vice-president of the A. M. P. A.)

Arthur Leslie and Hell's Kitchen Kid put on a three-drama entitled "How Do You Know? Your Nose Knows!" When seen after the fight Arthur asked "Is my nose on straight?" Give 'im credit!

As said before, among those present was everybody and several hundred more.

Let's have another.

ASSOCIATED EXHIBITORS INC

PRESENTS

GERALDINE FARRAR

IN

THE RIDDLE: WOMAN

WITH

MONTAGU LOVE MADGE BELLAMY
WM. P. CARLETON ADELE BLOOD
and FRANK LOSEE

Directed by
Edward Jose

Pathe Distributors

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THE RIDDLE: WOMAN

Women he had fooled were his victims. He held their reputations in the hollow of his hand.

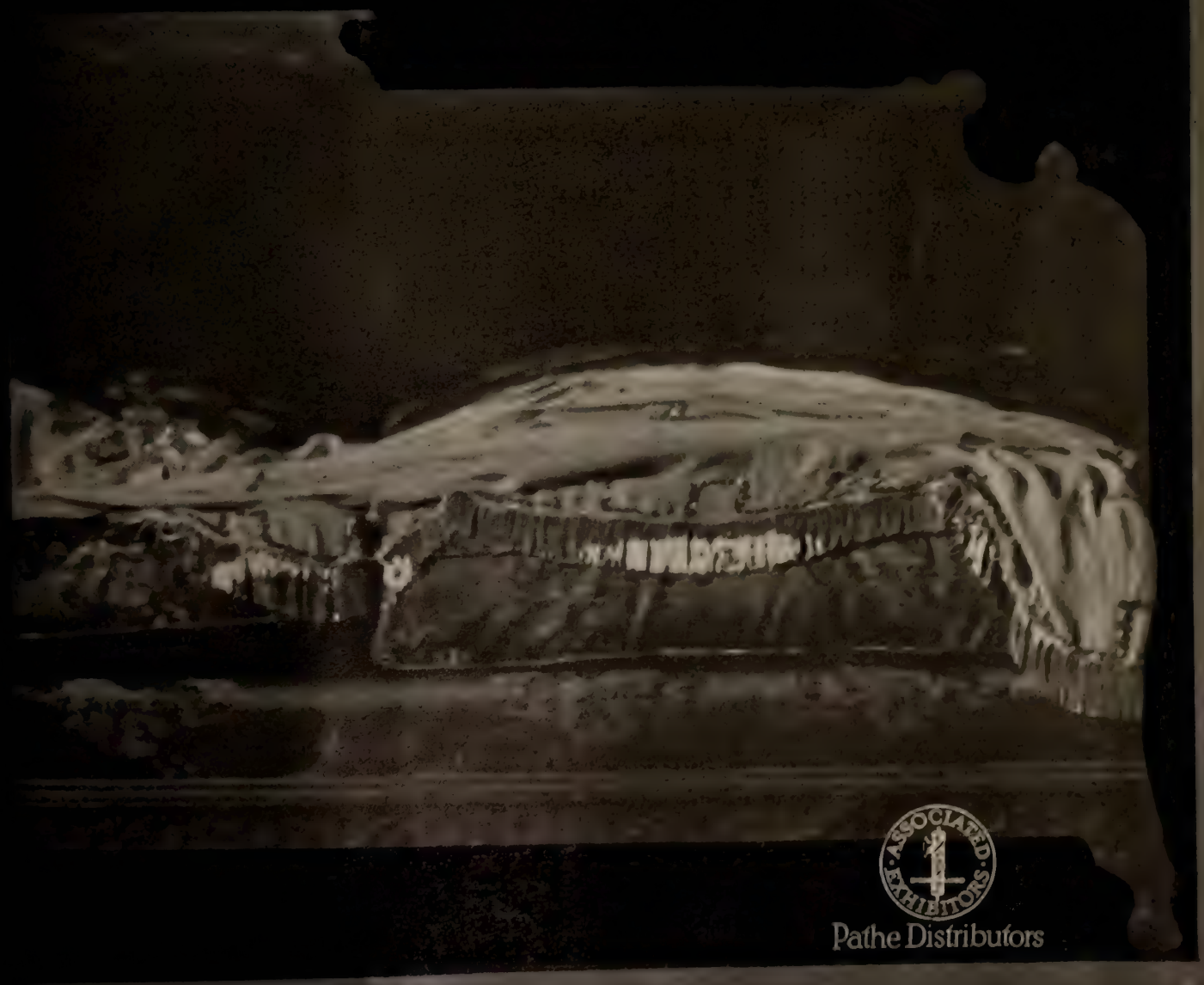
He knew their past. He was the black shadow of that past. He smiled and thought he was secure.

He forgot that even the timid will turn in defense of their love, their married happiness.

He thought he knew women, but he knew the surface and not the depths. He died looking into the aroused soul of Woman, – The Riddle.

He was the suave, lying, serpentine image of a man. He was The Thing women have fought for ages.

Is a woman's past her own or does it belong to her husband?



ASSOCIATED EXHIBITORS INC

PRESENTS

GERALDINE FARRAR

IN

THE RIDDLE: WOMAN

AN IDEAL HAS BEEN ACHIEVED

"The Riddle: Woman" is a money picture.

It cost a very large sum; but that means less to you than this; it will earn big money for every exhibitor who shows it and exploits it the way it deserves.

It has every element of great public popularity; a tremendous story, the theme of which is a handsome, magnetic man who wins the love of rich and beautiful women, and then lives upon their reputations; it has a world-famous star; a cast that is absolutely perfect; and direction and production that spell success.

It was made for exhibitors by exhibitors and is the perfect result of co-ordinated efforts toward one end:

The profit of the exhibitor and the entertainment of the public.

Associated Exhibitors, Inc.
25 W. 45th St., New York
Distributing through
Pathe Exchange, Inc.

Pathe Distributors

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Federated Film Exchanges of America Attains 100 Per Cent. in Membership

WITH the announcement of two new members added to the Federated Film Exchanges of America, Inc., that young but flourishing organization attains a membership of 100 per cent. in the United States. The newest members and their respective territories are W. G. Underwood, who has acquired the Federated franchise for Texas, Oklahoma and Arkansas, and Mr. Frisch, of the Greater Productions Company, who will handle Federated products in Iowa and Nebraska.

The addition of these two new members was announced by W. E. Shallenberger, general manager of the Federated Exchanges, immediately after meetings of the board of directors which took place in the home office of that organization on Friday and Saturday, October 15 and 16. Dr. Shallenberger states that both Mr. Underwood and Mr. Frisch had been negotiating for some time for the franchise for their respective territories and had made a long and careful investigation of the Federated proposition.

W. G. Underwood has long been recognized as a leading independent exchange operator in Texas, Oklahoma and Arkansas and Mr. Frisch is similarly well known in Iowa and Nebraska. Federated Exchanges feel that it is to be congratulated upon securing two such representative film men as its members.

Man o' War Picture

Their membership becomes effective immediately and they will start distributing Federated products, which at present consist of a five-reel feature, "Nobody's Girl," starring Billie Rhodes; four special features starring Bessie Love, the first of which is "Bonnie May," and a series of eighteen two-reel comedies starring Monty Banks, which are released at the rate of one every three weeks.

First Time in History

Another announcement of importance emanating from the Federated offices is the contract closed with the C. B. C. Film Sales Corporation for the distribution of a special film entitled "Man o' War, the Wonder Horse," which shows incidents in the training of this great racer, and is said to be one of the most interesting short subjects ever produced. General Manager Shallenberger announces that this film is for immediate release at all Federated Exchanges.

In commenting upon Federated Exchanges attaining 100 per cent. membership in the United States, Mr. Shallenberger states this was the first time in the history of the motion picture industry that a body of independent exchangemen had ever been able to combine their interests successfully and attain so large a membership. Mr. Shallenberger further states that this was due to the splendid proposition offered the independent exchangemen by the Federated plan and said that he believed that the success of this new body is an absolute certainty. He pointed to the splendid list of productions Federated already has secured for distribution and to the success that these productions are meeting with through the various Federated exchanges.

Goldwyn Books "Earthbound" for Runs in St. Louis, Seattle and Portland

GOLDWYN'S production of "Earthbound," by Basil King, opened for a run of indefinite length on Sunday, October 17 at the Delmonte Theatre, St. Louis, and early in November will begin indefinite runs at the Strand Theatre, Seattle, and the Columbia Theatre, Portland, Ore. Its successful showing at Miller's Theatre, Los Angeles, is announced as continuing with public interest, as manifested at the box office, unabated.

The Pacific Coast bookings were made with the Von Herberg interests by the Goldwyn Seattle branch exchange and call for the opening of the runs at their chief Seattle and Portland house on the same date. A special advertising and exploitation campaign will be put over in both cities.

The showing of "Earthbound" at the Delmonte Theatre, St. Louis, will follow another Goldwyn picture, "Madame X," which is said to have played to the biggest business of the season. Manager Cornwall, of the Delmonte and Goldwyn, are arranging for one of the biggest exploitation campaigns for the first St. Louis engagement of "Earthbound" that has ever been put across in that city. Harry S. Lorch, in charge of exploitation at the Goldwyn Chicago branch exchange, is in St. Louis directing the campaign.

GOLDWYN'S EIGHT SPECIALS FOR RELEASE DURING THE FALL SEASON

Top row: 1—"Roads of Destiny," starring Pauline Frederick; 2—"The Song of the Soul," starring Vivian Martin; 3—Madge Kennedy starring in "To the Highest Bidder"; Jack Pickford in "Just Out of College." Bottom row: 1—Helene Chadwick and Russell Simpson in "Godless Men"; 2—"Head Over Heels," starring Mabel Normand; 3—Leatrice Joy and Raymond Hatton in "Bunty Pulls the Strings," and "The Great Love," with John Sainpolis and Claire Adams.

Consensus of Trade Paper Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.), Exhibitor's Trade Review (T.R.); Wid's (W.).

45 Minutes from Broadway

(Charles Ray—First National—5 reels)

M. P. W.—The plot of "Forty-five Minutes from Broadway" is not startlingly original or overburdened with incident, but it is clean, easy of comprehension and its humor is superior to its dramatic moments.

N.—Picture is entertaining, though Ray appears to be miscast.

T. R.—George M. Cohan's famous old stage comedy enters upon a new lease of life in its admirably screened film version.

W.—Something different for star but fails to show appeal or story interest of former pictures.

The Leopard Woman

(Louise Glaum—Associated Producers—7 reels)

M. P. W.—"The Leopard Woman" should prove a sterling attraction for the better class of theatres.

E. H.—A feature superior for the mechanical achievements and the work of the star and beauty of her gowns.

N.—The picture is an episode and rather commonplace melodramatic romance in spite of the commendable effort to make the production truly big from a technical angle.

T. R.—"The Leopard Woman" will measure up among the best Miss Glaum has done—if not the best, judged from peculiar Louise standards.

The Wonderful Chance

(Eugene O'Brien—Selznick—5 reels)

M. P. W.—The art of keeping things moving has been finely mastered in "The Wonderful Chance," released by Selznick. It is full of dramatic punch and has been conceived with originality and directed with alertness. Dramatic climaxes are swift and frequent. Best of all, they are convincing.

E. H.—Presents Eugene O'Brien in a role which will be much more popular with men patrons than several of his previous pictures. Instead of a heart breaker, he is presented as a "man's man." It offers splendid opportunities for the showman to exploit, advertise and present.

T. R.—It is quite the most satisfying film which Eugene O'Brien has graced in many a day.

W.—Crook melodrama with star in dual role; holds up splendidly throughout.

The Marriage Pit

(Frank Mayo—Universal—5 reels)

M. P. W.—Should entertain in a mildly agreeable way, but has not the strength usually found in a feature picture.

N.—"The Marriage Pit" is built upon no very new material nor is it particularly gripping, but it gives it star a fine part, and with smooth continuity and good incident, it will interest.

T. R.—Constructed upon strictly conventional lines, is mildly interesting, but hardly qualifies as a first-grade attraction. Lack of originality as the picture's principal failing.

W.—Lack of original plot material production values and dramatic direction result in pretty poor picture.

In the Heart of a Fool

(Featured Cast—Associated Producers—7 reels)

M. P. W.—Allan Dwan, of Associated Producers, scores one of the greatest triumphs of his directorial career.

E. H.—Tells a powerful story that will appeal to those who prefer realism to idealism in their pictures. An unusually strong cast appears in the production.

N.—Very good entertainment in this complicated story.

Tiger's Cub

(Pearl White—Fox—6 reels)

M. P. W.—"Tiger's Cub" is expertly made, human in feeling and powerful in its melodramatic moments.

E. H.—Melodramatic tendency and a tinge of comedy throughout will make it favored of the patronage inclining to the thriller portraying primitive weakness and passions. Snow scenes featuring the star are a notable item.

N.—Pearl White makes thoroughly interesting Alaskan picture.

T. R.—A sure box office attraction for any exhibitor—transient or neighborhood house.

W.—Alaskan melodrama with interest finely sustained throughout—fine production.

Behold My Wife

(Julienne Scott and Milton Stills—Paramount—5 reels)

M. P. W.—The whole production, as exhibited at the Rivoli, is one of high quality and absorbing interest.

E. H.—It is certain to be one of the most complimented pictures of the season. Elliott Dexter has an important role also. Scenes are laid in Canada and in England, and the settings and costumes are luxurious and the photography is uncommonly artistic.

N.—Novel story given rich production.

T. R.—"Behold My Wife" was given a tremendous ovation by audiences at the Rivoli Theatre, New York, where it held the patrons spellbound with its swift action and powerful melodramatic appeal. The picture registers as a photoplay of unusual distinction, beautifully filmed, holding the interest from the opening to the final and should prove a welcome exhibitorial asset.

W.—Unusual story twist to squaw man plot makes entertaining picture.

The Challenge of the Law

(William Russell—Fox—5 reels)

M. P. W.—An elemental story, dealing with the Canadian Northwest and a desert in the southwestern part of the United States, with William Russell playing the role of hero. The part is one that fires this performer to the best advantage and he has been given a strong plot to work with.

E. H.—The story first appeared in the Saturday Evening Post, and is true to life and well staged.

N.—Russell at his best; a real entertaining drama.

T. R.—While the story is an old-time Western one, it is exciting and will have a large appeal to those who like this type of picture, which is a vivid portrayal of the vast Northwest.

W.—Simple and forceful tale of the North and Southwest.

WELL, A—A—IT'S A PRETTY NICE PICTURE, ISN'T IT?
Scene from the latest Vanity Fair Girl comedy called "Mamma's Boy," which will be released by Pathe

Final Tabulations in First National's Straw Vote Show Harding Well in Lead

FINAL tabulations in the recent straw vote held in motion pictures theatres throughout the country under the auspices of Associated First National Pictures, Inc., have been completed with the exception of a number of returns which cannot appreciably change the results. The total shows an overwhelming sentiment for Senator Harding, the Republican candidate for president, which, in spite of the fact that many of the "solid South" states do not appear in the Cox columns, indicate a Republican landslide in November which has never been equalled.

The extent to which the League of Nations enters into the present campaign is shown by the wide vote by which the proposition was refused by motion picture audiences. The question of light wines and beers was also an attention attractor, and the fact that Governor Cox is popularly supposed to favor a less stringent prohibition enforcement act seems to have overcome some of the sentiment against him engendered by the advocacy of the League of Nations.

Considered the Best

One fact which has excited considerable comment in political circles is the divergence in results in Ohio shown by the motion picture straw vote and the straw vote taken by a national weekly magazine. The First National tabulation gives Cox 15,102 votes in his home state, against 14,044 for Harding, while the magazine poll contradicts this indication by giving a total to Harding of 16,525 to but 5,736 for Cox.

Managers of both political parties accept the vote registered in the picture theatres as being more indicative of the real sentiment in Ohio than does that registered by the magazine, although the Republican committee points out that Hamilton, in Butler County, where Governor Cox has his home, is solely responsible for the fact that the Democratic candidate has a lead in Ohio. They insist that the greater vote which will be polled in the larger cities on the same basis as indicated by the First National balloting will wipe out the Cox majorities recorded in the smaller places.

Success Well Demonstrated

The success of the straw ballot idea as a theatre exploitation "stunt" has been well demonstrated. Many theatres which originally planned to hold it abandoned it for various reasons, notably among those being the Strand in Bellefontine, Ohio, where objections by both political parties caused the exhibitor to believe that he could get more prestige by submitting to their appeals than by going ahead with it. Several others had a tough time putting it over, mainly because of the insistence upon the signing of the ballots.

Bay City, Mich., reported the most humorous occurrence in this line. Patrons of the theatre there refused to vote on the grounds that all straw ballots were a "fake" instanced by the fact that in the spring they had voted for Hiram Johnson for president and "didn't get him." Even those theatres where the number of votes cast was disappointing, the exhibitors are unanimous in the opinion that it attracted attention to the theatre which in the final analysis is all that was expected of it.

Some Balloting New

Many other theatres which were anxious to take part in the balloting were unable, due to other arrangements, to stage it during the First National straw vote week, September 19-25, and were given permission to hold it later. The Gore and Lesser chain of eight theatres in California began balloting Sunday, October 17, and continued for a week. Several houses in Detroit were holding it last week, and many other theatres in various locations are still booming the idea, using ballots which were distributed to them by Associated First National Pictures, Inc.

Four Million Ballots Printed

The total vote which appears in the tabulation for the country compiled at the home office of Associated First National contains only about one-quarter of the vote which was actually recorded. C. L. Yearsley, director of advertising and publicity of Associated First National Pictures, Inc., felt that any returns that were published were worse than useless unless they were as authentic as possible. For that reason ballots that did not contain the names and addresses of the voters were eliminated. Those that were not legible or mutilated in any way were not included in the final tabulation.

Two million ballot forms were printed originally, this number being the total of the requests for supplies which were received the first month after the first announcement of the project. Subsequently another million was demanded and then a fourth million was printed to meet the last week demands. The actual number distributed was less than 100,000 short of the total number printed. No ballots were shipped out on speculation, every order being filled in response to a requisition from the individual theatres.

131,954 to 91,266

The complete tabulation of thirty states shows Harding leading with 131,954 votes to 91,869 for Cox. Those favoring the League of Nations number 91,266, while those opposed to it number 108,478. Light wines and beer are favored by a vote of 119,857 to 72,068.

Mr. and Mrs. Martin Johnson Are Back After Traveling for Eighteen Months

MR and MRS. MARTIN JOHNSON arrived on the Panhandle State, of the United Mail Steamship, on its maiden trip from London on Monday, October 18, and are at the Hotel Astor, New York City, where they will be for several weeks. They have been on an eighteen months' trip around the world and passed several months in the wilds of Borneo, where they captured one of the most intelligent orang outangs ever in captivity. They came to the Astor direct from the steamer and had expected to keep the apes and the orang outang in their suite, but were refused permission by the hotel management.

Mr. and Mrs. Johnson are famous explorers and while on this trip explored for several hundred miles the river Kinabatangan, which no white woman had ever seen and but one white man is said to have traversed. They were four weeks getting up the river. They said that crocodiles were everywhere on this river and its banks, which were in many places arched with bamboo in a wonderfully beautiful manner, lending shade to this warm country.

Wonderful Tribe of Savages

On this trip they saw millions of monkeys and at the headwaters of the river they came across a wonderful tribe of savages, called the Tengarra Tribe, with long, straight hair and strange faces. This tribe makes a sago spirits that they keep in great jars of their own make, and occasionally get under the influence of its spell, and at such times they are very dangerous. On this river are bears, cobra and pythons. They caught one of the latter measuring twenty-eight feet. A dog died in two minutes after a bite from this reptile. They shot deer and pigeons to help out their rations on the trip.

They saw a tribe of natives cut up, cook and eat a human body; an enemy, of course. In these wilds are the head hunters. Mr. and Mrs. Johnson showed the natives moving pictures of New York, steamships and many things that these people had never seen before. They showed a picture of the armistice day in New York and told them it was the people here saying goodbye to them when they were leaving New York for their trip, and after that the natives were very friendly. They thought that there was wonderful magic in these moving pictures.

Laughed at Chaplin

These natives are very ferocious and are armed with spears and bows and arrows. They get some rifles, which is against the government orders, but some traders will give them to the natives. Mr. Johnson says that the brain power of these natives is very inferior. They are ruled by a chief, Nagapate, one of the most powerful rulers on the face of the earth. His word is law, his voice is like the roar of a cannon and his face is strong and his body perfect in shape.

Mr. Johnson said that they were apparently unmoved by any of the moving pictures, but when he showed them Charlie Chaplin in one of his slapstick acts, they laughed and shouted and acted much like a New York audience at Charlie's antics. They had never known that there were aeroplanes until Mr. Johnson showed them in the pictures.

Bessie Got Drunk

Bessie, the orang outang, got drunk on the trip from London. While she was in the baggage room of the ship she broke open a bottle of vermouth and lapped it up, and what she didn't drink she used as a bath. She acted very human, Mr. Johnson said, and laughed and staggered around much as humans do. It is the theory of the natives of these islands that the monkey is descended from humans. That they are degenerate human beings, and not, as so many suppose, that the human race sprung from the monkey.

The motion pictures made by Mr. and Mrs. Johnson while among the cannibals will be released through Robertson-Cole exclusively.

De Luxe Gets "County Fair"

The De Luxe Feature Film Company has received the prints of "The Country Fair" and the film is now being distributed through the Pacific Northwest from their office in Seattle.

Friend Heads Company

The following officers of John D. Williams Productions, Inc., have been elected to succeed John D. Williams and Joseph R. Williams as president and vice-president, respectively; Arthur S. Friend, president; Charles E. Hawthorne, vice-president.

Elinor Glyn Here to Write Scenarios for Paramount

Elinor Glyn, noted author of "Three Weeks" and other widely read books, arrives in New York, Friday, October 22, for the purpose of entering the Famous Players-Lasky Corporation's studios and writing scenarios directly for the screen.

Mrs. Glyn is the third to arrive of the well-known British authors who were won to the motion picture profession by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, on his trip to Europe last summer. Sir Gilbert Parker, author of "Behold My Wife" and Edward Knoblock, the famous British dramatist, already are here prepared to write in the Famous Players studios.

Mrs. Glyn's first story, when she arrives in Hollywood, will be written for Gloria Swanson. Mrs. Glyn saw Miss Swanson in the Cecil B. DeMille picture, "Male and Female" last summer in Paris, and so impressed was she with Miss Swanson's personality and manner that she immediately got in touch with Mr. Lasky, who was in London at the time, and arranged to write an original story for her.

After spending a few days in New York City Mrs. Glyn will leave for Hollywood, where she will begin at once on the first Gloria Swanson picture.

In the Lasky studio in Hollywood Mrs. Glyn will work in close collaboration with the continuity writer, the star and the director, so that when her story reaches the screen it will be Elinor Glyn's own version.

Christie States Comedies Are Not Being Reissued

With reference to a story in a trade paper of September 16 to the effect that a number of Christie Comedies were being offered by a New York film concern for reissue, Charles H. Christie states that no Christie Comedies are available for reissue.

"The negatives of every Christie Comedy ever made are the sole possession of the Christie Film Company," says Christie, "and no subjects are being reissued by our company, which is the only company which has a right to dispose of these negatives.

"We are warning any individual or corporation that the Christie Film Company will prosecute anyone who offers Christie Comedies for reissue or illegally making use of the name of this company.

"Any person or company which owns negatives of comedies not known under the copyrighted title of "Christie Comedies" has no authority to advertise them as Christie comedies, and is liable for damages. All negatives of comedies known as Christie comedies are the sole property of this company, and we are ready to protect our rights in this matter."

New Lasky Cutting Room

Owing to the great increase in production work and the crowded condition of the laboratory at the Lasky Studio, where many Paramount pictures are now being made, a new cutting room is being built at the corner of Selma avenue and Argyle street. The new cutting room will afford facilities for cutting eight pictures at the same time, which will satisfactorily relieve the congestion in this department.

Marshall Neilan Signs Irene Marcellus to Star in Terhune's "The Lotus Eater"

MARSHALL NEILAN announces he has signed Irene Marcellus, a Broadway beauty, under a long term contract. A tentative arrangement was made with Miss Marcellus by the producer on his last visit to New York and came about when Mr. Neilan visited a popular New York roof. This is claimed to be something of a record in "discovering" and signing a new star, for five minutes after the producer spied Miss Marcellus behind the footlights, he was introduced to her and in a few minutes more, Mr. Neilan had her signature.

Miss Marcellus has arrived in Los Angelus after finishing her theatrical contract in New York and will soon start work. Preparatory to her appearance before the camera, she will be schooled in the technic of screen acting by Mr. Neilan.

Mr. Neilan has obtained the motion picture rights to "The Lotus Eaters," by Albert Payson Terhune, said to be the most dramatic subject ever attempted by Mr. Neilan and in the screen presentation Miss Marcellus will make her debut.

Mr. Neilan, who has brought out many famous present-day personalities of the screen, believes he has another big "find" in Miss Marcellus. Said to be one of the most beautiful girls to leave the stage for the screen, the new Neilan acquisition adds another distinct type to his company. Tall, blonde, of striking personality, Miss Marcellus is expected to develop into one of the future's big artists of the screen.

Cecil DeMille's Next

Cecil B. DeMille is expected to start his next special production for Paramount some time in December. He has just completed the filming of "Forbidden Fruit," by Jeanie Macpherson, and is now engaged in cutting and editing it. As soon as this work is finished he will start immediately on his preparations for the new production.

IRENE MARCELLUS
The latest star to be signed to appear under the Marshall Neilan banner.

Pathe News Has Special Plans Made for Celebration of Its Tenth Anniversary

Special Issue to Have Historical as Well as Pictorial Appeal

TEN years ago a lusty-lunged youngster was born to the then none too mature motion picture industry. It was conceived in Europe and was brought to this country by one of the real pioneers of the cinema. It is the Pathe News, which is about to begin the celebration of its decennary. Pampered and petted just like a favorite son, yet never spoiled, the Pathe News has continued to grow year after year in living up to its slogan, "The first news reel, the real news first."

Beginning November 15 and continuing for a number of weeks, the Pathe News will celebrate its anniversary with a series of special events, which will not only prove the progressiveness of the reel, but will provide exhibitors with a most powerful box office attraction.

In every locality where Pathe Exchange, Inc., is represented by a branch office, there will be a special local edition issued twice a week in conjunction with the national publication. The editor of the Pathe News has added more than a score of local cameramen to his staff for this period, and a local issue that will mean something worth while to the exhibitors will be the result. This local will be released twice weekly, with the odd and even number of the Pathe News.

In addition to this enterprising endeavor, the Pathe News editor has planned a series of special "stunts" for incorporation in each issue of the News. Each one will have a sensational tinge and will be a most meritorious feature for any program. Further details of these arrangements are promised later by the Pathe News editor.

Another feature he expects to install in the news reel during this period will be a "historical subject." He plans to go down through the years of the Pathe News existence, picking out the most sensational epoch-making feature of that day and running one in each issue. Countless numbers of stirring events have occurred since the Pathe News was born, and people of today would be intensely interested in seeing such a series of pictures, not only for their historical appeal, but because of their pictorial effect.

The Pathe News is the conception of Charles Pathe himself. The famous French cinema pioneer was first to conceive the value of a reel of films depicting in motion the events which daily found their way into the headlines of newspapers. He experimented with the reel first in Europe, under the title of the Gazette and the Journal, and it met with such success in France and England that he soon inaugurated it in the United States. Here the entertaining and instructive power of the reel was quickly realized, and it wasn't long before the Pathe News was a household word.

"Covers" the Whole World

Down through the years, the Pathe News has been petted like an only child. Mr. Pathe himself took a paternal interest in what in the beginning was a weekly. Several years ago, because of insistent demand, a mid-week issue was inaugurated.

When Paul Brunet assumed the direction of the affairs of Pathe Exchange, Inc., in this country, he also took the interest of a father in the news reel. He watched over it with a distinct personal interest and the consequence has been that the Pathe News has never deteriorated. It has always gone ahead.

With an organization that has every link throughout the world working to perfection, it has a record for speed, accuracy and judgment. Every nook and corner of the globe is "covered" by the Pathe News. It is no unusual occurrence to find pictures taken in Alaska and Australasia in the same reel. "The world before your eyes" is a slogan early adopted by the Pathe News, and it is aptly descriptive.

Many Exclusive Features

Taking the last year as a criterion, the Pathe News has registered many exclusive features. Its latest success was met in the speed with which the distribution of pictures covering the Wall Street explosion was accomplished. Probably for the first time in history, middle western and west coast newspapers were beaten on pictures by a news reel, and it was the Pathe News which registered this triumph.

The Pathe News "special" showing the ruins by the Wall street bomb, were exhibited in St. Louis theatres hours before a newspaper containing "stills" of the explosion appeared first in a local newspaper. Six hours after the pictures had been taken, prints were being rushed from the Jersey City laboratory of Pathe to all sections of the United States. Even the St. Louis papers acknowledge their own defeat by the Pathe News.

The history of the Pathe News is full of high lights. It boasts of having never failed on any big story and its record proves this statement.

William Fox to Release Noted Stars in "20th Century Brand" in October

WILLIAM FOX some time ago announced to exhibitors that for the season of 1920-21 he would release a program to be known as the "20th Century Brand," which would contain well-known stars in productions by well-known authors and which would be productions of unusual merit and costliness. That Mr. Fox has kept faith with the exhibitor is evidenced, it is said, by the heavy bookings throughout the country on this product. The releases for the month of October alone are productions of great strength.

The beautiful Eileen Percy is seen in her third starring vehicle for Fox, entitled "Beware of the Bride," a farce written by the noted Edgar Franklin. The complications that arise when the bride undertakes an evening at a masquerade ball furnish the action of one of the funniest and most rapid film comedies ever presented, it is alleged.

Lives Up to Reputation

Buck Jones, cowboy actor, appears in a western story entitled "Sunset Sprague," written by Clyde C. Westover. Jones who has won a reputation for horsemanship and daring feats, does more than live up to his reputation in this production, which is filled with "stunts," gunplay, and tense dramatic situations. Patsey De Forest has the leading feminine role.

Louise Lovely makes her first bow as a star under the William Fox banner in a strong dramatic story by Barbara Le Marr Deely, entitled "The Little Grey Mouse." This beautiful star, who will be remembered as the leading woman for William Farnum in some of his greatest Fox successes, appears in the role of a gifted but neglected wife, who allows her worthless husband to take the credit for her literary achievements. How this man casts his self-sacrificing wife aside, embroiling her in a divorce scandal and how the wife goes west, gaining fame and fortune and also the love of a good man, supplies the action of the story.

"A Slave of Vanity" to Be Exploited by Art Contest

The leading motif of exploitation on "A Slave of Vanity," the Robertson-Cole super-special production, starring Pauline Frederick, outlined in the press book which this distributing corporation is soon to publish, is a widespread art contest idea which will interest exhibitors in towns of every size, whether they use exploitation regularly or not, for it makes an instant and compelling appeal to all classes, it is stated.

The picture, based on the stage play, "Iris," by Sir Arthur Wing Pinero, tells a story laid in a cultured plane of English life, the central figure of which is a woman who has been reared in luxury, and whose great problems begin when she stands between her love for "society" and her affection for a penniless man.

The art contest operates as follows: Through newspapers, on the screen, or by any other means he sees fit, the exhibitor announces to the public that he is about to inaugurate a contest in which he invites amateur artists, or professionals if they care to enter, to draw pictures.

The subject of the picture is "A Slave of Vanity." The exhibitor asks those interested to produce in any way they choose, by pencil, pen and ink drawing, water color or oil, their conception of what the title stands for.

All the pictures received in the contest are hung in the lobby of the theatre. There they serve as a very novel lobby decoration. None will pass without seeing the pictures, and learning their purpose. The local newspapers, of course, will carry full particulars. The prizes may be what the exhibitor wishes.

The committee which will judge the contest is to be composed of a newspaper editor, preferably one who is interested in art; a leading artist, art critic or an art student of the community; and either the exhibitor himself or some person he shall select, making a total of three.

This is only one of the many angles of exploitation which are furnished by the press book. Many other means will be given the exhibitor of introducing the picture.

Keeping in Personal Touch

By SAM SPEDON

AL. SABBERLY, former publicity director of the Mayflower Productions, has withdrawn from that organization and started in the state rights field as a representative for a special feature which he will exploit.

* * *

Steve Montgomery, of Chicago; Harry Ross, of Pittsburgh; George Le Beau, of Kansas City; Joe Friedman and H. D. Koffman, of Chicago, all in employ of Famous Players, were in New York recently.

* * *

Al Tuchman, purchasing agent for First National, has resigned.

* * *

Samuel Lesselbaum, formerly proprietor of the Miller and Vermont Theatres in the East New York section of Brooklyn, has opened at 2,400-seat house in Brownsville, which is of modern construction and employs a twelve-piece orchestra under the direction of Irving Weiss. George Weiss is manager.

* * *

William Libman quits the Stanley Frame Company, which he organized, to go in business for himself manufacturing lobby frames and easels.

* * *

Frank Hammond, old-time actor in vaudeville, is the proprietor and manager of the Katona Theatre at Katonah, N. Y. Mr. Hammond purchased the house from G. Parker and has been running it for several years. He is contemplating moving to California.

* * *

Jaques Byrnes, of the Industrial Film Productions of Chicago, was in New York last week end.

* * *

A. K. Greenland, eastern representative of the Rothacker Manufacturing Company, is on a business trip through New England.

* * *

William H. Wassman, of Wassman and Stephens Feature Service of Atlanta and John T. Ezell, of Atlanta Film Manufacturers' Association of Atlanta, are in New York in the interests of the Atlanta Motion Picture Exposition to be held the first week in December and at the same time to purchase available pictures for their organizations. Messrs. Wassman and Ezell say that cotton in the South has taken such a slump that the exhibitors and the industry generally are experiencing quite a business depression.

* * *

William G. Underwood, of the Specialty Film Corporation of Dallas, is in New York to buy film. He is stopping at the Claridge Hotel.

* * *

J. E. Pearce, president of the Pearce Films, Inc., with offices at Dallas, New Orleans and Atlanta, also interests at Norfolk, Va., and Boston, Mass., was in New York last week with Mrs. Pearce, stopping at the Hotel Astor.

* * *

Hostetler Enterprises, of Omaha, have added the Rialto, Liberty, Lyric and Sun theatres of Lincoln, Neb., to its circuit. Also the Strand, Empress and Plaza at Hastings, Neb., and the Plaza and Crystal at Waterloo, Ia. In addition to these it has control of the Casino at Marshalltown; the Isis at Cedar Rapids; the Royal at Sioux City and the Family and Orpheum at Clinton, Ia. J. E. Hostetler is president and Alexander Frank is general manager of the Enterprises.

* * *

M. F. Tobias, central division manager for the World Motion Picture Corporation, reports that he has signed up the seventeen Paramount and the seven First National houses in St. Louis; the twenty-two Ascher houses and the MacElray Circuit in Chicago.

* * *

Walter J. Price, formerly manager of the Virginia Pearson Productions and manager of the Select at Atlanta, is now secretary of the Broadway Security Corporation at 23 West Forty-third street, New York.

* * *

The Vitagraph executive offices have removed from 1600 Broadway to 469 Fifth avenue, corner of Fortieth street, New York.

* * *

Bert La Belle, theatre owner at Tampa, and wife, after spending ten days in New York at the Hotel Claridge, returned home October 20.

* * *

William R. Dunn, who interprets the role of Dave in J. Stuart Blackton's "Forbidden Valley" and is manager of the Blackton Studio in Brooklyn, did not go to London, as previously reported. Mr. Dunn is now busy making preparation for the return of Mr. Blackton, who leaves Liverpool on October 27.

* * *

J. J. Pray, proprietor of the Silver Theatre at Waterville, Me., has sold it to C. Y. Strout.

* * *

Robert Russell, producer of the Billie Van Comedies, has opened offices in the Fitzgerald Building, New York, for the Russell Productions, Inc.

* * *

Charles F. Starck, of the Speer & Thompson Company of Chicago, is in New York stopping at the Hotel Astor.

* * *

Jack, Sam and Abe Warner with Monte Bank arrived in New York October 19 from the Coast. They are stopping at the Hotel Astor and will remain for a week or ten days.

* * *

H. E. Belford, sales manager of the Independent Film Association of Chicago producing the Invincible Comedies on the Coast, arrived in New York October 16, stopping at the Astor, where he will remain this week.

* * *

Robertson-Cole will give a special showing of "Kismet," featuring Otis Skinner, in the Grand Ball Room of the Hotel Astor, New York, on Monday evening October 25 at 8 o'clock. Admission by invitation only.

* * *

Harry Cauldfield, manager for Max Linder, after disposing of the first Linder comedy made here since his return from France, returned to the Coast on Friday, October 22.

* * *

Don Meaney is finishing directing the fifteen-episode serial, featuring Juanita Hansen, "Roaring Oaks" at the Pathe studio at 134th street, New York.

* * *

The exhibitors of Atlanta will hold a convention and exposition during the week of December 8. Many film representatives and picture stars are expected to attend, and a large attendance is anticipated. The North Carolina exhibitors will hold their mid-winter convention on December 14, 15 and 16 and a large atendance from the central section of the South has already signified its intention to be on hand. Coming directly after the Atlanta convention many will attend both affairs.

* * *

Joseph Block and wife, of Block Amusement Enterprises of New Bedford, Md., and St. Marys, Pa., spent last week in New York at the Continental Hotel.

* * *

Sid Ascher, recently with the New York exchange of Famous Players-Lasky, is now connected with the Stoll Film Corporation of America sales forces under the direction of Ralph Proctor.

* * *

Pathe's new building right next door to its present location at 27 and 29 West 45th street is fast nearing completion. The Pathe offices expect to occupy it about December 1.

* * *

"Tek" Ross wrote "Keeping in Personal Touch" asking for the name of a certain film editor, but did not give his address. The name of the editor appeared in the Personal Touch columns of the issue of October 23. We communicated with the editor, but were unable to give him Ross' address.

* * *

Charles Penzer, of the East and West Film Corporation of New York, was in Montreal last week on a business and pleasure trip.

* * *

Alexander G. Millard, of the Perkins Electric Company of Montreal, agent for Simplex and Power machines, reports a splendid trade this year and many advance orders.

* * *

Frank Meyers, manager of the Vitagraph exchange at Montreal, who came from Toronto, is enthusiastic over bookings in his territory within the two months he has been in the Canadian metropolis.

* * *

Jack Story, Pathe's assistant manager of exchanges is in Boston this week. F. J. McDonell, special serial representative for Pathe, has returned to the home office in New York after a two months' tour of the country.

* * *

Lillie E. Cramer is now the manager of the Elk Theatre at 610 South St. Claire street, Toledo, Ohio.

(*Continued on page* 1232)

CURRENT RELEASES

THE PRICE OF REDEMPTION
By J.A.R. Wylie. Starring Mr. Bert LYTELL

CLOTHES
By Avery Hopwood & Channing Pollock ALL STAR CAST

THE GREAT REDEEMER
By H.H. Van Loan MAURICE TOURNEUR Super Special

WINCHELL SMITH'S
The SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - Starring VIOLA DANA

COMING

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FOUR HORSEMEN OF THE APOCALYPSE
By Vicente Blasco Ibañez ALL STAR CAST

METRO PICTURES CORPORATION

Is one woman only one woman? Either saintly or satanic; one or the other; or both . . . . . ? Or is she like Claire Martin in

BODY and SOUL

the screen version of William HURLBUT'S *play*
with

ALICE LAKE

featured in the leading role

A drama of the Latin Quarter of Paris where anything . . may happen & every thing does . . . .

Directed by CHARLES SWICKARD
Adapted by HAYDEN TALBOT & MARC ROBBINS

METRO

JURY IMPERIAL PICTURES, Ltd., *Exclusive Distributors throughout Gt. Britain.*
Sir William JURY *Managing Director.*

BOOK 'EM & PREPARE FOR AN AVALANCHE OF BUSINESS!

CROWDS ARE FIGHTING TO SEE HIS COMEDIES!

BUSTER KEATON

COMEDIES NOW READY

"ONE WEEK"
"CONVICT 13"
"The SCARECROW"

METRO

EXCLUSIVE DISTRIBUTORS

THE FUNNIEST, MONEYEST COMEDIES EVER MADE

REJUVENATES THE WEAKEST BANK ROLL

DEAD MEN TELL NO TALES

Florida Service to Producers Is Now Backed by Studio; Interest Runs High

FLORIDA is entering the field of picture production with a vengeance. As the climax of the successful trip to New York by H. A. Kelly, representing the Boards of Trade of eleven cities on the West Coast of Florida, to introduce his location and service bureau to producers and directors here, came the announcement that a $200,000 studio will be built in Tampa, ready for use on November 15.

Mr. Kelly returned to Florida Tuesday, carrying with him the indorsement of three hundred producers, directors and stars of his location and service bureau. This bureau, centralized in Tampa, and extending locally to all the cities of the Florida West Coast Association enables a director to select locations from a list of 5,000 stills, representing all types of locations, thus saving the time and expense of securing the locations himself.

Forty-Acre Tract

This bureau, outlined in full in the two previous issues of Moving Picture World exclusively, includes all kinds of boats and outdoor props, etc., and their cost. A service of immense value to any producer, it is now enhanced by the erection of a studio in Tampa.

A crew of expert mechanics is already on the way to Tampa, where Mr. Kelly purchased a forty-acre tract of land this week. Associated with Mr. Kelly in the studio organization are L. R. Eastman, president of the Eastman Publishing Company, and his brother, C. L. Eastman, president of the Eastman Rubber Company. A fourth member is a silent partner as yet, and the fifth is another whose name is withheld for the present.

Everything looks rosy for Florida. With a service bureau, in itself a great money-saver, backed up by a studio now under way; with more hours of sunlight per day than Los Angeles; railroad rates cheaper by more than fifty per cent.; with a variety of scenic beauty, and only forty hours from New York, Florida becomes a real factor in production.

Two organizations, one to produce a five-reel feature, and the other to make twelve two-reelers, have already signified their intention to produce in the Kelly-Eastman studio and under the auspices of the Florida West Coast Association.

This association is highly enthusiastic over the prospects and promises definite co-operation. In a letter addressed to Moving Picture World this week, Horace C. Gordon, mayor of Tampa, said:

"It has been my pleasure to have been connected with quite a few of the large moving picture concerns and to have met many of your people. Those who have talked of Tampa have all said that we have an ideal place for producing pictures; that the climate is ideal, and locations easy to secure.

Los Angeles of the Atlantic

"The leading people are always willing and anxious to co-operate in any way possible with bona fide producers, and if there is anything I can do to co-operate with you in helping promote Tampa as 'the Los Angeles of the Atlantic Coast' I shall be glad to do so."

The studio being built in Tampa at a cost of $200,000 would no doubt cost upwards of half a million in the vicinity of New York. Material is right at hand in Tampa and much cheaper.

Mr. Kelly reported that independent producers were highdly enthused over the whole Florida idea. In fact, every individual interviewed on the subject thought the plan was a big money-saver. Mr. Kelly may be reached through the Tampa Board of Trade.

A New York "Cop" Pays Tribute to Hope Hampton

As an aftermath of the games held at Sheepshead Bay by the New York Police Force, Hope Hampton, who donated two prize cups in the contests, has received a vote of thanks by that body and personal tribute from the winners. They are Officer Mathew A. Skea, 2184 Washington avenue, Brooklyn, first prize winner, and Sergeant Jay J. McDonald, 54th Precinct, City Island, second prize winner.

The latter from Sergeant McDonald expresses the attitude of the New York "Cop" toward the profession in general and Miss Hampton in particular, and is in part as follows:

"The prizes, magnificent as they are do not overshadow your thoughtfulness and generosity which made them a fact.

"The New York 'Cop' likes most of all a kind thought for him occasionally, by the public, and in this respect those in the theatrical profession have always been the most generous.

"It is my hope in particular and the others in general that some time, in some way, though I trust it will not be trouble, we can help your cause and rest assured we will respond in kind."

Frances Eldridge Featured

Arrangements have been made whereby the Superior Pictures, Inc., will make four two-reel comedies a month for release through the World Motion Picture Corporation.

The first will appear in November and will be entitled "The Little Liar," a comedy from the pen of Walter Irving and featuring Frances Eldridge.

The Superior Pictures, Inc., will release two comedies a month with Miss Eldridge in the stellar role and two comedies a month featuring a well-known male star.

MAYOR HORACE C. GORDON

Live Mayor of Tampa who offers co-operation to producers who come to Florida to make pictures.

New Ambassador Hotel, Los Angeles, to House Associated First National Films

Deal by Gore Brothers and Sol Lesser Secures Distinction

A DEAL arranging for a new theatre, unique in the annals of picturedom and intended to be the most elaborate cinema temple in America, was closed last week between Gore Brothers and Sol Lesser, southern California franchise holders for Associated First National Pictures, Inc., and Grover A. Sholem, secretary and treasurer of the Ambassador Hotel Corporation, representing S. W. Strauss.

The new theatre is to be a part of the magnificent new Ambassador Hotel located on the fashionable Wilshire Boulevard in Los Angeles. The hotel is rapidly nearing completion. It is being projected by S. W. Strauss & Co., and will be numbered in their chain of magnificent hosterlries which includes the Ambassador hotels in New York, Atlantic City and Santa Barbara, and the Alexandria in Los Angeles. The Ambassador Hotel Corporation officers are S. W. Strauss, president; Vernon Goodwin, vice-president, and Grover A. Sholem, secretary and treasurer.

Circuit Wins Honor

It has been known that Secretary Sholem had in mind the installation of a theatre as one of the many novel features which will be contained in the new edifice. Anticipation has been rife and opinion varied as to who would grab the prize. It has been said that the New Ambassador Theatre has been sought by every distributing organization of the motion picture industry, for with its ultra fashionable following it may be the most exclusive and high class premiere house in the world.

Mr. Sholem took many weeks to study the releases of each distributing organization before he finally awarded the honor to First National. In making his decision, Mr. Sholem stated that he had witnessed no less than sixty film productions from various organizations before he could determine the type of photoplays that predominate in any organization's release schedule, and having in mind the class of audiences which will make the New Ambassador Theore "their" theatre, he decided that First National is fitted in every respect for this honor.

Social Center for Industry

Severe competition is known to have arisen for this exclusive privilege, for the Ambassador has been planned to outrank any other hotel in the West and the Ambassador Theatre will cater to a very exclusive clientele. Further, many of the stars and producers will reside permanently at the hotel, which will in fact create a social centre for the industry.

The theatre is situated on a wing of the hotel building and will be strictly first class in every respect. It will be a re-enforced, concrete, fire-proof building. The entrance to the theatre will be from the main lobby of the hotel, directly off the grill room. Upon entering the entrance to the theatre, the guests will find themselves in a luxurious lounging room, such as might be found in an elegant private residence. This room will be patterned after the Italian Renaissance style and a gorgeous fireplace of that period will be a feature. This lounging room will be used to accommodate those who are waiting for their guests or friends to arrive. A spacious floor will permit dancing for the period of one hour prior to the overture.

Here enters one of the most novel schemes of the new edifice. On the top of the theatre is to be constructed a beautiful garden containing every species of native Califoirnia plants and flowers. It will feature a beautiful fountain with unique electrical effects and the choicest orange trees to be found in California. Back of the fountain will be a platform banked with rare flowers, behind which a hidden orchestra will play. Underneath this platform will be liberal vent holes which will permit the music to penetrate into the lounging room below for the dances, as well as providing pleasant diversion for those who saunter through the gardens above.

Upon entrance into the theatre proper the spectators will immediately be impressed with the richness which will prevail throughout. The impressive Italian style which will feature the lounging room will be carried into the theatre interior. The general effect will be the richly colored stone walls and novel vaulted ceilings. The side walls of the theatre are to have arched openings with rich ornamental grills through which may be seen mural paintings, paneled and high-lighted, and so draped that at the first entrance of the audience they will be entirely hidden from view. When the overture begins, the curtains will be drawn aside to reveal the murals.

Fresh Flowers Inside

All the seats will be patterned after the most approved style of loge chair now used in the leading cinema palaces, allowing a wide space between the rows. They will be half-overstuffed leather chairs, and will be forty-five inches apart. The entire seating arrangement will be on one floor and the seating capacity will be only 562, in order to allow ample room to move between the rows without annoyance to those seated.

Fresh flowers and plants will be a feature of the interior theatre decorations, and not a single artificial flower will be in evidence. Owing to the fact that California affords beautiful year-around foliage, flowers in harmony with the season will be seen throughout the theatre.

The lighting effects during the projection of the picture will come through the arched openings in the side of the walls, where the murals are located. Before the start of the performance, the lighting will be provided by the artistic Italian fixtures in the center of the auditiorium.

The heating and ventilating system will also be unique. In contrast to the usual system prevailing, the theatre will be so equipped that the warm air will enter through concealed openings in the ceiling and will be drawn through openings underneath each seat. By this manner any desired temperature can be quickly had.

Elaborately Equipped Stage

The stage will not only be of such depth to allow the presentation of elaborate prologues to accompany the feature picture, but will contain every device known to stagecraft to enable high class presentation. The curtains and stage settings will be of rich and elegant fabric, being the work of the well known artist, Joseph Urban, and the background for the screen will be of black velvet.

The projection room will be located above the main floor, and will be so isolated that all possible chance for noise to distract the attention of the guests from the picture will be liminated. The equipment will be of the most modern, a special feature being a new device whereby the stage may be bathed in colors arranged in a rainbow effect.

World Premiere House

Sol Lesser is authority for the statement that the New Ambassador will be the world premiere house for all First National attractions. Mr. Lesser has already secured the assent of General Manager J. D. Williams and the executive committee of Associated First National Pictures, Inc., to the plan. The Gore Bros., Michael and Abe, and Lesser own and control the Kinema Theatre, the Los Angeles First National house. They have agreed with Secretary Sholem that the New Ambassador should take precedence over the Kinema, the first run downtown house, in the matter of First National bookings.

The booking arrangement will call for two changes weekly, which will allow for the choice of a few pictures other than First National to be shown, and Mr. Lesser has already been flooded with requests from other distributors for 'time,' so the cream of the market will be assured for the new theatre.

Opens New Year's Eve

Tentative plans call for the opening of the new theatre on New Year's Eve, and already the Gore Brothers-Lesser office has been flooded with requests for reservations for the opening night's performance. As tentative plans call for all seats to be reserved, with the price scale ranging to $1.50 top, seats will be reserved two weeks in advance. Mr. Lesser has announced that if the First National releasing schedule is so timed, the gorgeous Allen Holubar initial First National production, "Man, Woman, Marriage," staring Dorothy Phillips, will be the opening attraction.

HE'S A PRISONER ALL RIGHT

Betty Compson after winning in the game of love in "Prisoners of Love," a Goldwyn release.

Taylor Praises Technical Men for "Movies'" Advance

The most appreciable development in the motion picture industry has been the growth towards stability and beauty in studio sets, according to William D. Taylor, Realart producer. "The improvement along these lines has been a physical change, easy for the public to grasp and understand. Its importance became noticeable long before recognition of the more subtle betterments in acting and screen technique," he said in a recent interview.

"Ten years ago I hesitated before going into moving pictures, because at that time I considered the screen a cheap and tawdry form of art," he stated. "This impression arose from the flimsy canvas settings which swayed with the wind and the manifestly fake properties and other makeshifts. I believe my opinion was reflected by the majority of Americans.

"When I became actively connected with the industry, however, I could see its possibilities. To the public, the development of scenic beauty had its effect first. The change from canvas to all wood sets spelled an increase in quality. When this became evident, a better class of people began to attend the cinema. Thus the picture clientele was developed to its present high standard.

"When I look over the sets of 'The Witching Hour,' which I am doing for Realart, I marvel that we could have progressed so far in such a few years. It all seems so far distant from my first picture when the villain put his hand against the wall, making the whole house sway.

"When we give credit for the development of the movies, the technical men must be remembered first of all. Surely 'as the sets have gone, so have the pictures.'"

Constance Talmadge Picks Cast for "Mama's Affair"

Constance Talmadge, who recently returned from a three months' vacation in Spain, England, Switzerland and France, is now at work and is going to have a splendid opportunity to wear many of the beautiful clothes she has just brought back from Lavin, Worth, Mme. Grult, and other fashionable coutourieres, in this next picture, "Mama's Affair."

"Mama's Affair" has been adapted for screen purposes from Rachel Barton Butler's well known Harvard prize contest play, by John Emerson and Anita Loos, and will be directed by Victor Fleming, who has directed Douglas Fairbanks.

A prominent cast has been engaged, including Effie Shannon, Kenneth Harlan, Katherine Kaelred, George LaGuerre and Gertrude LeBrandt, who, with the exception of Kenneth Harlan, will be seen in the same roles which they enacted on the speaking stage. The name of "Mama's Affair" will be changed later on to one more befitting a starring vehicle for Constance.

Selznick Signs Teddy Sampson

For a principal role in Owen Moore's forthcoming Selznick picture, "Lend Me Your Wife," now under way at the Selznick Fort Lee studios, Myron Selznick announces he has engaged Teddy Sampson, the well known stage and screen comedienne. "Lend Me Your Wife" was written and is being directed by Victor Heerman, from a scenario prepared by Sarah Y. Mason.

Miss Sampson's most recent screen work has been in two-reel comedies, although her early experience was in screen dramas. Other members of the cast include Vivia Ogden, Katherine Perry, Walter Walker and Edgar Nelson.

Associated Exhibitors Secure Rights to "The Devil," Starring George Arliss

This Drama Adapted from the Celebrated Stage Play, Marks the Star's First Appearance in Motion Pictures. Production Will Be Distributed Through Pathe

ASSOCIATED EXHIBITORS, INC., announces the acquisition of George Arliss in "The Devil" for distribution through Pathe. Mr. Arliss has been working at the studio in Fort Lee for the past month, and it is expected the film will be completed in five or six weeks.

The Arliss starring vehicle is being produced by Harry Leonhardt and Andrew Callaghan. James Young is directing the production. Mr. Arliss, whose decision to appear in pictures will come as a surprise to the motion picture and theatrical professions, will make his cinema debut in a role he played with striking success on the stage.

As a film star Mr. Arliss has long been desired by the producers, and Associated Exhibitors are proud of having him make his first appearance in a film sponsored by them. The scenario has been prepared by Edmund Goulding. Sylvia Breamer will appear in a feature role. Lucy Cotton plays the part of the wife. Edmund Lowe is the artist and Roland Bottomley has the part of his gay friend. Mrs. Arliss will be seen for the first time on the screen as the mother.

Well Known Players

These players have been starred and featured in many feature films and are well known for their work on the speaking stage. "The Devil" enjoys the distinction of having had presentations in two different productions on Broadway simultaneously. Written by the eminent Hungarian novelist, short story writer and dramatist, Ferenoz Molnar, it is a play that from the time of its introduction has held a high place among the works for the stage.

Mr. Arliss' first appearance on the screen will be nothing in the way of an experiment. He is one of the most finished artists of the theatre and a lifelong application to the study of his art is said to have equipped him to master the technique of the screen in a comparatively short time. He has brought to the studio the practice of rehearsals and with Mr. Young has spent long hours in adapting himself to a form of acting which his native talents and skill have equipped him to perform. Arliss is starring now in New York in Booth Tarkington's "Poldekin."

At present the company is working on scenes in a lavish set more than a hundred feet long and seventy-five feet wide. It represents a hall in the home of the Devil. The scene was designed by a well-known architect and furnished by one of New York's leading interior decorators. The set will be the background for a revel given by the "evil genius" of the characters in Molnar's play. The dances are to be performed by Russian ballet artists who have been rehearsing with Mr. Young for a week.

Farnum, Fox Star, Returns to Westerns in Stirring Drama of "Drag Harlan"

WILLIAM FARNUM, the Fox star, turns once more to the sort of role he loves so well and is now playing in a romance of a two-gun fighter of the old west, entitled "Drag Harlan," written by Charles Alden Seltzer.

This picture is replete with rapid action of the hair-raising variety and is said to be remarkable for its scenic beauty and typical western atmosphere.

The exterior scenes were taken on and around Midland Ranch, on Catalina Island, off the coast of Southern California.

Midland Ranch has rolling plains surrounded by magnificent mountains which furnish a background rarely equalled for effectiveness in motion pictures.

"Drag Harlan" will mark Farnum's first appearance in a western picture since "The Orphan," and its announcement has met with hearty approval by exhibitors all over the country. Preceding this film his most recent starring vehicle was Justin Hunt McCarthy's, "If I Were King."

Universal Files Answer to Harry Levey's Suit

Answer has just been filed on behalf of the Universal Film Manufacturing Company to the action brought against it in the New York Supreme Court by Harry Levey to recover $20,000 for an alleged breach of contract. The answer, sworn to by R. H. Cochrane, vice-president, makes a general denial of the allegations on which Levey bases his suit and prays the court to dismiss the suit.

Levey alleged that he was discharged without just cause from his position as general manager of the corporation's industrial department, for which he was engaged on April 1, 1919, at a salary of $200 a week and 5 per cent. of all the cash receipts from all contracts procured for the department by him, and that 5 per cent. of these sales during the period of his employment amounted to $20,000, for which he asked the court to award him judgment.

BEATRICE BEE MONSON

Now leading woman in Mermaid Comedies and to be seen supporting Lloyd Hamilton in "April Fool."

When Lillian Gish Goes on Location On an Ice Cake in the Arctic Sea

By EDWARD WEITZEL

IT has not been settled that Lillian Gish is to make a picture at the North Pole, but one thing is positive—if she ever does start on such an expedition or the scenario demands that she drift across the Arctic Ocean on a cake of ice, she will take an extra large supply of grease paint with her. The Eskimos will imagine the beautifully pink tinted sticks are a superior brand of candles and will proclaim them a great delicacy. The promise of a grease paint feast at the end of the trip will secure the help and devotion of as many members of "The Order of the Sons of the Midnight Sun" as can crowd aboard the Gish Ice Cake Special.

The above statements may sound like a wild flight of the imagination; on the contrary, they are sober fact. After her experience in making the ice "stuff" for "Way Down East" Lillian Gish is not to be frightened by such a simple bit of business as a two-years' drift in the ice packs of the frigid zone. She is the sort of girl who goes where duty and the scenario send her. Besides, she will have her trusty sticks of grease paint with her and will be able to laugh at the cold when it chases the mercury out through the lower end of the thermometer. For she has made a valuable discovery: Grease paint will not only prove an enticing article of food for the gentlemen in fur pants, but a liberal coat of it on the tip of her nose will prevent that useful organ from freezing in the iciest of Arctic weather.

How to Ice Cake Plane

Sitting in the corner room of her suite in the Savoy Hotel, one afternoon last week, Miss Gish gave me her rules for safely enjoying the new mid-winter sport of ice cake planing in a blizzard.

"Of course," she admitted, "it isn't quite so pleasant as sea planing in summer behind a fast motor boat, and it isn't at all likely that you'll grin any if the cake upsets and spills you into the water. But I've found out how to prevent your face from freezing, even after it becomes coated with ice. Whether or not you are a moving picture astress, put a good, heavy grease paint make-up on your face and you can defy the cold. That is what saved me from getting frost-bitten cheeks while I was floating down the Connecticut River last January. Mr. Griffith hadn't any such protection on his face and it was badly frost-bitten before the ice scenes were finished."

"I wonder if—" exclaimed I, and then paused. It isn't safe to describe all one sees nowadays.

"If what?" asked Miss Gish.

"If the lovely painted ladies I passed on Fifth avenue on my way up here expect to take to ice cake planing next winter. If so, they're rather rushing the season, don't you think?"

Miss Gish agreed with me.

Olive Thomas and Bobbie Heron

Her suite is on the eleventh floor of the hotel, and a glorious view of Central Park drew me to one of the windows the moment I entered the corner room. Last winter I stood at one of the front windows of Olive Thomas' apartment on Central Park South and watched the same scene, while she chatted light-heartedly about her plans for the coming year and told me of a little nephew she was having educated and of the amusing things he was always saying when he came to New York to visit her. Snow and ice covered the lawns and the lakes of the park, as Olive Thomas sat curled up on a big sofa before a blazing fire, and I spoke of the lovely view she would have when summer came.

A reference to our conversation brought words of deep regret for her tragic death in Paris, and for "Bobbie" Heron's sad end.

"Poor Bobbie!" said Miss Gish. "Mother and Dorothy were in Italy when the accident happened and the poor boy was dead and buried before we could get word to them."

From an Anxious Enquirer

The entrance of the private secretary, whose chief duty is answering the fan letters that arrive on every mail, changed the trend of conversation, and I was handed a note from a youthful admirer of the "Way Down East" heroine. The writer had been told that the Gish sisters were twins, but she was still a little doubtful as to the truth of her information.

LILLIAN GISH
Playing the heroine in "Way Down East," made by D. W. Griffith

"I wish you would tell me if you really are twins," she wrote. "A girl I know says she is sure that one of you was born in Massillon, Ohio, and the other in Chicago, so I guess you can't be twins after all."

A difference in age of one year and five months further complicating matters, the secretary was instructed to inform the anxious inquirer that she had guessed right about the Gish twins.

Something About "The World of Shadows"

A knock at the door and in walked Jerome Storm, the director who is to have the distinction of directing the first of the Lillian Gish pictures to be made by the Frohman Amusement Company. Mr. Storm looked at peace with himself and the writer of "The World of Shadows," which is the working title of the scenario selected for the new star.

"We are both greatly pleased with it," replied Miss Gish, to my question as to how she and her director liked the story written for her by Madame de Gresac.

"It is an American story, of course?"

"Oh, yes! Madame de Gresac is French, but she has been in this country long enough to make a thorough study of conditions here. Under the name of Fred de Gresac she has written a number of successful plays, and 'The Purple Road' was played here at the Knickerbocker Theatre by Fred Terry and his wife several years ago."

The elder of the Gish girls said this with great seriousness, but I was not to be imposed upon.

"I trust you are not trying to make me believe that you are speaking from personal knowledge of the Terry engagement," I remarked.

"Oh, but I do remember it quite well!" she protested. "You forget that I have been acting for over sixteen years, and I always read the theatrical news in the papers. I recall the engagement quite well."

"Please tell me more about 'The World of Shadows,'" said I humbly.

"I think the story, because of its powerful theme, will be bigger than the ordinary run of screen dramas. It's not what wou would term a melodrama, yet we believe it will be full of thrills."

"And your own part—will it resemble your last role, or be like the character you played in 'Broken Blossoms'?"

"It will be nearest Anna, in breadth of experience. It is an intensely dramatic story and there will be situations that I think will absorb and stir the audience—at least, I hope so. The story is the laying bare of a woman's soul!"

Harry Levey Will Speak Before Advertising Clubs

Harry Levey, president of the Harry Levey Service Corporation, producers of industrial-educational motion pictures, and of Harry Levey Productions, which makes feature photoplays, has been invited by the New England Association of Advertising Clubs to address a conference of the clubs to be held at the Copley Plaza Hotel, Boston, Friday afternoon, October 22. Mr. Levey will speak on the industrial-educational motion picture, its production, its uses, and its results. It is planned that several industrial and educational motion pictures produced under his supervision, will be shown at the meeting.

DeMille Starts on New Play

William DeMille has started work on his production of the J. M. Barrie play, "What Every Woman Knows," for Paramount. The first scenes are being taken in a set representing the interior of an old Scotch home. Olga Printzlau wrote the scenario and is said to have preserved all the intimate incidents of Scotch life which made the Frohman stage production so delightful when presented at the Empire Theatre, New York, more than a decade ago. Lois Wilson has the role of Maggie Shand, which Maude Adams immortalized on the stage, and Conrad Nagel plays John Shand, the part created by Richard Bennett. The production is being filmed at the Lasky studio.

Vitagraph's Executive Offices Are Moved to Bigger Quarters in Winfield Building

Greatly Increased Business Necessitates Shift from Broadway Address Where Firm Had Two Floors to Fifth Avenue Where Company Has 12,000 Square Feet of Floor Space

VITAGRAPH has moved its general offices in the Mecca Building at 1600 Broadway to the ninth floor of the Winfield Building on Fifth avenue at Fortieth street. Vitagraph occupied the sixth and tenth floors of the Mecca Building for the past five years, but greatly increased business, particularly during the last ten months, necessitated the shift. The New York exchange of Vitagraph will remain at 1600 Broadway.

The new home of Vitagraph's general offices provides about 12,000 square feet of floor space, or practically double that of the former location. It is conveniently located near the Grand Central station, is absolutely fireproof and additions and renovations will make it one of the best equipped headquarters in the industry. It should prove a suitable fountainhead for the new system of new and enlarged exchanges which Vitagraph has built up all over the United States and Canada during the past year and a half.

Construction on an up-to-date projection room at Vitagraph's new home was commenced a number of days ago, and the final touches have recently been given the room.

John M. Quinn, general manager of Vitagraph, Inc., and a number of his lieutenants at 1600 Broadway have been in search of a new and commodious location for several months past, and while the increased activities of the company since the first of the present year have caused the old quarters to be regarded as cramped, the inconvenience was put up with for a considerable time in order to make an exhaustive search and have the final selection prove adequate and satisfactory.

Mr. Quinn stated that there are still several improvements to be made in the new quarters, interior compartments are to be put up and other additional niceties, but business is already going on as if the company had been located in the new building for months.

Personal Touch

(Continued from page 1224.)

Walter Irving, director and J. E. DeLaney, technical director of the World Motion Picture Corporation, have taken a company of players to Long Beach, L. I., to portray scenes for the World's initial production, "The Little Liar." The company is headed by Frances Eldridge, leading lady and includes Gertrude Wayne, Patsy Starr, Mrs. McCosker and Oresta Zangrelli.

* * *

S. G. Gibson, of the Boston exchange office of Famous Players-Lasky, is spending his vacation in Montreal.

* * *

John T. Findes, conected with Horsfall Productions, Limited, Montreal, as general manager of the Tivoli and Sun theatres of Montreal, is particularly well pleased with the past season's business and says it has been generally good throughout Quebec.

* * *

T. H. Frazier is in charge of the motion picture department of Montreal Gazette. Mr. Frazier with the co-operation of the leading exchanges and their publicity departments is setting out to make the Gazette the leading exponent of the motion picture industry in that territory.

* * *

"Uncle" Manny Mandelbaum, owner of the First National franchise for Cleveland and Cincinnati arrived in New York last week. He came to Gotham to confer with several of the First National officials.

* * *

James Clancey, for years identified with the Poli Theatrical Enterprises and more recently manager of Jacques Theatre, Waterbury, Conn., died on Monday of intestinal complaint. A wife and two children survive.

* * *

Irene Boyle has Richard Travers as her leading man in "The Rider of the King Log," which is soon to be finished in the Augusta, Me., studios of Edgar Jones Productions, Inc.

* * *

David G. Fischer has completed all the exteriors on "In the Shadow of the Dome" and is in New York getting ready for the first of the interior scenes for this picture.

* * *

Albert Beasberg, a member of the Inter-Ocean Film Corporation's sales staff, has tendered his resignation to Gus Schlesinger, manager of the Department of Foreign Film Sales. Tired of the film business, he has resigned to enter the tire business.

* * *

The Advance Booking Corporation is the name of a newly formed organization at New Haven and Boston, the officers being Walter Griffiths, and Abraham Mattis, both well known showmen. They will handle state rights pictures for New England as well as to book legitimate shows and vaudeville in that section.

* * *

Vincent Coleman is back in the East again. He is awaiting challenges for his title of wrestling champion of the stage and screen, which he successfully defended last winter.

* * *

Louis Rosenbluh, manager of Fox's New York Exchange, was in New Haven this week looking over the land in opening their new exchange there.

* * *

Delbert Davenport of First National publicity department, left for California last week. Mr. Davenport was obliged to leave New York hurriedly on account of his wife's health, which will necessitate Mr. and Mrs. Davenport making their home there.

* * *

Donald H. Walk, formerly with Universal, is now handling the publicity for George H. Davis' picture, "Isobelle."

* * *

Kenneth T. Marvin died suddenly October 19 in New York. Mr. Marvin was thirty-three years old and leaves a wife and two children. Mr. Marvin was the head of the Marvin Enterprises, organized by his father years ago and included several motion picture theatres.

* * *

Maurice Costello, of Vitagraph fame, is portraying the role of Carson, the detective, in "Determination," being produced at Grantwood, N. J.

* * *

C. H. Wrensch, formerly auditor of Harry Garson Productions, has been appointed general auditor for Jans Pictures,

* * *

Harry Reichenbach has resigned as a member of the board of directors of the Associated Motion Picture Advertisers.

* * *

J. Allen Glenn, of Newport, Tenn., is in New York and will return South this week. Mr. Allen is manager of the Gay Theatre at Newport; the Queen and Rialto at Hendersonville, N. C., and the Saphire at Brevard, N. C.

* * *

Harry Reichenbach has about sold out the entire country on Clara Kimball Young's initial production for the Harry Garson Productions Corporation, the title of which is "Hush," to be released November 15.

* * *

Moe H. Goodwin, of the Feeley Theatre, Hazelton, Pa., and Alfred Gottman, of Shenandoah, were in town last week.

REPUTABLE MOTION PICTURE DIRECTORS

ATTENTION!

The World Motion Picture Corporation desire a number of REAL DIRECTORS. We don't give a TINKER'S D—— what you have done previously, but, WHAT CAN YOU DO NOW??? We want men who can produce good pictures and use economic businesslike methods in production.

Answer by letter only, stating just what you think you can do for the LARGEST PRODUCING AND DISTRIBUTING CORPORATION IN THE WORLD, built on business principles.

Address all communications to

World Motion Picture Corporation

500 Fifth Avenue New York City

Attention of: ALFRED WALKER, Director General

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Lowell Cuts Out Double Features by Getting All Exhibitors in Agreement

DOUBLE features appear to be the curse of New England. Programs have been run up until the average film show runs nearly three hours and includes two features of five reels or more, a news reel, a two reel comedy and perhaps a magazine feature.

Prices have not risen in keeping with the lengthened program, however, and the long show sells for about what other towns charge for the single feature program with two or three reels added.

It is not only costly in actual rental prices, but it is ruinous to the business since the man who sits through fifteen or sixteen reels is through with pictures for a week or more. He is like the man who has eaten so much dinner that he has no appetite for supper. A more accurate simile would liken him to the anaconda, which goes to sleep after being stuffed to repletion.

One Town Reforms

But Lowell has swung back into the single feature column and did it very simply. The managers met, talked things over, and decided to go back to the old short program. With all of them in agreement, no one had an advantage over the others, and unless some foolish exhibitor tries again to beat the rest by showing double, Lowell will be a far better film city than it is now.

This double stunt is merely a matter of false competition. In Lowel, for example, one house, newly opened, started in to give the long shows. It looked like more for the money, so the crowds flocked there. In self defense the other houses had to double up their programs. In no time at all the entire list were doing fifteen reels or better for a twenty-five cent admission.

Ruinous Competition

It was not alone that the shows were too expensive for the admission prices charged. The town was getting too much picture. It was surfeited.

With film rentals climbing, but one thing could be done to cut prices. The amount of show had to be cut. It was not possible to get more than the twenty-five cent admission for the average show. If all were in agreement, it was possible to get this for a single feature.

The conference and the decision were the result.

Follow the Lead

It is to be hoped that other New England and North Atlantic towns where this pernicious practise exists will follow the example. A healthy, normal competition, which strives for the best possible program of reasonable length is necessary to the health of the business, but an over presentation is hurtful.

Joe Mack, of the Rialto, who holds the First National franchise, puts the matter in a nutshell when he says: "There is but one thing to be done. Pick the pictures you think you can win with and stick to a definite policy of showing them. Pick your best sellers and hold them."

Did you ever try making a feature of some good old-timer? One of the hits of the Strand, Brooklyn, show this week is a one-reel twenty years old. There are others.

Hyman Says That Good Films Make Best Sellers

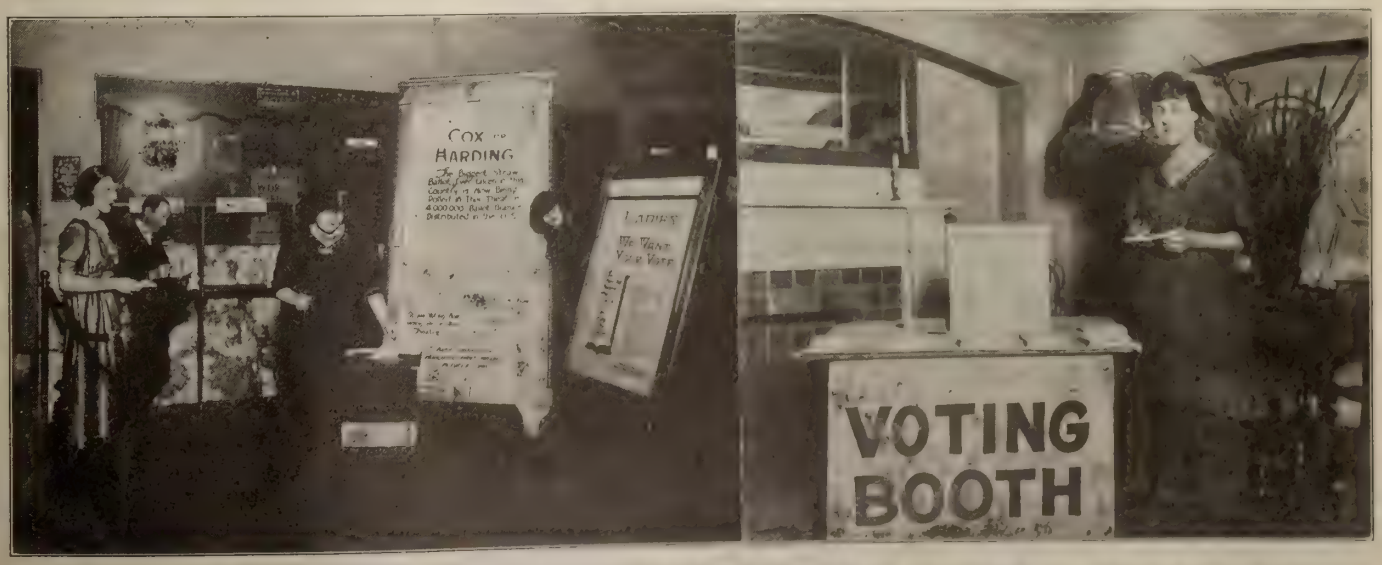
Edward L. Hyman, of the Strand, Brooklyn, in an article on selling the picture, points out that the best receipts come from the best pictures. Sometimes he has booked a picture more for its advertising possibilities than for its actual merit, but always he has found that the good play will draw more money on the week than one of less merit.

"Managers who book a daily or three-change program may dispute this," he adds, "but that is because they consider the immediate receipts and not the eventual results. You can book in a flash for a day or two, make a big campaign and show box office takings, but if the picture has not pleased, you suffer a loss of prestige which more than offsets the immediate takings.

"This may not show in the receipts of the particular picture shown, but the manager who sells poor pictures sells a part of his prestige at the same time and will lose in the long run.

"All of our best receipts have been on good pictures. The house records is held by 'The River's End,' which was played in the slack summer season. It had no star to be advertised, but we had a standout for seven days. Lately we sold Norma Talmadge in 'The Branded Woman' to almost as large receipts, selling the star, plus her play. In both cases we sold the play, though the star name made the selling easier in the case of Miss Talmadge."

This again points out the big fact so many managers fail to appreciate. Your real profit on any picture is not the money you take in, but the money it makes you in the long run. You may play a poor offering to packed houses and run to slim business for several weeks afterward.



ONE THING THE GIRLS LIKED ABOUT THE STRAW VOTE WAS THE FACT THEY WERE NOT REQUIRED TO TELL THEIR AGES

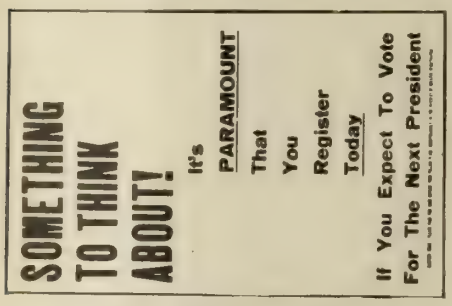
How the different houses handled the straw vote of the First National. *The picture on the left shows the elaborate arrangements made by the T. & D. Theatre, Oakland. That on the right was how the Pantheon, Toledo, swung the stunt. It's not as elaborate, but it cleaned up just as well. That straw vote stunt was a stroke of genius and it put over a lot of First National attractions with eclat.*

Look at What Orowitz Has Been Doing Now

Save This Election Stunt Until You Need It in 1921

Eli M. Orowitz has been quiet a couple of weeks, but he was just waiting his chance, and the chance came when registration days came in Philadelphia.

Paramount had not commenced to advertise the new De Mille production in Philadelphia, and this was the first use



THE OROWITZ CARD

of the title, the card appearing in front of every registration booth in the city.

Both parties are anxious to get out the full vote and there was no objection to posting the signs in front of the registration bureaus. It acted as a teaser, because it carried the emblem of neither party, and when the title was advertised, it connected with the poster and persons realized why registration was "paramount."

The card was white stock, 14x22 inches, printed in black. If you have not this attraction scheduled for around election time, you can adapt the idea for "vote early," using your own title in addition. It may not work as well, but it will work well enough to make business for you.

"The Perfect Woman" Is More Than 50 Word Limit

Some people are optimists. The Babcock Theatre, Billings, Mont., offered ticket prizes for the best articles on "The Perfect Woman" to get over Constance Talmadge in her First National production of that title. And the funny thing is that a lot of people succeeded in raving over the perfect lady in fifty words.

It cannot be done adequately in fifty thousand, but there were tickets hung up and the Babcock wanted something to post in the drug store window where the winners were to be displayed, so they took what they got.

That was the big angle in the stunt. Ten selections were made each day, and each one got a pair of seats for the play when it arrived. As the stunt ran for a week before the showing, the town got plenty of word about the perfection of the lady at a cost of fourteen seats.

It's a good stunt where you cannot get the newspaper to kick in, and it's fine for neighborhood houses. Also it is fine for the owner of the store, for all the contestants flatten their noses against the window and everyone else wants to see, too.

People who would not give a second glance to a window card will read all ten attempts each day and come back for more. We don't know who the manager of the Babcock is, but he must have studied Munsterberg. He knows crowd psychology.

Another good stunt was the supplying of a beauty store with pictures of the star as her own self and in her disguise, labeling them "before" and "after." This got a laugh and also aroused curiosity.

One of the best hook-ups was with a jeweler. The only display was a platinum wrist watch against a velvet background with a still of the hero looking at the watch on his desk, with a caption running: "Would a watch like this keep you awake nights? It did this chap." The house announcement was also shown and that was the entire display.

Stills captioned from the film or with imaginative legends completed the exploitation, outside of the newspaper work, but the contest is largely what turned the trick, for it kept interest alive.

Chased His Patrons in With Much Advertised Police Dog

Police dogs are supposed to be used to keep burglars out of houses, but W. D. Waldron, of the Crotona, one of the Fox New York houses, used a well advertised veteran of the wars to get people into his theatre.

He was showin Tom Mix in "The Untamed," in which a dog shares the honors with the star. He knew where he could get the use of "Florence Folks," a police dog which had been captured from the Germans at St. Mihiel, and he was not in the least distressed over the fact that Florence had just become the mother of four rookie police.

He put her in the lobby with a man dressed in cowboy costume to keep her company and then he hammered away at the unusual Mix story and the unusual dog in the unusual Mix story and he got the Crotona section all stirred up.

And it was exploitation that paid, for on the opening day he had a double line from the box office down the street and up around the corner and his standout looked like a line of patriots waiting for a nervous woman to properly fill out her first ballot so they could go in and vote too.

Of course a lot of people "know" that it does not pay to try and exploit around New York. New York is too big, and all that sort of rot, but you can't tell that to Waldron. He knows better because he tried it. Exploitation will pay no matter where your house may be. It works in the sticks and it works at the corner of Forty-second street and Broadway.

WHY FREEPORT, ILL., DOES NOT PLAY POKER OR PINOCHLE

Thomas J Watson bought up all the decks in town to deck out his Superba for Robinson-Cole's production, "The Fortune Teller." He did pretty nearly everything with cards except to stuff the orchestra seats. And he made more than he could playing poker.

Local Supply of Cards Advertise "Fortune Teller"

Freeport, Ill., has been suffering from a playing card famine and poker parties and pinochle fests were temporarily held up because Thomas J. Watson, of the Superba, used the town's quota of cards for advertising.

He was playing "The Fortune Teller," and he formed the name of the Robertson-Cole feature out of the pasteboards, used them to frame the still displays and for lobby decoration. There were cards all over the place and the novelty of the idea sold the production to big advantage.

Spotting the Box Office

Flasher lights always work better than steady illumination, as flashing signs prove, but try something new. Wire your lobby on two circuits, one for the box office and a couple of nitrogen lamps in a reflector above the booth, and the rest on the second circuit. Every thirty seconds let the lobby lights go out on this latter circuit for five seconds, throwing the box office into strong relief. This will work only with an open lobby, but it works well there.

Taylor Is Always Taking the Joy Out of Life

Army Recruiters Again Hook-up with Bill Hart

When Albert S. Nathan, exploitation representative at the Buffalo Exchange of Famous Players-Lasky Corporation went to Binghamton, N. Y., to exploit the "Toll Gate," which was playing at the Strand Theatre, he took advantage of the U. S. Army Recruiting Service, with the result that the following copy blazed a message to all who passed the recruiting station:

You will get through
"The Toll Gate" like
William S. Hart when
you tie up with the
U. S. Army—join now
You can see the Paramount Picture
at the Strand, all week starting
Monday, September 24.

In addition ot this display the Kornblite and Cohen interests devoted seven of their 14 display stands around the city to a tie-up poster with the picture.

Hyman's Work Recognized

Dr. Rush Rhees, of the Eastman School of Motion Picture Music, to which George Eastman recently gave a $5,000,000 foundation, visited the Strand, Brooklyn, last week and sat through two performances to get the "Music in Motion" novelty introduced into the program by Edward L. Hyman and Charles D. Isaacson.

The musical program at the Strand seems to be more to the public taste than even the more pretentious offerings of Rothapfel at the Capitol, because it is more nearly gauged to the public taste, and Dr. Rhees found his visit well worth while.

Put His Cards Where Rival Salesmen Dined

Wayland H. Taylor, of the Seattle office of Famous-Players-Lasky, put one over on the rest of the trade lately and he put it over for keeps.

Rippe's cafe is the Hotel Astor of the Seattle industry and at Rippe's there are frames above each of the wall tables, each about four feet by sixteen inches. Taylor talked Rippe into letting him use these frames for display cards for current films, promising sightly cards.

The deal was closed and when next rival salesmen led their out-of-town exhibitor prospects into Rippe's for luncheon, they were confronted with advertisements for "The Prince Chap," "Sand," "The Fighting Chance," "The Sins of St. Anthony," and "The Cost." These were followed later by cards for "Civilian Clothes," "Held By the Enemy," "The Cradle of Courage," "The Round-Up," and "Something to Think About."

Just Had to Look

The salesmen could not well stampede to some other restaurant, for there was no other as good in that vicinity, so the visiting managers are treated to lunch and the Paramount catalogue at the same time and Taylor eats with a better appetite than the other salesmen.

The cards are done in the latest styles, with airbrush work and plenty of variety to the displays, and they are really ornamental. They are photographed and enlarged before being framed and the salesmen for Paramount are coaxing copies for their clients, for they make great lobby stuff, as well. The cuts do not do the subjects justice, but you can get an idea.

Eddie Hyman Strikes a New Idea Which Appeals to All Music Lovers

EDWARD L. HYMAN probably sells more tickets on his general program than he does with his film offering at the Mark Strand, Brooklyn, for he works in with his leader, Alois Reiser, to get a musical program out of the ordinary. Probably if a poll were taken, more than half of the patrons would declare that the musical program is the greater attraction to them.

The Strand is the handsomest house in Brooklyn, and one of the best conducted in the country, but while this makes friends, it seems to be the general opinion of the Brooklynites that it is the music which makes them regular patrons.

"Music in Motion"

A couple of weeks ago, looking around for something new, he hit upon the scheme of printing his musical explanation on the screen instead of the program.

That sounds simple, but it is not quite as simple as it sounds, for the story had to synchronize with the music. The explanation had to come at the precise moment the musical phrase was being played.

He enlisted the interest of Charles D. Isaacson, musical editor of the New York Globe, and they worked out a description of the "Marche Slav." Most persons know that musical compositions are supposed to tell a story in sound, but few know what these stories are and the program explanation does not always work, even where it is read.

Put on the Film

It was Hyman's job to work out a story that would run with the music and give the explanation at the proper moment.

The three of them, working in concert, finally got a story which was synchronous with the music and this was filmed, a single word at a time. The footage was so apportioned that the matter read fluently and kept absolute time to the music and Reiser was connected with the operating room that he might control the projection.

It sounds like a high-brow stunt, but it proved tremendously popular with the general crowd and it stirred up no end of comment among the musicians on both sides of the bridge.

It was something new and worth while. It enhanced the value of the composition, raising it from the level of mere musical sound to the dignity of a study, yet making that study so easy that it became a pleasure.

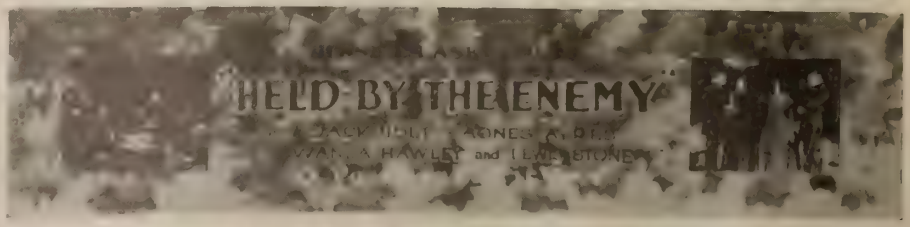
To Be Elaborated

It was so successful that the scheme will be tried again, and it may be that in looking around for a musical feature Mr. Hyman has hit upon a new angle of the educational side.

It is not too much to expect that in time there will be available a library of such film, for once the scheme is worked out, the film can be used anywhere since musical composition has a fixed tempo and the film will work with any orchestra.

Slides might be used, with sentences instead of single words, but the change is apt to be too abrupt, for it was found that the single word did not interfere with the enjoyment of the music. The effect was so smooth that there was no shock to the mind, which followed naturally the unfolding of the story.

It is just one of Hyman's many stunts, but it promises to make picture history.



HOW TAYLOR SPOILED RIVAL SALESMEN'S APPETITES

He put these handsome cards, 48 by 16 inches, over the tables in the one restaurant patronized by all the film salesmen in Seattle, and they had to sit with their prospects and let them look over the Paramount bill of fare too.

Stanhopes Looks Queer in These Automobile Days

Sold Himself Two Dates on His Own "Tarzan" Paintings

General Manager L. B. Cool, of the Colonial, Akron, liked his own publicity work for "The Revenge of Tarzan" so well that be booked it for his Grand Theatre, Canton, and the Park in Youngstown. He sold himself the other dates.

For Akron he had his artist build cutouts from the big sheets into paintings which covered the side walls. The fight with the lion occupied one side and the picture of Tarzan swinging down to engage in a fight the other. The paintings were rather lacking in detail in order to give full prominence to the two central figures, but they were finished to suggest permanent mural decorations and they attracted more attention than Mr. Cool had anticipated because they were something so wholly different.

He figured that they could be used for the other houses and so he booked the film in to take full advantage of his good work.

He used the full layout of paper and took good newspaper space, but he figured that the paintings largely helped to sell the picture to bumper houses.

Canvas costs money these days, but you can paint out and over, using the same cloth for a dozen displays if you do not use them too close together, for if you make them common they cease to draw.

ALASKA AL AND KLONDIKE KATE GOT THE PEOPLE IN
The Liberty, Seattle, made a lobby display of Alaskan curios its ballyhoo for "The North Wind's Malice," and people crossed the street to see the free show and stayed for the Goldwyn feature.

Those Thirteen Brides Have Odd Assortment of Vehicles

"Bride Thirteen" must be the daughter of a livery stable keeper, to judge by the strange assortment of vehicles in which she rides through the country.

Sending out a bride in an open-face carriage seems to be the favored stunt for this Fox serial, and she has ridden in almost everything from a Rolls Royce to a Ford, but Walter D. Shafer, of the Fox Liberty Theatre, St. Louis, managed to find something new.

He figured that the automobile stunt would not attract the attention that a horse drawn vehicle could command, and that the more unique the carriage, the greater the attention the stunt would attract.

He sough in vain for a hansom cab, but he did manage to get in contact with an almost obsolete type of rig, known as a Stanhope.

He loaded his bride into this, with a uniformed darkey driver, and had the satisfaction of proving his theory, for the rig attracted more attention than a minstrel parade.

IT'S UNLUCKY TO BE A BRIDE THIRTEEN. SEE HOW SHE RIDES!
W. D. Shafer, of the Liberty, St. Louis, figured that a horse-drawn carriage would get more attention than an automobile, and this old stanhope was found on the lots about the time St. Louis was settled. It got attention.

Curio Lobby Drew Crowds to See "North Wind's Malice"

Curios in the lobby, backed by paintings and foliage, sold the Goldwyn-Rex Beach production, "The North Wind's Malice" to enormous crowds at the Liberty, Seattle.

Across the top of the shallow lobby was a large painting of a dog sledge, with the author and the title on either side. The doors were masked with paintings and in the lobby was an Alaskan display covering most of the characteristic curios. These were exhibited by a man and a girl in fur and beads.

The display stood right out in the open and not only drew in the passer-by, but got him even if he happened to be on the other side of the street.

It pulled like a mustard plaster and a good proportion of the crowd dropped in to see the show, for the exhibit was of interest and roused a desire to see the Alaskan picture.

It was a fine example of well-planned exploitation.

"Go and Get It" Works for Strong Hook-up Sections

"Go and Get It" might have been made for hook-up pages and sections. The line works well as a local gag for the week and then can be worked in on the hook-up.

Charles W. Mason, of the Orpheum, Fort Wayne, put the phrase on every one's lips. It was as current as "You tell 'em" and considerably fresher. Then he sold the idea to the merchants, and they did the rest. You were told to "Go and Get It" at Jones' and Smith's and Robinson's and, of course, at the Orpheum.

A press preview did not do the least bit of harm and paved the way for extra stories, and it was one of the most profitable of the Orpheum's recent engagements, merely because it was put over properly.

Keep in touch with Eddie Hyman's music in these pages.

It Used to Be a Week; Now It's a Month Idea

Used Carnival Month Idea for Offsetting Big Weeks

Because he was a First National franchise holder, E. W. Gould of the Trenton, Lynchburg, Va., did not get in on "Paramount Week," but it gave him an idea.

His house had been shut down for renovation and he wanted something to get the crowd back with a rush. Presumably they were picture-hungry, but he wanted to start them off right.

As soon as he could announce his opening date, he advertised a "Carnival Month" with Norma Talmadge in "Yes or No," Anita Stewart in "The Fighting Shepherdess," Katherine Macdonald in "Passion's Playground," King Vidor's "The Family Honor" and "Married Life."

He did not list them in the order of their showing, but advertised them all in connection with the carnival idea.

The theatre was specially decorated to carry out the carnival suggestion and two days before the opening he announced the first attraction, holding back the rest until two days before the change, when he switched to the second, and so on.

As a result the carnival idea went over so big that his receipt were much in excess of the usual takings and his patrons started off the season with the theatre-going habit firmly established.

Canvas Jail Fronts Replace Log Cabin Box Office Stunt

Canvas jail fronts are not new. The Fox theatres used them for "The Honor System" and for some other of the Fox productions, but now the Twelfth Street Theatre, Kansas City, blossoms out with a very well designed front for "The Jailbird."

John Goring, the local Paramount exploitation man, worked out the scheme, which employs painted flats. This sort of work is within the limitations of any sign painter and calls for no especial skill.

The box office is enclosed in the painted flats and the still frames are set behind the barrel windows, while the top is built up into a parapet. It is all simple and easily handled, but it gets the crowd, as will any departure from the ordinary in proportion to its oddity.

And the public showed no objection to going to jail because they knew they would serve only a short time and get time off for good behavior. It's a change from the log cabins and in a pinch you can paint over the old flats or make them double-faced.

Getting Press Comment Over

John D. Howard, Paramount exploitation man in San Francisco, handled the newspaper comment for "Humoresque" very neatly. As soon as the press criticisms were available he got out a four-page folder 3½ by 6 inches, printed front and back, "What will YOU tell your friends about 'Humoresque?'"

Inside were the comments of the newspaper reviewers to help form an impression. These comments were set sixteen ems wide to the right of the page with the name of the newspaper and its reviewer to the left in a fancy italic, which was much more impressive than adding the critic and paper at the end of the comment.

Look elsewhere in this issue for a service page.

Framed Up His Own Attack on Morality to Put Over "Even as Eve" in Clinton

MAKING his own attack on the morality of a film he knew to be not immoral was the way Alden Beauregard, of the Strand, Clinton, Mass., put over "Even as Eve."

One of the regular stunts at the Strand is to flash the slides for the coming attractions and follow with a slide requesting patrons to give their opinions freely as to the attractions they saw.

One night recently the slide was flashed as usual and a stranger in the audience rose and demanded to know whether the management was sincere in the declaration.

Mr. Beauregard happened to be down front, seating a patron, and he assured his visitor that that was what he was there for.

Turned It Loose

That turned the visitor loose. He thought that the title was a disgrace and that any house which would exhibit a heroine "even as Eve" was no better than a dump.

To hear him talk you might gather that in comparison with "Even as Eve" the Sennett bathing girls looked like Esquimau ladies in the latest winter styles.

A lot of old men sat up and took a keen interest in the discussion and fingered their programs to find the playing date, but Mr. Beauregard, with cold hauteur asked the butter-in if he had an inside line on the picture.

Spoke for Itself

The amateur reformer admitted that he had not, but contended that the title spoke loudly for itself.

This apparently captured the Beauregard goat and he told the audience that he would have the picture privately screened the moment it arrived and he invited the city officials and delegates from any civic body to sit in judgment with him.

He did not play the sort of films the young man seemed to think that was, and he was quite certain that Eve in the picture was not the lady who did not suffer from the housing problem.

He got most as excited as the young man and they had it hot and heavy, to the edification of the rest of the crowd.

And Then ——

Then the human geyser quieted his flow of words and sat down to enjoy a well-behaved picture.

When Eve came in her can Mr. Beauregard had the private showing, but none came to help him censor. He sat all alone.

But his solitude was relieved when the doors were opened for most of the town fairly fell into the house in their eagerness to see the naughty picture.

It was not in the least naughty, but it pleased them, and no one kicked, and a lot of people stopped on the way out to assure Mr. Beauregard that they would tell all their friends that the picture was all right.

It Was Planted

There were not many left to tell, for all who could hit the first show, but there were enough to keep the business up, and the reaction was strongly in the manager's favor.

But if they ever find out that he brought the butter in from Boston just to start something—well, they will probably laugh.

What's become of the exhibitor who used to think that three dollars' worth of circulars was exploitation?

"LET'S GO TO JAIL," CRIED KANSAS CITY, AND THEY SERVED TWO-HOUR SENTENCES

How the Twelfth Street Theatre, Kansas City, converted its house front into the semblance of a hoosegow to persuade patrons that something different was to be seen inside. No one broke jail until the show was over, though the turnkey was willing.

Those Negro Jazz Bands Simply Will Not Down

Made Author the Star for Beach's "The Silver Horde"

Making the author the featured star was the new departure of the Savoy Theatre, Wilkes-Barre when "The Silver Horde" played there. The cut shows the specially drawn portrait, six by ten feet, used for the front of the lobby. There is no lettering, the idea being to suggest that Beach is too well known to need identification.

The board signs were all hand painted and were framed in boughs of spruce to add to the atmosphere, and although the house was bucking the new Commerford, a 2,600 house which opened that week, it did more than its own share of the business.

Played on Dignity

There was nothing intrusive about the display, and no log cabin box office or other stunt. That sort of thing is not in keeping with the tone of the Savoy.

One of the side stunts used was a fake automobile notice which was left in all parked cars. It looked enough like the official police notice to give a momentary shock and command attention, but it warned the recipient to present himself at the theatre between the hours of ten A. M. and 11 P. M. on the dates mentioned or be sentenced to the class of lost opportunity.

There was a misspelled-words-in-the-program contest with fishing poles for prizes, these being inscribed "'The Silver Horde' the greatest catch of the year," and W. R. Ferguson, the Goldwyn man, arranged several window displays, in conjunction with manager Ted Riley.

REX BEACH HAS NO CURLS, BUT HE GOT THE BIG SHOW
He is not precisely a Mary Pickford for looks, but they made him the star of the all-star cast when "The Silver Horde" played the Savoy, Wilkes-Barre, and look what he drew in the way of a crowd!

Negro Jazz Specialties Again "In Old Kentucky"

Months ago the "original" Whangdoodle band and a few dozen copies helped put over Anita Stewart in "In Old Kentucky" in all sections of the country. It was about the first connection between a feature and a vaudeville exploitation and it took big.

Since then the darkies have gone back to their regular jobs, but the idea still sticks and it worked just as well a ever recently at the Strand, Memphis, where Charles A. McElravy heads the Memphis Enterprises Association with George E. Brown for his director of publicity.

McElravy and Brown figured that the stunt should be good enough to go over for them even if it was old. It was new in Memphis, and that was all they wanted.

They dug up a capable eight-piece band, loaded them on a truck and shot them all over the city in the daylight hours. Nights the truck snuggled against the curb before the Strand and played them in. And they surely did just that, for the entire advertising campaign was an appeal to local pride through the predominating southern atmosphere, and the appeal struck home. The band, with its real southern melodies —and they stuck to the old-timers—merely helped to clinch the argument.

It just goes to show that the old stunts still work.

STRIKE UP THE BAND! HERE COMES "IN OLD KENTUCKY"
Maybe you thought this Anita Stewart feature had climbed up on the shelf. Your're wrong. It's still good, and just played the Strand, Memphis, to big business, thanks to the intelligent efforts of these eight gentlemen of color.

Put Over Bill Hart with Heavy Postcard Campaign

When "The Toll Gate" played at Camden, N. J., the manager of the Elm Theatre decided it was such a good production that he wanted as many people in the city to see it as could crowd into his house during the two day run. It was up to Eli M. Orowitz, exploitation representative at the Philadelphia Exchange of Famous Players-Lasky Corporation to find the means.

He instituted a postcard campaign. Individual postcards announcing the picture were addressed to all residents listed in the telephone directory. Then a special effort was made to enlist the interest of women as well by having similar cards mailed to clubs where they could be read at meetings.

All the card said was: "'The Toll Gate' is the First of My Own Productions. William S. Hart. A Paramount-Artcraft Production—"and then the name of the theatre. To the left was a cut of Hart as the bandit behind a pair of gats.

It drew the crowds which hadn't seen a William S. Hart picture for some months and which was anxious to find out what the star of western impersonations could do in his own productions.

Exploitation Seems to Be Going Higher: Look Below

Fifty Frames for Rogers Employed in Los Angeles

Fifty frames, eight by ten, with scene stills, were the only exploitation features used for Will Rogers in "Honest Hutch" for his showing in Los Angeles, at the California.

J. W. Rankin, Goldwyn's Los Angeles exploitation man, decided that these, in addition to the usual bill and newspaper work, would be able to get the star over, and they did.

Rogers is well known—and as well liked—in his home town, and it was felt that it would be better to save the exploitation stuff for plays which needed more jazz, so he was put over with the frames and plenty of newspaper work, for the papers were willing to come in with plenty of cuts in the reading columns.

Knowing when not to exploit is sometimes as valuable as knowing how to exploit. The sales in the Los Angeles district are largely dependent upon the sales to the Los Angeles public, but Rankin felt that he did not need to do much for Rogers, and events proved his good judgment.

Point Your Prologues

Prologues are all the style, but unless the prologue harmonizes with the production, it is better to offer it as a special act ahead of the feature and break with a news reel or scenic.

A prologue is good only when it leads the spectator into the spirit of the opening scenes, and then all of the introductory announcement should be eliminated and the picture started with the first vital scene.

Played on the Unexpected for "You Never Can Tell"

Chillicothe, Ohio, put Bebe Daniels in her first Realart release over by working on the title. She was booked at the Majestic and they started to tease with the title.

Wherever there was a building scaffold they labelled it, "You Never Can Tell." The same banner, with a fist pointing to the adjacent sign, was hung alongside the Cox and Harding banners and "You Never Can Tell" was printed on 12 by 18 inch cards and tacked all over town. There were a thousand of these and they covered the town in the business and residential sections alike. Over the dairy sign of "Pure Milk" you found a doubting "You Never Can Tell" and the same suspicion attached everything from pure drugs to full weight coal.

In Everyone's Mouth

In no time at all the slogan was taken up by the man in the street, and "You never can tell" was his by-word. If Archie wanted Lillian to meet him at seven o'clock, he got a mocking "You never can tell" and had to guess the rest for himself.

The break was held back until the day before the showing, when full page ads connected the title to Bebe Daniels' first starring venture, and in turn connected her with her work in the De Mille productions. Her audience was already sold, without knowing it, and a clean-up week followed.

The house even broke in on the front page of the newspapers in connection with the political banners, and the expense was slight—five dollars each for the banners and about a cent apiece for the tack cards.

A less thorough campaign might have failed, but this was thorough.

Found That Big Productions Did Better Than Small Rental Attractions

LAST week we told of a house a full day's journey from opposition of any sort which found that it paid best to offer good shows. This tells the same story in defeating opposition.

Some years ago George H. Ritter started a show in Westwood, N. J. Westwood has a population of about 2,600 and there are enough people within reaching distance to make the total run about 5,000.

Mr. Ritter, who has been a barber and a politician, felt that the time was ripe for a picture show, so he fixed up an old warehouse and started in with two shows a week, Wednesday and Saturday.

It was purely a family affair, like Dolly Spurr's first venture, and the show made a little money. It did so well, in fact, that the people wanted a better house and said so.

An opposition started, building a 750 seat house, and running three days a week, on Monday, Wednesday and Saturday.

The Fight Begins

Mr. Ritter took Tuesday, Thursday and Saturday and now and then he ran Friday and Saturday with a picture he thought might last that long.

Pretty soon the Liberty Bonds were in soak and there was a double mortgage on the plot of ground on which Mr. Ritter had hoped one day to build his own new house.

He was doing the best he could with the rentals he thought he could afford, but he was playing safe and taking in $12 on a $10 rental—and finding it hard work to pay for the lights with the extra $2.

The Light Breaks

He used to come over to town and shop around for film and one day he ran into a First National salesman who tried to rent him "In Old Kentucky."

It didn't look good to Ritter at the rental asked. It looked more like hurrying up the end. But the salesman was persistent and offered to put it in at a 60-40 basis.

That looked a little better and the deal was made. The split was about double the rental quoted, which was about what the salesman had figured when he made the proposition.

Then Some More

Other big subjects followed, and almost always they did better than the cheap stuff. He got more money for the seats and at the same time he sold the seats. He could even work up to standing room, which he had not done since the new house came.

"The River's End" was the final proof he needed. He got after a First National franchise, and though the other house got after it, too, he saw it first and the company gave him the franchise. Soon he expects to have the Liberty Bonds back in his own safe and perhaps he will build the new house on the lot he planned to occupy.

He found that people wanted good shows, not cheap ones, and that it paid to offer them good attractions instead of looking at the rental he had to pay. He found that *they* would pay the rentals on the good stuff and *he* paid on the $10 and $12 features—so he lets them pay now and he does not have to cross the street before he passes the bank, and it's a grand and glorious feeling.

It's what your film pays you, not what you pay for film, that really counts. Take a chance!

"YOU NEVER CAN TELL" WHEN A BRICK WILL BEAN YOU

That was the big idea of the Majestic, Chillicothe, for the new Bebe Daniels Realart release. The biggest hit was made by a sign right alongside a political banner and it made the front page for a free story.

Theatre Makes Lamp Posts Its Trade Mark

Second or Third Run Does Not Damp the Exploitation of This Manager

SOME day old exhibitors are going to tell their children of those strange days when managers bowed down and worshiped at the shrine of the great god, First Run. Maybe they will be pretty old by that time, but it is bound to happen.

Nowadays film salesmen find it almost impossible to induce exhibitors to exploit a picture which has already played a date at a downtown house. They may get a booking, but the manager will not extend himself to put it over, and he finds verification for his statement that it doesn't pay.

Some Make Money, Though

Now and then, however, there is found a manager who seems to keep out of the insane asylum, though he does believe that a downtown run will help a second or third booking. He will even take advantage of that run.

First National has found such a man in Raymond Frankel, of the Lubin, Cincinnati. Frankel has the strange idea that if he gives all of his attention and energy to running his own house, he is bound to make money. He doesn't whimper because someone else beat him to a first date. He doesn't even care that his house is but a short distance from the first run section.

If he thinks that a picture will get over, he gets behind and gives it a good push—and he hasn't gone bankrupt yet.

It's a Simple Theory

Frankel has an idea that if a picture is good people will want to see it. He figures that there is no house in Cincinnati large enough to hold all the people who may want to see a good picture. He figures that if he takes it second run, he has some advantage from the advertising done by the first run house.

He is so foolish that he counts all these things advantages.

He actually likes to get hold of something that has gone over big at a first run house where a higher admission has been asked. He likes to tell about the initial success.

She Danced Again

Lately he took "The Idol Dancer" into the Lubin. The other house, not far away, had used a troupe of Hawaiians, and it put the price up. He cut out the dusky dancers and held this price at a quarter.

He figured out that the quarter crowd needed more jazzing, so he jazzed. He didn't hire a girl to prance around the lobby in brown fleshings, and he wasted no money on paintings. He had a big banner and he dressed the top of the lobby with flowers and put some palms back of the frames, but he made his campaign on the frames.

Plenty of Stills

He used a lot of frames and he stuffed them full of stills, so full that he had to tack some to the edge of the frame, creating the suggestion that the picture was so full of good situations than the regular frames could not contain them all.

Then he sat down and counted money for a happy week.

"An exhibitor's personal faith in the picture he is showing is of infinite value," he declares. "If a man backs up this faith with exploitation that rings true, there is no reason why the second run should not be as successful as the first."

HOLDING AN OVERFLOW MEETING FOR STILLS

This lobby of the Lubin Theatre, Cincinnati, is inartistic, but it got the money on a second run, and art takes a back seat to the bank account every time. It paid! That's the answer, and answer enough!

Lamp Posts Are Trade Mark of This Annapolis Theatre

Putting over an opening with a lamp post trade mark was a stunt worked by a Goldwyn exploitation man for the opening of the Circle Playhouse in Annapolis.

Governor Ritchie, of Maryland, presented the new house with four antique colonial lamp posts for the front of the house, and a cut was made of one of these and used in all advertising displays, one on each side of the type announcement. It was a simple stunt, but is went over big.

"Scratch My Back" was selected as the opening feature, and the lobby attractor was a cutout back being stroked by an electrically operated hand, which was almost as good as the back-scratching men on floats used elsewhere, but the lamp posts put the picture over and have been adopted as the permanent trade mark. It's not every theatre which has lamp posts presented it by the Governor of the State.

The opening was a big event, with the Governor present and the band from the Naval Academy supplying the music. It is one of the handsomest theatres in the state. Samuel Byerly is the manager for the board of directors, and it was he who selected the Goldwyn feature from about two hundred titles offered.

Suggests Playing Oriental Angle for Selznick Film

For "The Palace of Darkened Windows" the Selznick exploitation department suggests the use of the oriental angle for this eastern subject. An "Oriental Sundae" can to worked out with ices, figs and dates, and advertised with a window showing tropical fruits, richly colored drapes and lights and a cutout from the lithographs, and a sign for the sundae made from the charming fruits of the mysterious East and flavored with the wonderful sweets from the Sultan's gardens. That should get any man's quarter at the soda counter and the ticket office. If you have the moulds use the star and crescent of Turkey.

Prizes for Costumes

Another good suggestion is a prize for the best oriental costume worn at a masquerade, or the judging can be done on the stage or in front of the house. Furniture stores can be interested in the stills, showing modern American furniture against the oriental backgrounds and department stores can trot out their handings and cosy corner stuff.

The oriental atmosphere offers a rich chance for exploitation on this feature and if you can make your box office over into a mosque with draperies you will only have to reach out for the money. They will bring it to you.

Regular Billboards

If your house is in a small town make it a point to have certain billboard spaces for your own. Get people in the habit of looking there for your program. Use extra paper where paper will sell best, but pick points well away from your house, and on traveled lines, where people instinctively look for your announcement.

If you are in a neighborhood in a fairly small city, make a special effort to get two or three good "downtown" locations where you can sell your patrons through the day.

Don't trust solely to your lobby. It doesn't pay.

We've Caught Stanley Chambers Fast Asleep

Shadowed Title Gives Most to Second Feature

Announcing the opening of the Palm Theatre, Pueblo, Col., which is the renamed Princess, now operated by J. J. Goodstein, of the Palm, Denver, a special showing of "Jes' Call Me Jim" was given for the newspapers and prominent people, including the ministers. The invitation cards were printed in the obsolete cloister type, deep blue on light blue stock. They have a good appearance, but a typo or even a gothic would have been better. Old English *used* to be employed to stimulate plate work. The special performance for the opening is always a good bet and it worked particularly well in this instance because of the attraction chosen. The opening splash was a four tens, pretty well filled with type.

THE PALMS OPENER.

Through the use of too heavy a dumb bell box, the main title does not get the display accorded Larry Semon. It comes too close to the panels and smaller panels with two picas of white space would have given a better effect. It is pretty hard to make compositors realize this. They are typesetters and not advertisers, but the only thing to do is to ride hard on them and tell them just what to do. Scatter ads about two inches deep were also used for the opening and helped to get the crowd in. Mr. Pryor, the local manager, will probably get better results when he gets in closer touch with the compositors. He got next to the editors, for he has excellent advance stories.

—P. T. A.—

Just for Once Chambers Overlooks Capital Layout

Stanley Chambers runs so high an average that it is a novelty to be able to hand him a slam, but he has one coming this trip and might as well bare his neck. With all the chance in the world for a knockout display for "The Right to Love" he took extra space to pile a second cut on top of that single figure of May Murray and he did himself out of one of the best advertisements of his career. Mr. Chambers excels in handling white space and he would have given this figure plenty of room in which to pose. With just the signature above, he would have had them talking, but he spoiled one of the prettiest ad poses Paramount ever put out with a dirty looking double cut balanced on the side of Miss Murray's head. We hope he makes a solemn resolve never, never to do such a thing again. We are pretty certain that he won't, because he is too shrewd an advertiser not to see his fault and profit by it. But this points the lesson that a newspaper space is not a bill board and needs

MR. CHAMBERS' LOST CHANCE

only an attractor to sell. Getting two cuts in spoiled it all and cost a lot in space. The left hand display shows one of his clever handlings of plan book and cuts, building up the original into a larger space.

—P. T. A.—

This Striking Appeal California's Best Yei

Sometimes the California Theatre, Los Angeles, runs too much to hand drawn stuff, but it never turned out as striking a display as this combination, and it is only when they get a pose like this that they can, for that matter, though they can always use type instead of flossy lettering. The line across the type is what sells the story. It explains the picture in five words and gains the interest of the reader. The rest is merely a matter of design, and this white space is better than

A STRIKING EFFECT

any sketched background the artist can conceive. The signature is the same as is used on the program cover and seems to be a trade mark, though it is not much used in the display advertising, because it eats up so much space. It is good where it can be used, and here there is plenty of room for it because the pose pyramids and gives it a chance. The general effect seems to be more accidental than planned, but the artist was quick to make use of the accident which brought him such a good subject, and he had the sense not to muss it up.

P. T. A.

Open Displays Most Always Grab the Floating Money

These displays ran for the supposed fight between two Louisville houses described in a recent issue. As told then the houses apparently started in to fight each other and get the public so interested that they took in both shows. This being so, both houses had all they could care for, but we believe that other things being equal, the Mary Anderson would have won out. The open display is always more conspicuous and will sell better to the man who is not

TWO CONTRASTING DISPLAYS

looking for a theatre than one in which he has to stop and puzzle and think. The display for "Go and Get It" is striking, but it is too involved. It has so much attractor and so much detail that the title is crowded. One sells at a glance because it is light and airy and easily read. You like it. You associate it with the idea of entertainment. You go. If you are a picture fan you will study what the papers have to do with the Strand, but the chief aim of advertising should be to win the quarters from those who are not looking for some outlet for their money. That is what advertising is for; to sell the unconvinced.

—P. T. A.

Another Competent Program

Getting it all in four pages, the Broadway-Strand, Detroit, offers a very compact house program which covers all of the main essentials of a house publication. It carries a portrait front page, with the full house program on page three. Page two is split between the standing house card, with full information, and a column for the underline. The back page gives some gossip of coming attractions and four or five main underlines. There is no advertising, but we think that a page more of notes could be made to carry three pages of trade advertisements very comfortably. Apart from the page headings, which have crossed lines suggesting that they are printing from battered plates, the typographical appearance is neat. If we could find the fool who invented the idea of streaking white lines across his lettering, we would tie him up in Wall Street and let him wait for the next explosion. He deserves a violent death or starvation.

Sam Sivitz Keeps His All-type Promise

Horater's Combination on "Homespun" Is Good 'Un

Although it is no particular credit to Harvey Horater to turn out good ads, because he knows how so well, they are worth studying, and we particularly like this combination four tens for the Alhambra, Toledo. He gets better results than most with his reverse because the paper uses a good ink. Probably he knew that before he counted upon using any reverse. The right hand half is a good display by itself and the selling talk at

A HORATER COMBINATION.

the left is put where you can read it without trouble. The sketching is not too intricate, and he does not waste good space with poor half tones. The double pose in the corner gets over, but it would not have mattered much had it flivvered, for the rest of the stuff is the selling part. The entire layout is characteristic of the play. You don't go down expecting to see a society drama or a farce. You go because you know it is a rural drama. The only thing we do not like about it is the "Another 'Old Homestead' and 'Way Down East.'" If the show is good, it can ride by itself. If it is not, comparison will not help it.

—P. T. A.—

Reverse Panel Works Out Well in Three Columns

Gifts Theatre, Cincinnati, takes a three column 65 line space for Wanda Hawley and gets away with a reverse panel very nicely though where a reverse strip is used, it is better to hold the display together with a six point border outlining the display. If the surrounding advertisements are all solid, this is not so essential, but there is no guarantee that the adjoining spaces can be used for frame, and it is better to make certain that the entire advertisement will be properly held together. This is the new column measure of twelve ems, and this cuts off half an inch from the space, but it is still large enough to take a reverse and reverse can be used, now and then, where the star and title are both in the strip. It never works well where one is in black and the other in white, for the eye does not as readily connect them. Gifts is fortunate in getting a good black for the panel. This is where the danger of reverse chiefly lies. This is particularly true in these days of paper shortage when you cannot figure that any particular grade of paper will be used. The newspapers must take what they can get. If the paper is too soft the ink will spread over to the white outlines. If it is too hard the black will be an ugly gray. It is better to leave reverse severely alone, save where it can be used in program and

A NEAT REVERSE PANEL

other slow work. Reverse looks well in the press books, where good paper and ink are used, but the public does not see what is in the plan book. They get only what the newspaper shows them, and usually this is something very different.

—P. T. A.—

Sivitz Educates 'Em on Advertising in Pittsburgh

Pittsburgh advertising is a horrible mess of badly lettered spaces, but Sam Sivitz promised that when he got back from his vacation he would try the use of type. He has done just that, setting the other Pittsburgh advertisers an example they should follow. His artist is a bit weak on portraiture yet. He made a good stagger at Farnum, but we bet he doesn't please Miss Glaum, but if you will turn back the pages and compare this four fives with the old hand-lettered stuff you will realize what an improvement has been made. Only two of the houses are being advertised as against three under the old scheme, but it is far better to advertise two houses well than to announce three badly, and we think that Mr. Sivitz is pleased with the results he has gained. He now has the smartest announcement among the theatrical advertising, but that is not saying much, for he has so little to excel. But he could hold his own in faster company, which is saying more. We believe that this space will attract far more attention from the readers than the old style and will leave them with a better impression of the house. Much of the Pittsburgh advertising might be the work of some schoolboy. The few advertisements which are planned and properly displayed will unconsciously influence the readers to those houses, and Mr. Sivitz has come up from behind the bunch and taken a leading place. More power to him.

—P. T. A.—

Jimquin Commemorates His First Birthday in Style

Jimquin, of the Rialto, El Paso, Texas, celebrated his first anniversary with "Homespun Folks" the week of September 17. He put on a prologue in which he sang one of his own songs, and his mother went on in the production and made a hit. It may seem a bit reckless to tempt fate as a soloist, but Jimquin has written a number of song hits, and he got away with it nicely. The key stunt was used a week in advance, and seven of the keys were guaranteed to work, or you could bring your own keys and try them.

The keys for distribution were obtained by offering one cent each for all old keys left at the box office, and this had the kids digging for a couple of days, and should have led to a story about some irate parent reclaiming his key ring. That's one dog story Young overlooked.

—P. T. A.—

Overlooking a Good Bet

The Lyceum Theatre, East Orange, offered Carpentier in "The Wonder Man" and overlooked the fact that the French fighter was in training at Summit, only a few miles away. Here was an easy news hook-up which might have clinched the sale of some tickets, yet the story was handled precisely the same as any other film. "The Wonder Man" can be sold as a straight picture feature, but where the star is so much in the news, it is overlooking a bet to fail to keep in touch with the news.

SAM SIVITZ'S NEW STYLE PITTSBURGH ADVERTISING

In the Independent Field

By C. S. SEWELL

Jans to Ship Carload of Scenery from City to City for Use in Presenting "Madonnas and Men"

FOR what is said to be the first time in motion picture annals, an entire carload of scenery will be shipped from city to city for use in the presentation of a film spectacle.

By arrangements between Herman Jans, head of Jans Pictures, Inc., and John H. Kunsky, "Madonnas and Men" will open at Kunsky's Madison Theatre, Detroit, October 31, with almost an entire Hippodrome set used in the prologue.

The opening scenes of the picture depict conditions as they were in Rome during the fourth century.

Eight horses, two chariots, the huge treadmill effect used at the New York Hippodrome two years ago, a cyclorama scenic set and all the paraphernalia necessary to the staging of a real chariot race on the Madison Theatre stage, will be loaded into a sixty-foot car for shipment from this city to Detroit.

The horses were formerly used in the stage play of Ben Hur, while the scenic cyclorama has been specially built for the occasion.

The picture will play an indefinite engagement at the Madison Theatre, after which it will be shipped to Cleveland, thence Pittsburgh and Buffalo and routed into several other cities.

Arrangements for booking the film at the Madison Theatre were rapidly made. Mr. Jans and Harry Reichenbach arrived at Detroit, met Mr. Kunsky and his associates, gave a showing of the production, and the booking was almost immediately arranged.

Shortly afterward George Trendle, general manager of the Associated First National Exchange of Michigan, closed with Jans for the rights to distribute the film in that state.

The picture was produced by B. A. Rolfe and is of the drama-spectacle type, containing many gigantic sets, numerous situations in which hundreds of players appear, has a plot of unusual interest and contains a denouement of surprising unexpectedness, it is stated.

Arrangements have been made for a number of prominent state rights exchangemen to attend a showing at the Madison Theatre with the intentions of arranging distribution throughout the country.

Foreign distribution has already been arranged for through the Export and Import Company and the film will open shortly in London. Plans are being made for its presentation in Berlin by Ben. Blumenthal, who is attending to that firm's European business.

Fishbeck Goes to Special

Special Pictures Corporation recently secured to a long term contract the signature of Fred Fishback, the director. The salary involved, it is said, will make him one of the highest salaried comedy directors in the business.

Fishback started directing comedies for Mack Sennett. Later he was associated with Fox and more recently he has been making his own Fred Fishback productions for Century comedy release.

According to President Louis W. Thompson, of Special Pictures, he will direct a well-known star of the London music halls, who is now en route to Los Angeles.

Others directors signed by Special are Reggie Morris and Harry Edwards. Stars who have recently affixed their signatures are Louise Fazenda, Ford Sterling, Chester Conklin, Neely Edwards, Charlotte Meriam, Gale Henry and Milburne Moranti.

Lesser Buys Novak Picture

Sol Lesser has purchased "The Golden Trail" for California, Arizona, Nevada and the Hawaiian Islands.

This picture, which was produced by the American Lifeograph Company for the Arrow Film Corporation, stars Jane Novak supported by Jack Livingston and it is announced that Mr. Lesser will distribute it through the All-Star Feature Distribution Company.

Amalgamated Exhibitors' Circuit Is Organized in Canada by Phil Hazza

Phil Hazza, who resigned some time ago from the Universal Film Company, after being with that company for five years, has organized the Amalgamated Exhibitors Circuit Limited, a company which is now owned and controlled by moving picture theatre owners. They now have offices in Montreal, Toronto and Halifax and distribute their productions in Western Canada through the Peerless Films Limited with offices in Winnipeg and Calgary.

The company has the Canadian Rights to the Hallmark Pictures, Pioneer Productions and has purchased the "Evil Eye" serial, featuring Ben Wilson and Neva Gerber, and twenty-six new Alice Howell comedies, and also the Canadian franchise for the Special Pictures Corporation output of Los Angeles, Calif.

Make "Quality" Your Slogan

RECENTLY a man connected with the film industry remarked, regarding a production offered on the independent market, that it is a good picture. "Do you really think so?" asked the writer. "Well, it's a good state rights picture," was the reply.

This, unfortunately, represents an attitude that appears to be entirely too prevalent. There is no reason that this should be the case. There should be no necessity for qualifying a picture in this manner. If a production is not a "good" one for other channels of distribution it certainly should not be a "good" state rights picture.

For an exhibitor to look to the independent market only for mediocre productions and to have to go elsewhere for high-class pictures is about as logical as for the housewife to expect to get only ordinary goods from the independent stores and only high-class product from the chain stores.

There is no valid reason why the independent market cannot supply just as high-class productions as the program companies. While there will, of course, always be more or less of a demand for productions which are not up to the highest standard, as there is in all commercial lines, the state-rights distributor and exchangemen should not cater to this demand only.

Let the exhibitors know that you are in a position to supply their needs from a "quality" standpoint just as well as the other fellow is. Get them into the habit of thinking of your exchange when they want high-class pictures—big pictures, with box-office pulling power. Go after the big pictures. Show that you can handle them. Do your part in counteracting the erroneous impression that the independent market is a "dumping ground," and you will not only help your branch of the industry, but in the long run will help yourself as well.

C. S. SEWELL.

Director Everett a Sculptor

George Everett, director of the Fanark Corporation's initial special production, "The Crimson Cross," by N. Brewster Morse, was a sculptor of great promise before deciding to go on to the operatic stage.

Everett studied sculpture at the Institute of Fine Arts in Chicago, at the Beaux Arts in New York, and under Paul Montford, the prominent British sculptor. Mr. Montford made a bust of Everett, which was exhibited at the Royal Academy in London, winning favorable notice from art connoisseurs.

After a career with the Boston and Century Grand Opera companies, he forsook Grand Opera to enter the musical comedy field as a casting and stage director and also as a leading man.

His most recent stage appearance was with Fritzi Scheff in "Gloriana."

Schwab Returns to New York

D. N. Schwab arrived in New York recently after an extended stay on the Coast, where he was instrumental in preparing for the market the three productions with David Butler in the stellar roles.

His arrival in New York is current with a meeting of the board of directors, when plans will be consummated for the next productions, which are now under advisement.

Sherman Starts on Tour Through Middle West and Canada After Completing His Production Plans

AFTER perfecting his production plans for the coming season, Harry A. Sherman, president of Sherman Productions Corporation, which he recently organized with the purpose of supplying independent distributors with twelve guaranteed attractions annually, on a strictly cost basis, has set out on a whirlwind tour of the principal exchange centers of the Middle West and Canada to conclude distribution arrangements in the territory still open.

Mr. Sherman announces that by January 1, 1921, he expects to have at least six high class features completed or so well advanced as to assure his distributing units of the quality of Sherman Production Corporation's first half yearly output.

"Man and Woman" and "Miss 139" are now ready.

A third picture, based on a magazine story by one of America's best known writers, is nearly finished, while three stories of high entertainment value are being prepared for the screen.

At least one of these productions will be made at the A. H. Fischer studios in New Rochelle, while others will be produced at another studio in the East. The exteriors will probably be taken in Florida or the West Indies, in the case of one picture at least.

Mr. Sherman delayed his allotment of territorial franchise to perfect his production plans.

"I want every exchange that does business with Sherman Productions Corporation to know that its policy is to give them pictures of positive, known quality before requiring a cent of their money," said Mr. Sherman.

"That is why I am perfecting my production plans just as far ahead as possible before going to them with the proposition.

"I want them to know that Sherman Productions Corporation is not a gamble or a guess, but a definite, thoroughly thought-out plan, with enough money to see it through, and without asking its franchise holders for anything but their good will and selling powers, at the same time offering them the biggest money-making opportunity they have ever had on the fairest and most equitable basis.

"Except in a few cases, I have as yet made no definite allotment of territory or issued any franchises, although I have under consideration applications for nearly eighty per cent of the territory still available.

"My reasons for this delay are two-fold. Obviously, I want to get the livest and most responsible independent exchange in each section to represent Sherman Productions Corporation in the first place, and secondly, I want to be able to say to them:

"'Here is my schedule of production. Look them over!

"'Moreover, I'll give you my personal guarantee that they are first class attractions or take them off your hands without cost or further liability to you. And you don't have to pay a cent of the cost until the actual delivery of the completed prints.'

"That is the offer I wanted to be able to make and which I can make, now that my production plans have been carried far enough forward to permit me to discuss it."

Flora Hollister Signed by Canyon to Act in "Danger" with Franklyn Farnum

Flora Hollister, a former Hammerstein star, has been engaged by the Canyon Pictures, Inc., to appear in the support of Franklyn Farnum in his forthcoming production, "Danger."

This picture, which is an adaptation of the novel of the same name by Willaim E. Wing, will give Miss Hollister full scope for the exercise of her dramatic ability as well as her ability as a horsewoman. Before entering pictures she had a successful stage career. She followed Gaby Deslys in the stellar role in "Stop Look and Listen" a few seasons ago.

"Danger" is one of the series of six Franklyn Farnum five reel western productions which are being made by Colonel Wm. N. Selig for the Canyon Pictures, Inc. This series is being distributed on the state rights basis and is meeting with much favor, according to reports from all sections of the country.

C. E. Winter's Novel, "Ben Warman" Put in Six Reels by C. B. C. Corporation

A super-western is the latest announcement for the state rights market by C. B. C. Film Sales Corporation in a six-reel drama pictured from the novel, "Ben Warman," by Charles E. Winter, who also wrote "Grandon of Sierra."

This feature has been produced by Yellowstone Productions, Inc., directed by Charles E. Bartlett from an adaptation by Hal Hoadley. It features Pete Morrison and Carol Holloway, supported by Ruth King, Harry Van Meter, Spottiswood Aitken, William Lyon West, Derne Layton, Claire Hatton, Zelma Edwards and others.

Director Bartlett is well remembered as director of William Russell for American, and also for his work with Universal, Pathe, and a number of independent successes.

WHEN OUR OWN "NECK" TURNS HIS NECK TO RUBBERNECK
He is seated in the center, with dark suit. Standing to his right is Hank Mann, whose company of comedians is seated about, getting ready to complete another of his Arrow comedies

Arrow Secures Distribution Rights to Four New Jack Hoxie Productions

W. E. Shallenberger, president of the Arrow Film Corporation, announces the closing of a contract whereby the corporation secures the distribution rights of four special productions, starring Jack Hoxie.

This star's work in "Thunderbolt Jack," the fifteen episode serial which he has just completed, convinces the company of his ability, it is said. Hoxie, only a short time ago was a cow puncher with no thought of being a movie hero.

The coming specials will be five reels. The first one is scheduled for release December 1st.

An elaborate advertising and exploitation campaign will be conducted for each of these productions, and a full line of advertising accessories will be supplied.

These pictures will be produced by Ben Wilson, who also produced "Thunderbolt Jack." They will be directed by Francis Ford. Working title of the first picture is "A Man's Country."

Announces Southern Sales

Photo Products Export Company announces the sale of the Southern territory, comprising the states of Virginia, North and South Carolina, Georgia, Alabama, Florida, Mississippi, Louisiana and Tennessee, for "Copperhead" series to the Eltabran Film Company, Charlotte, N. C., and the Special Features Company, Knoxville, Tenn.

Six New Productions Are Completed for Reelcraft

Six more productions have been completed for the exclusive short subject program of the Reelcraft Pictures Corporation.

For the single reel comedy series in which Billy Franey is featured, Director Thomas La Rose has completed three more pictures titled "The Referee," "In and Out" and "The Dummy."

William L. Roubert and Al Young, who are producing the "Romances of Youth," featuring little Matty Roubert, have completed their schedule of releases up to and including January 1st with the folowing pictures, "A Bold Bad Pirate," "Summer Days" and "Sunshine." The juvenile star has made several personal appearances in different New York theatres playing the first release of the series 'She's a Vamp."

Reelcraft has also closed negotiations for two stars to appear in releases of the Royal Comedy series. Other well known players who have been featured thus far in the series include Leon Errol, Billy B. Van, Rosemary Theby and Sammy Burns.

Quick Sale of Five Reeler

Bert Lubin, who is state righting the five-reel western "Honeymoon Ranch" announces that he disposed of the Eastern Pennsylvania after the showing of the picture recently.

The De Luxe Film Company of Philadelphia purchased the rights for this territory.

McGovern Makes Two Sales

Elmer J. McGovern reports sale of the following rights on "The Woman Untamed," featuring Doraldina, to K. & R. Film Company of Atlanta, for Georgia, Florida, Alabama, North and South Carolina and Tennessee and to Standard Film Exchange of Kansas City, for Kansas and Missouri.

Celebrated Will Move Into Larger Quarters

Another busy Chicago exchange is about to desert the "loop" district. Celebrated Players Film Corporation has been forced to seek larger quarters to take care of its increased business and will in a short time be located at the southwest corner of Wabash avenue and Eighth street.

In the new quarters Celebrated will have more than six times the space they now occupy in the Film Exchange Building at Wabash and Adams streets. For some time Celebrated has been handicapped for want of sufficient room to handle its business and J. L. Friedman, president, announces he will augment his sales force by doubling the number of salesmen when he moves.

The new offices will be modern in every respect and besides an up-to-date poster and shipping room, exhibitors' waiting room, salesrooms, etc., Celebrated will have its own projection room.

George H. Davis Offers on State Rights Market "Isobel" a New James Oliver Curwood Production

GEORGE H. DAVIS, of San Francisco, announces he has purchased "Isobel," the latest James Oliver Curwood story to be adapted to the films, and will distribute it on state rights basis, also that believing the independent market to be appreciative of good productions, in future all of his pictures will be offered to state rights buyers. "Isobel" was directed and produced by Edwin Carewe and featuring House Peters and Jane Novak with an excellent cast. It is of the rugged type of northland story, high in love interest, suspense and general entertainment value.

"It is not only because of the fact that I believe the independent market in need of features of this calibre," said Mr. Davis, "that I decided to distribute 'Isobel' in this manner. It also offered me the opportunity of immediate release, which, in view of the fact that I will have two or three other pictures immediately following this one, was to my liking."

Mr. Davis brought with him from the coast many recommendations of the feature. The general tone all was to the effect that it is of a type superior to the general run of features offered the independent field.

Headquarters with C. B. C.

"The importance of this picture must not be overlooked," said Mr. Davis. "It is one of the greatest stories of the great North I ever saw, and I am proud to be the one to offer it to the independent market."

Mr. Davis will make his headquarters while in New York at the offices of the C. B. C. Sales Corporation at 1600 Broadway. He will be given the aid and advice of Joe Brandt in the preliminary arrangements for the marketing of his new feature. Donald H. Walk will have charge of its exploitation.

Many Territorial Sales Are Reported for Arrow

The following sales are reported by Arrow Film Corporation: "The Golden Trail," "Bachelor Apartments," "Woman's Man," "Love's Protege," "Wolves of the Street," "Before the White Man Came," "The Law of Nature," for Iowa and Nebraska to Reelcraft Film Company, Davenport, Iowa; "The Golden Trail," "Bitter Fruit," Sport Pictorial for Western Missouri and Kansas to Joe Fox Attractions, Kansas City; Spotlight Comedies for Western Missouri and Kansas to MacMeekin & Nelson, Kansas City.

"The Golden Trail," "Thunderbolt Jack" serial, Ardath Comedies, four Jack Hoxie westerns for Texas, Oklahoma and Arkansas to Specialty Film Company, Dallas; "Bachelor Apartments" for Northern Illinois and Indiana to Superior Screen Service, Inc., Chicago; Spotlight Comedies, Arrow Comedies for Eastern Missouri and Southern Illinois to Central Film Service Co., St. Louis.

"Bachelor Apartments" for New England to Lightning Photoplays Service, Boston; Spotlight Comedies, the Sport Pictorial for Ohio, Kentucky and Michigan to Standard Film Service Co., Cleveland; the Sport Pictorial for Northern Illinois and Indiana to Celebrated Players Film Co., Chicago.

Celebrated Buys Baseball Film

Celebrated Players Film Corporation has just closed a contract with the C. B. C. Film Sales Corporation, New York, for "The Great Baseball Scandal" for Illinois and Indiana rights.

"Bitter Fruit," Soon to Be Released by Arrow Will Be Given Advantage of Heavy Advertising

Arrow Film Corporation announces the early release of a special production of six reels entitled "Bitter Fruit." It was picturized and directed by Will Bradley.

Among the cast are Jane Gail, John Charles, Ruth Pecheur, Charles Gotthold, Wallace Ray, and George Connor.

The action of the picture takes place on an island located off the coast of Africa and is said to afford artistic settings for a drama of intense suspense and thrilling action.

The locations are said to have never before been used by any motion picture company, and they are considered a distinct find, so much so that Dramafilms, which produced the picture, and Mr. Bradley, who directed it, absolutely refused to divulge the location and enjoined the strictest secrecy on members of the cast and in fact every one connected with the picture.

The story revolves around two girls, sisters, who start off on a trip in a yacht. The yacht is attacked by pirates who put out from the coast of the "Island of Palmero," and is captured and sunk. The girls are taken prisoners and their adventures and ultimate escape are depicted.

A strenuous advertising campaign is said to be planned for the picture, and it is stated that considerable territory has already been sold though the advertising has not yet begun and the film is not yet ready for release.

Kelley Completes Editing "Beyond the Great Wall"

Joseph L. Kelley, film editor for Photo Products Export Company, has completed the editing and titling of this company's six-reel Chinese melodrama, "Beyond the Great Wall," produced under the direction of A. B. Heath and photographed by Howard Greene.

The leading member of the cast is Lark Bronlee, who understudied Fay Bainter in "East Is West." In support are seen William Crowell, who was with Lenore Ulrich in Belasco's "The Sun Daughter"; M. A. Kelly, Joseph Charles and Richard Martin, leading man.

The picture will be state-righted. Mr. Kelley also wrote the titles for Photo Products series of ten 2-reel "Copperhead" dramas now releasing on the independent market.

Russell, Grevier and Russell to Make Doubleday Studio Three Times Larger

Russell, Greiver & Russell arranged recently with Doubleday Productions to increase the Doubleday Studio to three times its present size. Under this new studio roof eight companies can work at one time producing.

A new star is being negotiated with and as soon as arrangements are completed, work will begin on a series of five-reel society dramas. The announcement of this star's name can be expected in the near future.

Capital Engages Studio

The one-reel comedies for which arrangements have just been made, will be produced at the new studio. Fritzi Ridgeway also will do all of her interiors there for Capital pictures.

R. T. Haines Has Feature Role in "The Victim"

Robert T. Haines, who is the featured player in "The Victim," offered on the state right market by C. B. C. Film Sales Corporation, of which Joe Brandt is president, has had a long and successful career on the stage in dramatic productions as well as in vaudeville. His first engagement was with Robert Downing and William Farnum was in the same company. Then followed engagements with Thomas W. Kenne, James O'Neill, Walker Whiteside and many others. One of his greatest successes was in the Belasco production, "The Darling of the Gods," with Blanche Bates. During the past year he has appeared in two stage productions in New York and has just finished work in the First National production, "The Foreigner," a Canadian feature.

SCENE FROM JOAN'S 15-EPISODE SERIAL, "THE INVISIBLE RAY"
This is what they do to serial heroes—throw 'em in the water

S-E Enterprises Organized by Bert Ennis and J. Schenfield, Enters the State Rights Field

The latest addition to the ranks of state rights distributors is S-E Enterprises, headed by J. Schenfield and Bert Ennis, with offices at 1476 Broadway. Messrs. Schenfield and Ennis have purchased two big features, while a third picture is now in course of production.

The executives of S-E Enterprises have long been identified with the motion picture industry. Mr. Schenfield was one of the executives of the Victor Kremer organization and prior to his entrance in the motion picture field was in the retail business. He has been a student of state rights distribution for several years and brings to his own organization many innovations in the matter of marketing state rights productions.

Bert Ennis has been identified with the motion picture business for twelve years, having held important positions with the New York Motion Picture Company, Eclair Film Company, Sawyer & Lubin, Petrova Pictures Company and others. Mr. Ennis is responsible for the exploitation on "The Warrior," the Mme. Petrova Series, and more recently the Essanay Chaplin subjects.

The S-E productions are now being edited, and titled and will be ready for release about the first of November. A big advertising campaign in the trade journals will be carried on in behalf of these pictures, and it is the intention of the new organization to work with the state rights exchange in furnishing every possible aid in the matter of exhibitor selling.

Titles of the pictures, including what is said to be an extraordinary five reel comedy, will be announced at an early date.

S-E Enterprises announce no picture will be handled that does not possess money-making elements for the state rights exchange and its exhibitors.

Stars in "Screen Snapshots"

Mary Pickford and Doug Fairbanks staged a special comedy scene at their home for "Screen Snapshots," which is shown in its current release, No. 11, published by Jack Cohn and Louis Lewyn, in co-operation with the Brewster "Fan" Magazines.

Ruth Clifford at work on location with Actor-Director Jack Sherrill; Billie Rhodes in a studio scene; a camera interview with Joe Martin, the ourang outang star; "Realism At Any Cost," showing how automobiles and even entire mountains are destroyed to get thrilling effects, and the risks actors take, are also among the features in this release. Dorothy Phillips, Bessie Love, Wesley Barry, Kathryn McDonald King Baggot, King Vidor and Director Marshal Neilan are included in other subjects.

Hemmer Starts New Film

Edward Hemmer announces that his next screen production is being prepared by Jerome N. Wilson, and will star Margaret Beecher, granddaughter of Henry Ward Beecher. It is based on an original story by Mr. Wilson, which combines charm, wholesomeness, drama together with pleasing comedy qualities, says Mr. Hemmer.

Mr. Wilson is the author of Louise Glaum's "Sweetheart of the Doomed" and will actively co-operate with Mr. Hemmer in the production.

Gets "Copperhead" Series

Photo Products Export Company has sold the territory comprising Texas, Oklahoma and Arkansas for the rights to its series of ten-two-reel "Copperhead" dramas, to W. G. Underwood, Specialty Film Company, Dallas.

Work of Searle in "Son of Tarzan" Earns Praise of Edgar Rice Burroughs

For the splendid work he has done in portraying the part of "Korak," in the National Film Corporation of America's serial production of "The Son of Tarzan," Kamuela C. Searle, a young dare-devil actor, has been presented with a handsomely bound copy of the fiction version by Edgar Rice Burroughs, the author.

Mr. Searle was chosen to portray the part of "Korak," the half-wild offspring of Tarzan of the Apes, because of his daring and has more than lived up to his reputation for fearlessness and strength, it is said.

According to advices received from the National studios by David P. Howells, who controls the world rights to this production, Mr. Searle has engaged in deadly combat with practically every jungle animal in the National's "Tarzan Zoo," one of the most extensive collection of wild animals ever gathered together for film purposes.

For several years prior to accepting the title role in this serial he was known as the "ace of doubles. He capitalized his fearlessness by "doubling" for many film stars in particularly hazardous "stunts."

He leaped where faint-hearted stars feared to jump, according to Captain Henry M. Rubey, president of the National.

HEADS OF THE S. AND E. ENTERPRISES EXECUTIVES
At the left is Bert Ennis, while at the right is J. Shenfield, the organizers of this new state rights organization

Schwab Representatives on Tour Conclude Several Sales on David Butler Pictures

With both Joseph Klein, general manager, and Walter J. Porges, sales representative, touring the country in the interests of the D. N. Schwab Productions, several sales were recorded on the three products now being released with David Butler in the stelalr role.

Mr. Klein left New York a fortnight ago and immediately proceeded to Pittsburgh, where a deal was concluded with the Supreme Photoplays Production, whereby the latter will handle "Fickle Women" throughout Western Pennsylvania.

Next he went to Cleveland, O., where he concluded negotiations for the three pictures with the Masterpiece Film Attractions, George Jacobs representing the latter concern as general manager. The three features include "Girls Don't Gamble," "Smiling All the Way" and 'Fickle Women."

From the San Francisco offices of Sol Lesser announcement was made by Walter J. Porges that he had concluded for the sale of these three productions. Mr. Lesser will distribute the features in that territory.

Mr. Klein will visit Detroit and Chicago before returning to his New York office.

Special Combines Offices

Believing that greater efficiency can be obtained by the close co-operation of the producing and distributing branches of the industry, the Special Pictures Corporation, a Los Angeles organization specializing in short subjects, has moved its entire executive offices from the Hellman building, downtown, to the company's new studios on Santa Monica boulevard, Hollywood.

President Louis W. Thompson, General Sales Manager H. J. Roberts, Business Manager C. C. Craig, Sales Director E. H. Silcocks, Publicity Director Harry Hammond Beall and other executives will make their daily headquarters in a special administration building now being rushed to completion.

Joe Fox Buys Arrow Films

Arrow Film Corporation reports the closing of a contract with John Fox Attractions, distributing in western Missouri and Kansas for "The Golden Trail" and "Bitter Fruit."

The former features Jane Novak and Jack Livingston, and is a tale of society life and the mining camps of the Far North.

The latter was produced by Dramafilms, and was picturized and directed by Will Bradley.

The action of the story takes place on an island off the coast of Africa. It is said to have a strong plot, dealing with the adventures of two girls who are sold into slavery on the island. The cast includes Jane Gail, John Charles, Charles Gotthold and many others.

Joe Fox Attractions also purchased the Sport Pictorials, a new one-reel attraction being released by Arrow. This is a series of twelve pictures produced by Town and Country Films, under the direction of Jack Eaton.

American Cinema Begins Film

American Cinema Corporation, through Walter Niebuhr, its president, announces the renewal of producing activities in the near future at the Biograph studio.

Mollie King, whose last American Cinema production was "Women Men Forget," is the star and the vehicle selected is an adaptation of a story by Elizabeth Ethel Donoher entitled "Her Majesty," Phillip Lonergon wrote the scenario. He recently completed a similar task for the serial, "The Tiger Trail."

George Irving will be in charge of the directing. A supporting cast of particular ability is also announced.

Lubin Film Ready for Buyers

Prints of "Honeymoon Ranch" the five-reel western feature, being state-righted by Bert Lubin, are now ready for distribution according to a statement just received. All the advertising and publicity accessories are also ready for shipment, it is said. Two buyers to whom the film was shown have purchased territory.

Harry McLaughlin, who is co-starred in this picture with Allene Ray, performs many unusual feats of horsemanship and acrobatics and a splendid plot and clever direction make it a picture worth seeing, it is said.

The story is to be featured in the January number of a magazine, according to reports.

Mack Publicizing Celebrated

Irving Mack, of Mack & Company, is handling publicity for Celebrated Players Film Corporation. Mr. Mack will also handle the advertising, both local and national, for Celebrated in connection with several other accounts that this enterprising concern now has under its wing.

Associated Photo-Plays Announces Plan for Thirty Productions a Year Without Advances

ASSOCIATED Photo-Plays, Inc., announce the inauguration of a plan under which from among available producers six have been selected, each to make but five pictures a year, making a total of thirty "studio made" pictures a year. These pictures will all be carefully produced and distributed to exhibitors through twenty-two franchise holders at actual production cost plus twenty-five per cent. as a fixed producer's profit with an added 15 per cent. thereof for Associated Photoplay's distribution.

The franchise holders in each territory are offered a franchise without any advance, under which they insured the prompt delivery of thirty pictures a year of high quality, says the announcement, which further states that under this plan the producer must prepare an itemized sworn statement of the production cost of each picture, an exact copy of which will be forwarded to each franchise holder when delivery is made, bearing a certificate of confirmation as to cost, and certifying as to the entertaining qualities of each production.

Six five-reel productions are now being made with stars and capable casts for the first deliveries under the plan, announced for January 1, 1921.

Associated Photo-Plays announces it has adopted as the key-note of its policy "A square deal from producer to exhibitor," and will in the near future make further announcement regarding its plan. The producing office is located in the Baker-Detwiler Building, 412 West Sixth street, Los Angeles. The executive offices will be located in New York.

Aywon Sells Territory

One of the latest sales of territorial rights reported by Nathan Hirsh, president of the Aywon Film Corporation, is that of the Georgia, Florida, North and South Carolina, and Tennessee rights for "The Evolution of Man" and "The Woman of Mystery" to the K. & R. Film Corporation of Atlanta, Georgia.

The company also reports that its offices have been visited by a great number of out-of-town buyers recently, who were shown the special features, "The Woman Above Reproach," "The Evolution of Man," "The Woman of Mystery" and the five part supercomedy, "When Dr. Quackel Did Hide."

Sport Scandal Tie-Up for Fanny Ward Film

In connection with the Fannie Ward feature "She Played and Paid," being distributed by Joan Film Sales Company, the exploitation representatives of the company have arranged for a timely tie-up in connection with the recent scandals in the field of sport. This line of exploitation is believed to be particularly appropriate account of the title of the picture as well as the gambling motive in the picture, and the fact that this element has been played up in the posters.

Advertising Causes Comment

Comment has been aroused among state rights men on the subject of the unique advertising prepared by Nat Rothstein, the advertising manager of Equity, on the six-reel Tearle and Theby release, "Whispering Devils," the territory on which has been more than half sold.

Much use has been made of black and white effect, which stands out vividly. Checkered borders, curves and silhouettes come in for a generous share of the layouts. A distinctive feature is the use of white, blank space. A noteworthy feature of the "ads" is the "suggestive" copy, which emphasizes the high lights of the story.

Inter-Ocean Makes Big Sale

What is claimed to be one of the largest deals ever entered into for motion pictures for Japan was recently closed between Inter-Ocean Film Corporation and a prominent film buyer for that country. The contract covers a series of forty World pictures, twenty Black Diamond comedies, nine special productions, six Paralta pictures and five World comedies.

Buys Farnum Western

M. S. Rosenfield announces the purchase of the six Franklyn Farnum western features from the Canyon Pictures Corporation for Columbia Film Service, Pittsburgh; Greater Productions Co., Des Moines; Walter A. Baier, Milwaukee; M. H. Conhaim, Minneapolis; the first of which, entitled "The Galloping Devil," will be released in each territory about November 15.

Texas Guinan Signed by Kremer to Star in the Making of Eight Five Reel Westerns Annually

Hardly had the comment among state rights buyers and independent exhibitors concerning the return to the producing ranks of Victor Kremer of Victor Kremer Feature Films, Inc., slackened when that distributor supplemented his announcement with the statement that he had signed Texas Guinan, the popular star of the screen and stage, to a long term contract with his company, whereby she will be starred in eight western five-reel features annually, one feature to be released every six weeks.

20 Per Cent. Sold

Several state rights buyers have already contracted for the western series, it is said and more than 20 per cent. of the territory that will be available to state rights buyers has been sold.

"I will spare neither money nor effort to make the eight western five-reel features in which Miss Guinan will be starred the best on the market, Mr. Kremer said. While the atmosphere will be distinctly western the series will have a 'society twist' that will please any audience.

Selection of Cast

"Miss Guinan will be given the support of players well known to motion picture men. We are taking as much care in the selection of the cast to support her, as we did in the selection of the star herself. We are also negotiating with a director of international repute."

Prior to her debut on the "legitimate" stage, Miss Guinan was a leader of society of official Washington. She is a niece of the former United States Senator from Texas, William Baily and was a frequent guest at state entertainments at the White House.

With Elsie Janis

One season's work in New York on the road was followed by an engagement with Charles Dillingham in "The Hoyden," in which Elsie Janis was starred. The following season she, herself, was starred. Her successful stage record attracted the attention of motion picture producers and she signed with the Frohman Amusement Company and starred in a series of western pictures.

Original Stories

Under the Kremer banner she will be supplied with original stories which will be written by a well known author whose identity, it is said, will be disclosed in a coming announcement.

TEXAS GUINAN
Now with Victor Kremer

Reelcraft Plans Selling Campaign for New Series of "Bud and His Buddies"

The Sales Department of the Reelcraft Pictures Corporation has planned a selling campaign for the new series of "Bud and His Buddies" comedies, in which little Bud Duncan is featured, to extend first to independent state rights exchanges and follow with a direct advertising and selling campaign to the exhibitors.

No territory has yet been sold, but inquiries have been received from nearly every territory, several enclosing bids for the series, it is reported. Reelcraft expects to establish a new selling record for the state rights market by closing the entire United States territory within one week after the opening of the sales campaign.

Executives of the company say this is the first big series of single reel comedies ever offered direct to the independent exchanges without first being submitted to some national distributing organization.

The first four releases have been completed. When eight pictures have been received in New York, the selling campaign is to start. The title of the first release is "Sneaky Spooks" and the second "Hunting."

Earle Foxe Signed by Ziegfeld Film to Star in Nine Pictures After "The Black Panther's Cub"

By the terms of a contract just entered into by Earle Foxe and W. K. Ziegfeld, president of the Ziegfeld Cinema Corporation, the popular leading man will be starred in a series of nine productions under the banner of "Ziegfeld Films."

A statement just issued by Mr. Ziegfeld, states that work on the first Foxe feature will be begun immediately upon the completion of "The Black Panther's Cub," which Emile Chautard is directing, and in which Foxe is working in support of Florence Reed.

"The splendid work done by Mr. Foxe in our present production, and the long string of consistent successes in which he has been seen here and abroad, convince me that he is deserving of a niche in the ranks of stardom," the statement alleges. Few leading men, to my mind, have had as large a following. And few indeed can boast of a record of achievement, as full of genuine attainment.

"His first vehicle has not yet been selected, but we are looking over material which various playwrights have submitted, and two or three are under consideration."

Mr. Foxe has been identified with the American stage and screen for twelve years. Shortly after his graduation from Ohio State University in 1907, he became associated with the Studebaker Theatre of Chicago, where he served as treasurer of the company. His business career, however, was short, for soon afterward he signed to play the part of Billy Bolton, in "The College Widow."

Since then he has played in "The Cub," with Douglas Fairbanks; "The Deserters," with Helen Ware; "The Stranger," with Wilton Lackaye, and scores of other productions, many of which later were produced in pictures.

He succeeded William Courtney as "Matt Peasley," in "Cappy Ricks," and created the character of "Florian Slappley," in Octavius Roy Cohen's recent hit, "Come Seven." He was with "Kalem" and "Selig" in the early days of motion pictures and also was with D. W. Griffith for more than a year.

EARLE FOXE
Well-known stage and screen actor who will star in W. K. Ziegfeld feature productions

Westerns for State Rights

An issue of twenty-six new two-reel Westerns, under the trade name of "Star Ranch Photoplays," is now announced for the state rights market by Joe Brandt, president of C. B. C. Film Sales Corporation of New York.

"Appreciating the great demand for good two-reel Westerns," says Mr. Brandt, "I gave considerable attention while on the Coast recently to looking over the Western pictures of a number of producers before making final selection and can now offer the independent buyers this series of twenty-six, one release every two weeks."

Celebrated Handling "Jungle Princess" Film

Celebrated Players Film Corporation, Chicago, announces the purchase of the Central Western rights to a seven-reel feature, "A Jungle Princess," starring Juanita Hansen, made from the successful serial "The Lost City," distributed by Warner Brothers.

It is announced that several new bits of action have been added to the story, and new titles, paper and accessories prepared. The Chicago premiere will be held November 7 at the Alcazar Theatre.

Manley Visits New York

Ed Manley, representing the Western Pictures Exploitation Company, of Los Angeles, of which Irving M. Lesser is general manager, is in New York looking after the interests of the company, and will be pleased to make appointments with independent exchange managers relative to its product. Mr. Manley can be reached through Mildred S. Rosenfield, 117 West Forty-sixth street, New York City Telephone, Bryant 5737.

To Distribute Pictures

R. D. Marson, of the R. D Marson Attractions Company 26 Piedmont street, Boston Mass., has closed negotiations with the Reelcraft Pictures Corporation for the distribution in the New England States, of the "Romances of Youth" series, in which Matty Roubert the juvenile actor is featured. This exchange also distributes several other series of Reelcraft Pictures Corporation's releases in the territory.

"Sweethearts" Instead of "He Loves Her Still" Is to Be Billy West's First Release for Joan

The Joan Film Sales Company announce the release of "Sweethearts" as the first of the series of twelve two-reel Billy West comics for the state-right market. This announcement supersedes a former one to the effect that "He Loves Her Still" would be West's maiden release. Owing to delay in finishing that comedy, which however, is now nearing completion, it was decided to release "Sweethearts" first.

The cast of this picture includes Ethelyn Gibson, leading lady, Leo White, Fred Jerry, a beauty chorus, and a score of extras. The plot centers about the rival loves of West and a millionaire, and introduces a series of chases and mix-ups that are as exciting as they are comical, it is said.

Many novel effects are worked into the action. One scene in particular which shows a Chinese gambling resort and abounds with trap doors, secret dungeons, and all devices of a den, has some realistic fighting and gun play, mingled with acrobatics and daring feats that rival a serial.

In the first week of the film's screening, two territories were sold for the entire series of twelve. Ben Amsterdam bought the comedies for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, and the District of Columbia; and Joe Skirboll of the First National in Pittsburgh has purchased them for Western Pennsylvania and West Virginia.

Billie Rhodes Signed for Comedy Series by Special

Max Roth, eastern district manager for Special Pictures Corporation, announces that Billie Rhodes has signed a contract to produce twenty-six comedies during the coming year for that company.

Miss Rhodes started her career by appearing in "Babes of Toyland." She has since become popular on the screen through her very clever work in comedies and features.

These comedies will be released one every other week through Special Pictures Corporation, beginning at an early date.

Barnard Has Joined Kineto

J. Lorraine Barnard has joined the Kineto Company of America, Inc., as director of the Industrial Department. For more than a year he has been director of production for the Baumer Film Company. Previously he had been in charge of production for the industrial and educational department of the Universal Film Company.

He has had a large experience in motion pictures and newspaper work. He had eight years' newspaper experience on the West Coast, being connected with the Los Angeles Times, Examiner Express and Record. Eight years ago he joined D. W. Griffith's company at Hollywood as scenario writer, actor and assistant director. He was two years with Thomas H. Ince as publicity man and general assistant director and came to New York City to handle the campaign for "Civilization." He was also assistant director for Metro Pictures Corporation.

Mr. Barnard will be in complete charge of industrial films in his present position.

Joan and K. & R. Film Company Combine to Advertise in Six Southern States

The K. & R. Film Company, with offices in Atlanta, Ga., and which operates in six Southern states, is to direct a campaign in the interests of "The Invisible Ray," the fifteen-episode serial now being sold on a state rights basis by the Joan Film Sales Company.

Messrs. Kahn and Robinson, who comprise the 'K' and 'R' of the Atlanta exchange, arrived in New York recently and after a conference with Louis Baum, the new Joan sales-manager, bought the serial for their territory.

The campaign is to include the states of Tennessee, Georgia, Florida, Alabama, and North and South Carolina.

Among the reasons why an intensive effort will be made to have every exhibitor book this serial are the theme of the serial, the popularity of the stars particularly Ruth Clifford, and the fact that many theatres have sprung up in the South in the past year, which makes the demand for serials all the more urgent.

One of the features of the campaign, according to the plan laid out by the buyers, in co operation with the Joan staff, is to be a regional trade-paper advertising drive to arouse the interest of exhibitors in advance of the salesmen.

Lust Buys "Spoilers"

Film Market, Inc., reports the completion of a deal by which rights to "The Spoilers" for Delaware, Maryland, District of Columbia and Virginia, held by Harry F. Grelle of Pittsburgh have been assigned to Sidney R Lust of Superfilm Attractions.

Collins Sells Story

After a week spent in the Shawangunk Mountains gathering material for stories, Treve Collins, Jr., scenario editor for Legend Film Productions, Inc., is again in New York and announces he has sold the magazine rights to his short story, "Chivalry and Trent," which he has scenarioized for Legend under the title, "He Wanted Excitement."

Fine Arts' Film Soon Ready

Cutting and assembling of Fine Arts' picture "Why Pick On Me?" under supervision of Edward M. Roskam is rapidly nearing completion, and will soon be ready for state rights distribution.

While the picture is being cut, the press book is being prepared, posters made, accessories put in readiness, and no time is being wasted in getting everything necessary in connection with picture ready simultaneously.

Fanark Announces a Definite Ideal Is Behind All the Film Productions which It Will Make

The Fanark Corporation, whose first attraction, "The Crimson Cross," was recently completed, and who are preparing to begin work on another feature, "The Strength of the Weak," which will be the second of a series of high class art productions that they are planning to produce, entered the motion picture field with a definite ideal.

To produce clean, wholesome, uplifting pictures, with a big story interest they engaged N. Brewster Morse, a young writer, who had already won distinction by his authorship of "His Brother's Keeper," the successful American Cinema special.

Mr. Morse was directed to prepare a series of original stories for the Fanark Corporation which should measure up to the exacting standards which had been set.

For the directorial end the services of George Everett, well-known in musical and artistic circles, both as a leading man in the Boston and Chicago Opera companies and as a director of many succesful musical plays, but new to motion pictures, was secured.

"The Crimson Cross," written by Mr. Morse, was selected for their initial production and, in conjunction with the author, Mr. Everett at once began the selection of a cast of screen favorites who would satisfactorily portray the strongly drawn characters. As a result, the cast includes such stage and screen artists as Edward Langford, Marian Swayne, Van Dyke Brooks, Eulalie Jensen, William E. Hallman, Augustus Phillips and Archie Clark.

From a production viewpoint "The Crimson Cross" is announced as representative of the type of pictures the Fanark Corporation will make in its forthcoming series. All will be novel and uplifting in theme, ably written and handled, with a capable cast.

In Mr. Morse, Fanark has secured the services of a writer who probes deep in to the byways of life and garners material of an unusual nature. "The Crimson Cross," a story of hypnotism and crime, love, suffering and final happiness, is said to be typical of Mr. Morse's best work and to express the art for which the Fanark Corporation is striving.

There is plenty of action and of romance in the picture, but there is woven in with this a message, which presents the lesson of how wrong reacts most harmfully to both the evil doer and innocent alike.

An additional feature of "The Crimson Cross" is the special musical score which Frank Waller, formerly conductor of the Boston and Chicago Grand Opera orchestras and of the Opera Comique, Paris, France, has prepared.

Clark Cornelius Offers "Adam and Eve" with Godfrey Tearle, as Second Special Attraction

THE second of a series of special productions to be released by the Clark Cornelius Corp., through state rights exchanges is announced by Secretary S. J. Rollo, as "Adam and Eve," in which Godfrey Tearle plays the feature role.

Edward Godal, who is responsible for a number of stage and screen successes, produced the picture and he has in the cast, in addition to Mr. Tearle, a number of notable players, including Unity Moore.

"Adam and Eve" is a story of love and adventure with an unusual romance of cave men and city women as the dominant feature. Unity Moore, as Eve, an unsophisticated, little girl of the city, who, left penniless through the death of her mother, is forced to accept the invitation of relatives, rough people of the sea, who eke out their existence by the smuggling of contrabrand goods.

Eve soon finds herself wooed by two men, both members of a band of smugglers. And, besides, there is her childhood sweetheart in the city.

This three cornered romance, with the battle of wits with the government authorities, a battle on the open sea between the military and the revenue runners and other startling features, are said to make this a production of thrills, action and adventure.

Godfrey Tearle portrays a decidedly unusual role as Adam, the leader of the band of smugglers who ultimately wins the little girl.

It is the intention of the Clark Cornelius Corp. to provide the state rights buyer with a continuous supply of first class independent productions through an arrangement that will assure maximum financial returns.

The first was "The Devil's Angel," which is being disposed of as rapidly as the buyers are given opportunities to see it.

Russell Back from Coast

B. D. Russell, of Russell, Greiver & Russell, returned from the coast Sunday with four five-reel subjects which will soon be released through the Capital Film Company to state rights buyers.

The five-reelers, according to Mr. Russell, are all productions that will prove successful box office attractions. He said: "We have been working for weeks to find comedies what will be a credit to us, but have had the devil's own time in doing it. We positively must be satisfied in our own minds that any comedies that go out under our standard are real honest laugh producers, or they don't go out."

Pratt Directing Comedies

Del Pratt has taken charge of directing the new series of Hallroom Boys Comedies, announces Harry Cohn, who is on the Coast in charge of production.

Polly Moran and Max Ascher have been added to the cast headed by Hughie Fay and Harry McCoy, and which includes Lillian Hackett and an entire new aggregation of pretty girls.

The new series, it is also announced, will have a new type of story and more elaborate settings.

Booking "Baseball Scandal"

"The Great Baseball Scandal," the slow motion photography exposure of how baseball games may be thrown, released for the state rights market by C. B. C. Film Sales Corporation, is reported by Joseph Friedman, of Celebrated Players Film Exchange, Chicago, to have bookings in a number of the leading first run houses in his territory.

Paul Hirst in New York

Paul Hirst, director of Hedda Nova, is in New York with his star to arrange for production and distribution of special Hedda Nova features and is making his headquarters with Joe Brandt.

Inter-Ocean Buys Foreign Rights to Ascher Special, "Below the Dead Line"

Following the announcement by Sidney Ascher, president of Ascher Productions, Inc., that the new Ascher Special, "Below the Deadline," directed by J. P. McGowan, would be put on the market for the independent buyers immediately following the first screening, a contract was closed with the Inter-Ocean Film Corporation for rights in all parts of the world, excluding the United States and Canada, for a price said to run into five figures.

Sid Ascher Pleased

Sid Ascher, president of Ascher Productions, Inc., says: "Naturally, I am highly elated over having disposed of the foreign rights to "Below the Deadline" so quickly and to such a representative concern. To my way of thinking it speaks volumes for the merit of the production. When we first screened "Below the Deadline" we believed we had a picture that would prove a winner, and it is certainly gratifying to know that we have been confirmed in our belief by the quick action given us by Inter-Ocean.

"As a former exhibitor, "Below the Deadline" made a strong appeal to me from a show angle, but I felt that until the picture had been shown to others I would refrain from any extravagant claims:

Swift Moving Melodrama

"Those who have seen the picture since my initial announcement in the trade press last week have convinced me that I have one of the "six best sellers" of the year. As one buyer expressed it, 'Below the Deadline' is the swiftest moving melodrama I have ever seen, beautifully produced and above all consistent as to story, plot and detail. No matter how much you may say about it in your advertising the picture will back it up and more than make good."

ROBERT T. HAINES

Playing the lead in "The Victim," which is being released by C. B. C. Film Sales Corporation

Territory on "The County Fair" Being Sold with Great Rapidity—Buyers Plan Novel Exploitation

THE Maurice Tourneur picturization of "The County Fair" is said to be setting high water marks for quick disposals on a state rights basis.

Phil Selznick, who has been devoting his operations to intensive work in the Ohio district decided upon this offering. In conection with the picture he has rigged up a ballyhoo with typical county fair trimmings, and together with a village choir and Rube Band attachment has set out to blaze the trail in his section. He purchased Ohio rights and begins his operations on an extensive scale out of Cleveland as quickly as he can line up his side shows and get the scheme in operation.

Joseph Skirboll, who holds the Western Pennsylvania title to "The County Fair" has also outlined an elaborate campaign for the Tourneur story on the screen and will embellish it with side show specialties and features to boom it.

With but one announcement of its being available for state rights buyers Guy Croswell Smith announces the trade papers must be recognized as the sales medium for within three days of the initial announcement that "The County Fair" was being sold to state rights buyers over one-half of all the territory in the United States was sold and the takings have been steady and up to the original basic figures since then. It looks now as if the entire country will have been disposed of within thirty days from the appearance of the first advertisements putting it on the market.

On order was placed for 100 prints and these are being put out as fast as they can be printed. It is claimed to be the largest order of the kind for an independent output and speaks well as to the demand for this popular reproduction of the famous story in play form which Neil Burgess made a household event during the many years he toured America in it.

David Gale Producing Ingenious Comedies

What is termed a series of ingenious comedies is now in the process of production under the direction of David Gale.

Each picture utilizes one of the common human failings as the basis of the story and treats it in a humorous manner.

In addition, what is termed "Little Movies with Little Morals" concludes each picture with a bit of practical, everyday advice introduced as to eliminate any suggestion of preachiness.

The first picture of the series, "A Two Cent Tragedy," is practically completed.

Mr. Gale, who for the past several years has been directing for the Art Film Co., is making his office with that firm at 923 Walnut street, Philadelphia, Pa., until suitable quarters for his corporation is found.

Fitzi Ridgeway Praised

Fritzi Ridgeway, whose first two-reel western is "The Bandit of Hell's Gap," is making personal appearances in the first run houses booked by E. H. Emmick.

Mr. Emmick, the owner of the Peerless Film Service exchanges of San Francisco and Los Angeles, states that everywhere Miss Ridgeway appears she receives whole-hearted and spontaneous applause.

A CUNNING GUN-WOMAN

Fritzi Ridgeway seen in this two-reel Western play called "A Traitor's Vengeance," released by the Capital Film Company

Special Musical Score for "The Crimson Cross"

Frank Waller, formerly conductor of the Boston and Chicago Grand Opera companies and of the Opera Comique, Paris France, has prepared a special musical score for the Fanark Corporation's initial art production, "The Crimson Cross," produced by George Everett from a story by N. Brewster Morse.

Mr. Waller is a prominent figure in musical circles. After completing the score he left New York to go on tour with Rosa Raisa, the Chicago Opera Company's star singer.

Capital Theatre Books "Sport Pictorial"

Arrow Film Corporation announces the booking of the first Sport Pictorial, "The Thrill of the Thoro'breds," by Managing Director Rothapfel at the Capital Theatre for anniversary week, starting October 24.

Sport Pictorials are produced by Town and Country Films, under the supervision of Jack Eaton, and edited and titled by Grantland Rice, the famous sport writer whose columns on sport matters are run in over fifty daily and Sunday newspapers throughout the United States. A publicity tie-up is being arranged with various newspapers, which will benefit all exhibitors playing these pictures.

The week following the Capital's presentation of "The Thrill of the Thoro'breds," this picture will be seen at the Strand Theatre in Brooklyn.

Arrow states that both the Capital Theatre and the Strand Theatre have contracted for the entire series of twelve of these pictures, and that the price paid in each instance is the highest price ever paid by these theatres for a single reel subject.

Arrow's Initial for Anniversary Week

Says That Charles Urban's "Movie Chats" Are Suitable for All Types of Audiences

A group of New York exhibitors were discussing Charles Urban's Movie Chats "on the curb" in front of 729 Seventh avenue, says a representative of the Kineto Company.

A chance remark gave the argument its start when an exhibitor said:

"They're too high class for my house. Yes, I admit they're fine; they're different from any other short subject, but they're above the heads of my patrons."

Other exhibitors remonstrated with him, one saying:

"How do you get that way? You want to change your attitude. There are no subjects in the world too high class for your patrons. . . ."

The third man cut in:

"It's talk like that that lets a lot of mediocre material come on the market. There's no audience in the world ever kicks at the best. But some of us as exhibitors try to judge for them, and vote to keep the best material off our screen. You've got the public all wrong and if you changed your tune producers would concentrate more on quality material."

The argument is said to have grown in intensity, but to have left no doubt as to which way the consensus of opinion ran. There was evident a purpose on the part of the majority of exhibitors to put a stop to that impression which would have producers of pictures think that anything can be too high class for the motion picture public.

One Brooklyn exhibitor said: "Every interest, if he follows the path of self-interest, will do all he can to encourage producers who are trying to make quality material the usual rather than the unusual. It's absurd for any of us to say that such pictures as Charles Urban's Movie Chats are too high class for any theatre. They are high class, but they are entertaining and amusing as well as instructive for any audience."

"The Hidden Light" Being Given Extensive Advertising Aids by the Commonwealth

That state right buyers and exhibitors who handle "The Hidden Light," starring Dolores Cassinelli, and being staterighted by Commonwealth Film Corporation, Sam Zierler, president, 1600 Broadway, will have clever exploitation aids on the production, is indicated by the excellent press and exploitation book and paper prepared on the picture, it is said.

The company is doing its own releasing in Greater New York, selling all the other territory to state right operators.

A high opinion of the advertising helps is held by Fred M. Zimmerman of the Nu-Art Pictures Corporation, Buffalo, who is releasing the picture in upper New York State. He is reported as having unusual success with the production.

President Zierler gave much attention to the exploitation idea. "As a state right operator I knew that many worthy productions have not been as profitable as they should have been, due to inferior press and paper matter prepared for them," said he. "We have prepared an elaborate press book and an excellent line of accessories."

Western Pictures Company Will Distribute Romayne's "The Toreador" in Many States

The Romayne Superfilm Company announces that it has closed a deal with the Western Pictures Exploitation Company, represented by Sol and Irving Lesser, for its four-reel bullfight picture, entitled "The Toreador," for all the states in the United States, with the exception of the following: Oregon, Utah, Washington, New Mexico, Oklahoma, Mississippi, Montana, Wyoming, Colorado, Idaho, Arkansas.

Exploitation of this feature will begin immediately.

It is further announced that three one-reel situation comedies, entitled: "Cross Wires," "Perfect 36" and "Deer Hunting" have been completed directed by Harry Edwards, who directed the Hall Room Boys' comedies and other well known brands.

J. S. Jossey Goes to Coast

Arrow Film Corporation announce that J. S. Jossey, special representative now in the west, is being sent to the coast immediately on a special mission.

Mr. Jossey recently conducted a successful sale trip throughout the western states, closing some large contracts.

Inside Information You Can Bank On!

SELZNICK PICTURES

MYRON SELZNICK
WEST FORT LEE
NEW JERSEY

Dear Father:

October 8, 1920

I am sending the new Elaine Hammerstein negative, "The Daughter Pays," to the laboratory today, and prints will be ready within ten days.

You are safe in instructing the publicity and sales departments to go the limit on this production, as I believe it will be one of the big sensations of the year. It should finally prove to any exhibitors who still have doubts on the subject, that Star Series contracts are all in their favor. "The Daughter Pays" is infinitely stronger than most specials, and if sold individually, exhibitors would be glad to pay several times what they will get it for in the Star Series.

You know that I have always said Miss Hammerstein is certain to be the biggest drawing card of all stars in the business. I believe she is very near that point already, and this production is going to give her a tremendous boost. I have never seen a better performance than she gives in "The Daughter Pays."

Sincerely,

Myron

Mr. Lewis J. Selznick,
New York City.

MS:MW

Have You Booked the

1920-21 ELAINE HAMMERSTEIN STAR SERIES?

There will be six of these splendid productions. They are already plotted and each is bound to be a box-office knockout. : : : : :

Distributed by Select

Here's the One Hundred Per Cent Box Office Attraction

SELZNICK PICTURES

A real star—beautiful, refined, talented.

A story that rings true—dramatic, yet replete with light and shade.

A production entirely adequate—it's a SELZNICK production!

LEWIS J. SELZNICK PRESENTS

ELAINE HAMMERSTEIN

in Her Greatest Triumph

Mrs. Baillie Reynolds'

"The Daughter Pays"

DIRECTED BY ROBERT ELLIS

Picturized by Edward Montagne

Rubbernecking in Filmland

Much Ado About a Goat Whose Appetite Was Sadly Aggravated by Tourneur

By GIEBLER

THINGS are just so-so in Filmland. They might be a lot worse, and again they might be a lot better. Most of the studios are working, and a lot of big stuff is on the fire, but there is a feeling of unrest in the air. The wheels of the industry do not seem to be humming with the usual hum. We are lackadaisical—if it wasn't October, I'd say that the movies had the spring fever or something. Maybe we are waiting for the election to be over; maybe we are waiting for money to be less scarce—at any rate, we are, like the maiden in the poem, standing with reluctant feet, waiting for something to break.

Frank Keenan has deserted the pictures (for a brief season) and is playing the leading part of "John Ferguson" at the Majestic Theatre. Of course, we are all going down to see and hear Frank hold the mirror up to nature with his voice.

Realistic to All But the Goat

Rita Imlay, Helen Dale and "Pewee" Hillerman, bathing beauties working with Charlotte Merriam and Neely Edwards at the Special Pictures studio, each won first prizes for pulchritude at the bathing girl pageant held in conjunction with the live stock show which just closed at Exposition Park.

Maurice Tourneur's penchant for realistic effects got himself in trouble with the authorities this week. There is a scene in Tourneur's late film, "The White Circle," where a handsome goat is shown sinking to its (apparent) death in a bed of quicksand.

A lady lawyer who lives at the beach saw the film and was filled with righteous indignation. Being a lawyer, the lady knew that murdering a goat in this manner to make a movie holiday was foreign and altogether contrary to statutes made and provided, and against the peace and dignity of the state, besides being tough on the goat.

How Effect Was Gained

She wrote a letter to the district attorney, demanding that the guilty person or persons be punished. An investigation conducted by the district attorney's office cleared Mr. Tourneur's name of the charge of cruelty to goats, but it spilled the beans of the modus operandi of another closely guarded movie gag.

The effect of the apparent passing of the goat to the great beyond was gained by placing the billy in a box sunk to the level of the ground and filled with a mixture of bran and water. The box contained a number of floors, or false bottoms. These were removed one at a time and showed the goat lower and lower, until nothing but his whiskers were visible. These shots cleverly spliced and cut in with shots of a real bed of quicksand did the trick in a most convincing manner.

Mr. Tourneur says that the only cruelty to the goat was that he was not allowed to eat any of the "sand" while the camera was grinding.

Meeting Charlies Pa

I went over to the Charlie Ray studios one afternoon this week; saw Charlie Ray and his Pa, and had a long talk with Dick Willis, general manager of the plant.

Charlie's Pa is just the kind of an old block that you would expect a young chip like Charlie to belong to. I don't want to create the impression that Mr. Ray, Sr., is a venerable old person with a cane and whiskers. As a matter of fact he doesn't look many years older than the boy, except when Charlie is made up as a kid, and he was the day I was at the studio. If the elder Ray were to train off a few pounds he could almost double for Charlie; they are that much alike.

Charlie was working on stuff for a story written around James Whitcomb Riley's poem, "The Old Swimmin' Hole," under the direction of Joseph De Grasse. They were making scenes with the village blacksmith shop as a background.

Real Rural Stuff

Charlie, who was on his way home from the "deestrict" school, came along and stopped at the shop. He was barefooted, and the bottoms of his trousers needed a hair cut as badly as his head. He carried a tin dinner pail in one hand, a letter from the teacher in the other, and a load of trouble under his hickory shirt.

Charlie had passed this blacksmith shop many times. The spreading tree without, and "the smith, a mighty man was he," within, was all old stuff, and meant little in his young life; but today he was absorbingly interested in every blow of the hammer, every sigh of the windy bellows. He felt that he could stand there watching "the sparks that flew" from the anvil for a long time with great profit, because every minute he spent there delayed the "old Ned" that would be raised when he got home and the folks read the letter from Teacher telling them just what a good-for-nothing, loaf-around-at-the-old-swimmin'-hole kind of a kid he was.

There is no use talking, Charlie Ray can put over the country boy stuff.

Teaching Children in Movies

Dick Willis, busy as he was, took time to escort me around the studio. He showed me the big schoolhouse set, where Charlie had been going to school a little earlier, and alongside of it on the same stage, a real school and a real teacher, whose duty it was to teach the young ideas of the boys and girls working in the picture, to shoot, all the time they were not being shot by the camera. All of which is according to and in compliance with the laws of the state of California, made and provided for the regulation of children in the movies.

If only one child of school age is employed at a studio, a teacher from the city schools is detailed to look after its development. Where a number of children are used, as in "The Old Swimmin' Hole," a regular class room is set up.

Experimental System

I remember going on location once with Director Mason Hopper and a company of Goldwyn players. Howard Ralston, who is about fifteen, was in the cast, and Howard was accompanied by a teacher, who put him through his three R's all of the time he was not before the camera. Yet in spite of all this careful system and precaution, there are people who say that children should not be allowed in the studios.

Mr. Willis also showed me through the technical departments of the studio and explained the experimental system that has

(*Continued on page* 1285)

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

Emmett J. Flynn is directing William Fox's picturization of Mark Twain. He sees a noble knight assisted into the saddle; Billy Mong as Merlin the Magician and Rosemary Theby manipulating the dice, and Pauline Starke doing a circus stunt.

Jensen & Von Herberg Wins a Victory When Judge Restrains Portland Unions

Strikers Prevented from Taking Flash Light Photographs of Theatre Crowds—Court Rules It Intimidation—New Fight Develops Over Musicians

JUDGE TUCKER in the Circuit Court at Portland, Oregon, signed on October 12, an order restraining the Portland unions from taking photographs of theatregoing crowds, thereby giving another victory to the Jensen and Von Herberg interests in the union fight that has been going on since July.

The history of the legal battles between the unions and the theatre owners began soon after the strike was declared last summer. At that time the operators, musicians and theatre mechanics struck in sympathy with the union employes of a theatre in Tacoma, in which the J. and V. company is alleged to have an interest. The Portland theatres involved in the strike were the Liberty, Columbia, Majestic, People's and Star, which embrace most of the moving picture seating capacity in Portland.

Attempt to Intimidate

Soon there appeared on the Portland streets banner men and bands of musicians all warning the public not to patronize the non-union theatres. According to C. S. Jensen, business continued as usual, however. Then two photographers began taking pictures of theatre lobbies, of ticket lines and of other scenes which might show the faces of people patronizing the non-union shows. This resulted in fistic encounters between the photographers and the managers, and the courts were appealed to for a restraining order immediately.

Judge Tucker, who, by the way, is the father of Harlan Tucker, husband and co-star of Marie Walcamp, declared in his decision that the photographing of theatre crowds, particularly with flash-lights, was an attempt to intimidate and could not be countenanced by the Oregon law. The trial of the photographers consumed several days and the whole Portland film fraternity was in attendance.

Enjoin Expelled Members

Another development in the managers-unions fight occurred a few days before Judge Tucker handed down his decision. An injunction suit was brought by the Musicians' Union through E. E. Pettingill, secretary, against the musicians who remained in the Jensen and Von Herberg houses after the strike was called. Judge Tazwell granted a restraining order one Saturday afternoon, whereby certain musicians were stopped from playing in the J. and V. houses. Immediately the managers' attorneys appeared before the judge and the order was rescinded. The judge ruled that a hearing would be had on October 14.

It is claimed that when the strike was called the people named in the complaint quit work with the rest of the union employes. They soon returned, however, and were then apparently expelled from the union and fined. Just before the restraining order was requested from the court, they received notice that their fines had been remitted and that they were again members in good standing. There are no indications that these members took part in any union activities after being reinstated nor that they were reinstated at their own request, it is claimed.

World Film Appeals Kitty Gordon Case; Actress Was Injured in Battle Scenes

THE appellate division of the New York Supreme Court yesterday listened to arguments on the appeal of the World Film Corporation of 130 West Forty-sixth street from a judgment of $1,400 awarded to Kitty Gordon, the motion picture star, last spring by a jury in the supreme court, for medical expenses and a week's salary lost, due to injuries received at the Fort Lee studios of the film corporation, in a battle scene in the picture, "The Beloved Adventuress," in which she played the part of a Red Cross nurse and rescued another nurse in a battlefield scene.

Miss Gordon was engaged at a salary of $1,250 a week, and the scene in which she was injured represented a shack in "no man's land," where a group of refugees were being attacked from afar and Miss Gordon was to rescue the other nurse in the midst of exploding bombs. In effecting the rescue, she stepped in the path of one of these exploding bombs and suffered the injuries complained of.

Charges Carelessness

She charged the film company with carelessness and with failure to live up to a promise to use a less effective and harmless way of doing the explosive act. Nathan Burkan, counsel for Miss Gordon, argued that "whether the tools in question were reasonably safe, considering all the circumstances, including the nature of the risk, is primarily a question for the jury," and as they decided in favor of the actress he held that their judgment should be affirmed.

Counsel for the World Film argued that as the defendant had furnished her with a place to work, which was reasonably safe, under all the conditions, with ordinarily safe appliance with which to prosecute the work, and with skilled and competent fellow workmen, that as she had voluntarily entered upon the work, she assumed the risk which was incident to the taking of the picture under these conditions.

It was further contended for the film corporation that as the accident was the result of carelessness in the firing of the bombs, it was part of the risk she assumed and a detail for which the defendant was not responsible, and that her complaint, therefore, should have been dismissed. The court took the briefs of both sides and reserved decision.

Vera McCord Film in Boston

The Vera McCord production of "The Good-Bad Wife," which had its premier showing in America at the B. S. Moss Broadway Theatre last week, which is one of the B. F. Keith Circuit of theatres, has opened an engagement at the B. F. Keith Boston Theatre, Boston, Mass., the week beginning October 18.

Through the New England states this production is being distributed by the Federated Film Exchanges of America.

Robertson-Cole to Release "Kismet" Before January 1

Arrangements are now complete for the premier trade showing, Monday evening, October 25, in the ball room of the Hotel Astor of the Robertson-Cole super-special production, "Kismet," starring Otis Skinner. This the distributing organization described as the greatest picture which it has so far released, and "the most magnificent spectacle which the history of motion pictures has recorded."

It represents the work during the past six months of Otis Skinner, one of the most representative of American actors, Louis J. Gasnier, the French director, and a cast which runs into the thousands.

"Kismet" is remembered by many as the great stage success of Oscar Asche in England, and Otis Skinner in America, the role of Hajj, the beggar of Bagdad, being the most appealing in the career of Mr. Skinner.

With the great drawing power which the picture is destined to have on its own merits, coupled with the noted names in the cast it is forecast as a drawing card.

Otis Skinner almost constantly has the center of the screen. He portrays the beggar who suddenly finds himself arrayed in silks and jewels and then the sad tenderness of the man who from his place in front of the Mosque of the Carpenters, watches the passing humanity.

Robertson-Cole will release "Kismet" before the coming of the new year. So great has been the demand for information regarding it that its distributors believe the production will enjoy a wider success than any they have released, and all preparations for the marketing of the picture have been made in accordance with this belief.

New May Allison Feature Is "Are Wives to Blame"

"Are Wives to Blame?", a screen version of Ben Ames William's latest story of city life has been selected as May Allison's next Metro starring vehicle, according to a statement just made by Bayard Veiller, chief of production at Metro's West Coast studios in Hollywood, Calif.

The story was selected immediately after it was written, and before the first chapter had appeared in a prominent magazine under the title, "More Stately Mansions." It is described as offering a story of rare dramatic strength and opportunities for picturing the intimate side of metropolitan life, and as requiring a wardrobe that would deplete a well-stocked modiste's shop, at least fifty of special design being required.

The screen version of the story has been completed by Edward Lowe, Jr. The story deals with the adventures, financial and otherwise, of a youthful husband and a socially ambitious young woman. Edward Sloman, who directed Miss Allison in her latest picture, "The Marriage of William Ashe" will also direct her new story.

Pathe Discontinues Suit

Supreme Court Justice Vernon M. Davis has signed an order discontinuing the suit brought by the Pathe Exchange, Inc., against the Astra Film Corporation to recover $30,294.62. The action was brought in the early part of September, and the papers were served on Thomas P. McKenna, secretary of the defendant corporation, on September 15 at his office, 52 Broadway, New York City. The nature of the suit is not disclosed in the order of discontinuance.

Around the Film Exchanges

San Francsico

Metro Office Out for Honors

During the first week of October the local Metro office booked more business than ever before in the same length of time and every member of the force is straining to annex the Metro prize money, with bright prospects for success. District Manager Harry Lustig was here recently for a few days on his way to Seattle, and inspected prospective exchange sites on Golden Gate avenue.

Fox Office Rearranged

Extensive changes have been made of late in the arrangement of the Fox offices on Golden Gate avenue to conform with the new exchange offices on Film Row. The place has been redecorated.

Realart Has a Visitor

Arthur Blum, traveling auditor for Realart, is visiting the San Francisco branch and is getting a first-hand idea of the amount of business that Manager Ben F. Simpson and his associates have been turning in of late.

Pittsburgh

S. and S. Gets American

The S. & S. Film & Supply Co., Pittsburgh, announces the acquisition of twelve feature productions with big stars made by the American Film Co.

There are three stars and four productions featuring each will be released at the rate of one a month. The stars are William Russell, Mary Miles Minter and Helen Holmes. The pictures are all big successes.

E. M. Stuve Recovers

E. M. Stuve, manager of the Pittsburgh Paramount exchange, who had been confined to his home for five weeks following an operation for appendicitis, was back at the office Monday, October 11, and was accorded a royal welcome by the office force and exhibitors and friends generally.

Lynch Wearing a Smile

Manager Lynch, of the Pittsburgh Educational exchange, was passing the cigars around Friday, October 8. It's a boy, the third child in the Lynch household and the second boy. The latest arrival tipped the beam at 10 pounds and Papa Lynch says he bears the earmarks of a successful film man in one respect, he's busy all the time and keeps everybody else busy.

Select Increases Force

Irwin Hirsch, formerly of Pittsburgh, but for the past year in the film business in New York, and Nate Dobson, also of New York, are two additions to the sales force of the Select exchange. Both are veterans in the distributing end of the picture business.

Operators Get Increase

Following a meeting of exhibitors and operators at Sacramento, Cal., a new wage scale has been placed into effect, the general rate being increased from 80 cents to $1 an hour, with the relief man getting $1.25. Operators work in six and a half and eight hour shifts in that city.

Star Weds Publicity Man

Billy Rhodes, San Francisco film star, who recently signed a two-years' contract to make a series of pictures for the Special Pictures Corporation, has since signed a life contract, having been married on October 8 to William H. Jobelmann, director of publicity for the Turner & Dahnken Circuit. The wedding came as a finishing touch to the convention of the Motion Picture Theatre Owners of America, Northern California division, in the social functions of which Miss Rhodes took an active part. The couple have left for Los Angeles.

Buffalo

Taylor to Tour State

"Buck" Taylor, general manager of Gardiner Pictures, announces that his company has taken over the state rights on the Vod-a-vil Movies. H. S. Gans is now in charge of the Special Pictures Corporation department for Gardiner. Alfred Hughes, a Gardiner salesman, is breaking the record for turning in contracts. "Buck" will soon make an extensive tour of the state in the interest of several new attractions which the Gardiner company has practically completed negotiations for. Three new salesmen will soon be added to the sales forces and it is reported that a serial will be closed next week.

Divide First National

An agreement has been reached between the Mark-Strand officials and the Shea Amusement Company whereby there will be a division of the First National product in Buffalo, according to Eddie Hayes, city sales manager for F. N. Under the agreement Shea's Hippodrome will get a number of the big productions, including Norma Talmadge in "The Branded Woman," and the Strand will get the Constance Talmadge and Charles Ray features for the coming season. Mr. Hayes has closed contracts with Harry Marsey, president of the General Theatres Corporation, for everything up to the franchise. This concern operates the Star, Allendale, Marlowe, Ellen Terry and Circle. Shea's North Park Theatre, which will open in November, has signed a First National franchise and G. E. Dickman and Murray Hawkins are doing a record business "out in the sticks." Hugh Rennie, local First National manager, is making a two-week trip through the territory. Mr. Hayes has closed contracts for a number of pictures with the Feiber & Shea Company in Jamestown.

Shorey Visits Gomersall

Philip Shorey, one of the executives of the Fox Film Company, visited Buffalo the week of October 11 and a had a conference with E. T. Gomersall, new manager at the local Fox office. Mr. Shorey is connected with the editorial staff of Fox News. Clayton Sheehan, district manager, with headquarters in Buffalo, is now on a three-weeks' tour of the Middle West in the interest of the coming Fox sales drive. Mr. Gomersall reports the closing of contracts for the showing of the Clyde Cook comedies with the Regorson Corporation in Rochester and the Eckel Theatre, Syracuse.

Filkins in Albany District

N. I. Filkins, manager of the Merit Film Exchange in the Palace Theatre Building, spent the week of October 11 visiting exhibitors in the Albany office territory. Mr. Filkins reports much interest among exhibitor in "The Gumps."

Moses Puts Over Sales

A. W. Moses, manager of the Buffalo Select office, has been putting over some big sales recently. He has signed up Rochester and Geneva on the new Selznick series, together with a number of specials, and has just sold the company's two biggest productions, "The Man Who Lost Himself" and "The Valley of Doubt," in Niagara Falls. Assistant Manager A. Barnett spent Sunday, October 10, in Cleveland, where he witnessed one the world series games. When Charles R. Rogers, Select sales manager, was in Buffalo, the newspapers broke out in print, telling all about it, incidentally recalling that Mr. Rogers was a former Buffalonian.

Smith Making Records

Lieut. Col. P. H. Smith, manager of the local Robertson-Cole exchange in Franklin street, is hanging up new sales records for the Buffalo office. He has just received a letter from Manager Howard J. Smith, of the Palace Theatre, declaring that "The Wonder Man" opened at that theatre for one of the biggest days that house had ever seen and that the picture went over for six performances during the day to capacity business at each. The comedy had to be taken off to accommodate the crowds. Mr. Smith screened Pauline Frederick in "The Slave of Vanity" at Shea's Hippodrome, Friday evening, October 15, and expects prints soon of "Kismet" and "The Stealers." On a trip through western New York last week he signed up Nicholas Dipson at the Family in Batavia and the Palace in Olean. He also closed eighteen or twenty subjects with Charlie Sesonski for presentation in his new Strand, Oswego. He visited J. R. Thurston, of the Temple, Lockport, and signed up a big batch of contracts.

Predari at Auburn

C. John Predari, W. W. Hodkinson manager, went to Auburn last week to sign up the Hodkinson product 100 per cent. at the Grand Theatre, which has also booked "Love Madness," "The Dwelling Place of Light," "The Kentucky Colonel," "The U. P. Trail" and "Down Home," the new Irvin Willat production.

Educational Rushed

Dan Savage is doing a rushing business at the Educational exchange in the Palace Theatre Building. He has signed up the Educational subjects with Bill Callahan of the Regorson Corporation, controlling the Regent, Piccadilly and Loew's Star, Rochester; Universal, Auburn; Avon, Utica; Strand, Victoria, Central Park, Star, Rivoli and others in Buffalo. Mr. Savage reports Manager Howard J. Smith having signed up for the Annette Kellerman slow motion pictures for a week's presentation at the Palace. The Regent, Rochester, has signed up for a similar run. Howard Morgan, formerly with Goldwyn, has joined the Educational sales staff and will cover the northern and central parts of the state. Bob Wagner, formerly an exhibitor at Carthage, N. Y., is covering the southern tier for "Dan."

DEAD MEN TELL NO TALES

Hugh Ford Returns After Six Months in London; Directed Two All-British Films

Inaugurated Production in England for Famous Players with "The Great Day," Drury Lane Melodrama, and "Call of Youth"—Photographic Days are Scarce

HUGH FORD has returned to New York from England after inaugurating the production at the Famous Players-Lasky British Producers, Ltd., studio in London. During his six months' stay he directed two special productions, the Drury Lane melodrama, "The Great Day," by George Simms and Louis N. Parker, and the "Call of Youth," by Henry Arthur Jones. The cast in each picture was entirely British.

Mr. Ford had many interesting things to say about his work in the London studio. "The weather was rather uncertain," he said. "Photographic days, as we know them in this country, are scarce. This makes it necessary for a director to add another week to the time it would normally take him to make a picture and he has to gauge his work in such a manner that each day he is in a position to take either exteriors or interiors, switching from one to the other according to the weather.

Beautiful Exteriors in Britain

"It will be necessary to develop British talent. Heretofore the cinema has been looked upon as a side line, something that may be done during spare time, by the leading actors of the day. Possibly this is because of the slow development of the British producing companies on account of the war and they have not as yet begun to give it serious consideration. This will have to be remedied and can be if they develop their own producing units. At the same time, new talent can be developed.

"The locations available are ideal. It is possible for a company to go on location to the south of France or to the Alps, as we did to get some exteriors for 'The Great Day,' with no more trouble than to go from New York to Florida. The natural beauty of Britain cannot be overlooked. Some of the most beautiful exteriors that one can imagine are there waiting to be photographed.

Now Working Smoothly

"Getting started was good, hard work. It was particularly difficult to get the talent for the extra work, which was only accomplished after making a tour of the plays the night before and engaging them for the next day. We received great cooperation from the labor employed to assist us in designing, decorating, building and lighting sets. Altogether I am particularly pleased with the producing possibilities over there, and I believe that with a combination of British thoroughness and American ingenuity the pictures will exceed our expectations."

As an example of the smoothness with which the London studio is working, the length of time to make Mr. Ford's pictures might be cited. "The Great Day," the first production, took nine weeks to make while the second production took only four weeks. Mr. Ford took with him a complete equipment of lights because lighting had not been developed to any great extent. Cooper-Hewitts had never been used, nor the sunlight arc, which is a comparatively recent invention.

Donald Crisp Succeeds

Donald Crisp passed Hugh Ford at sea on his way over to take up the producing where Mr. Ford left off. Major Bell will take over the work of Milton Hoffman, who will return to the United States in a short time. Joseph Boyle, who has been assisting Mr. Ford for over two years, accompanied him on his trip home, but it was necessary, because of the scarcity of cameramen, to leave Hal Young on the other side for a few months to develop new cameramen.

This is not the first time Hugh Ford has produced in Britain. He has produced many stage successes in both London and Paris. His first picture was "The Eternal City," with Pauline Frederick, which was taken in England and Rome for the Famous Players-Lasky Corporation.

Fox Opens Twenty-fifth Exchange at Albany, N. Y.

William Fox has added another link to his chain of exchanges. The new exchange is at 46-48 Orange street, Albany, New York.

The opening of the Albany branch office marks the twenty-fifth exchange of Fox Film Corporation in the United States. The office at the State capital will meet the requirements of a large field of upstate exhibitors who heretofore have been handicapped in facilities for handling Fox Entertainments.

Jere J. Spandau has been appointed manager. Mr. Spandau has seen long service with the Fox organization, having been connected with the Pittsburgh and Buffalo offices. It was his selling ability, combined with high qualities as an executive, that won him promotion to the office he now holds. Because of his long experience Mr. Spandau is in a position to understand the difficulties and problems that beset the exhibitor, and through this knowledge will be able to give the exhibitor the most efficient service possible.

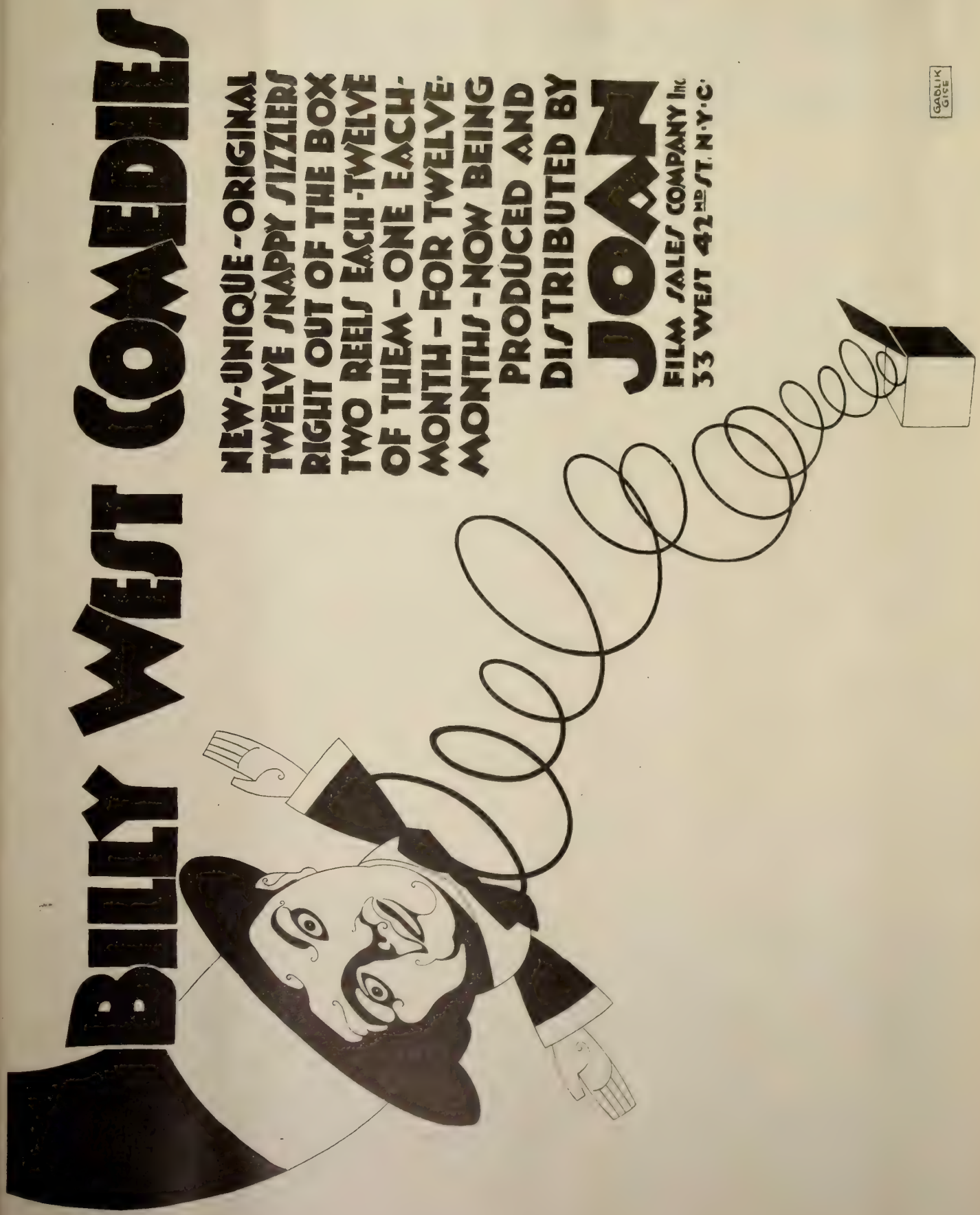
The Albany exchange has a staff of four salesmen, which includes George Cooke and R. M. Flacks, who handle features, and Arthur Whelan and E. P. Houlo, who are selling short subjects. A large shipping and clerical force are in a position to give the exhibitor every service and accommodation, and no effort will be spared to make the Albany exchange one of the largest in the Fox organization.

Use Antique Spanish Sets in "Something Different"

Relics of Castilian pomp and glory in old Cuba were imported to the United States to be used in the sets of "Something Different," the Realart play about a Latin American Revolution, starring Constance Binney.

Rare tapestries from Toledo, woven in that ancient Spanish city in the sixteenth century, were brought to the Realart studios on Long Island from Havana. Antique furniture of the period of Ferdinand and Isabella, rugs that had graced Cuban homes for years and paintings as old as the immortal Ponce de Leon himself, were imported for the production.

The filming of "Something Different," adapted from Alice Duer Miller's story, "Calderon's Prisoner,' is rapidly nearing completion. The scenes taken in Cuba were finished some time ago, and the final touches are being made at the studios with the imported atmosphere.


BILLY WEST COMEDIES
NEW-UNIQUE-ORIGINAL
TWELVE SNAPPY SIZZLERS
RIGHT OUT OF THE BOX
TWO REELS EACH-TWELVE
OF THEM-ONE EACH-
MONTH-FOR TWELVE
MONTHS-NOW BEING
PRODUCED AND
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The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Motion Pictures Give Demonstrations of Technique in Gastro-Intestinal Surgery

Films Made by Detroit Physician Are Used to Head Program for National Homeopathic Clinic Day — Success Indicates Many Libraries of Medical Film in Future

CELEBRATING National Homeopathic Clinic Day, October 19, Dr. Rudolph F. Rabe, dean of the New York Homeopathic Medical College, was fortunate in being able to head his program with several thousand feet of motion pictures demonstrating a certain technique in gastro-intestinal surgery, made by Dr. Fred A. Kelley of Detroit and lectured upon by Dr. Kelley himself. There was also about a thousand feet of an operation for hernia under local anesthesia, and later in the afternoon Dr. Kelley performed this operation on a subject.

Dr. Kelley is noted in his profession for certain refinements in gastro-intestinal surgery and some four years ago he began to work out his ideas on film, since it was not always possible to obtain a proper subject. Starting with a few hundred feet on the operation for hernia, he has developed his library into several reels, which he has lectured upon before numerous clinics in various parts of the country.

He had practically to work out his own methods, with the aid of a local news photographer, but the results he has obtained are remarkable for detail and definition and show the most minute features of the technique.

Lighting Difficulties

At first he sought to work with Cooper-Hewitt lights alone, but found the color values too deceiving, since the blood closely resembled bile, but by adding a few high power tungsten lights to the tubes, he obtained a light which permits him to work freely and yet keep the camera remarkably close to the subject. In one of the reels the camera is so close to the incision that the surgeon's hand nearly fills the screen at times.

In reciting his experiences Dr. Kelley told of his early experiments when the photographer sought to join the film himself, and reverse joining caused the wound to heal at the passage of the knife and the surgeon apparently worked to unstitch the wound instead of sewing it up, but he soon overcome these handicaps and now has a remarkably fine collection of film dealing with his particular specialties; a contribution toward the day when every medical school will boast a library of surgical film where any surgeon may go and review an operation on the screen, refreshing his memory as to the precise technique.

Such Libraries Coming

Such libraries, Dr. Kelley is confident, are only a matter of time. He is not a hobby-riding enthusiast, but knowing the reception of his own films wherever he has lectured upon them, he knows the sentiment of his profession.

The films are in great contrast to the first French surgical films brought to this country some twenty years ago. Those showed not only the patient, but a fair section of the operating theatre and very little of the operation. The Kelley films are so close that in one operation he panorams the camera upward to prove that his patient is still alive and not kicking.

These films were followed by a demonstration of the Electro-Cardiograph, for the more accurate determination of diseases of the heart, which was lectured and demonstrated by Doctors George F. Laidlaw and Milton J. Raisbeck. The device was demonstrated Wednesday for the benefit of the Pathe cameramen.

Customs and Costumes in Brittany, Shown by Holmes

"The Land of Pardons" is the title of the October 17 release of the Paramount-Holmes Travel Pictures. Any religious celebration or procession is called a "Pardon" in this quaint, old-fashioned land of Brittany, where old-time costumes are still worn daily, a different style of dress and cap marking the wearer as the resident of some special district. Religious ceremonies are the principal excitement of the community and the native peasant seems to do nothing but indulge in elaborate church festivals, where four bishops, in full regalia, appear together in one "Pardon." Literally thousands of white-capped Breton men and women, dressed in their gayest national costumes, crowd about the churches and throng the streets, and an opportunity is given the visitor to study every type, from the baby in the cradle to the ancient artist's model, who is so shaky that he seems like an old-fashioned moving picture.

Picturesque scenes of this quaint old section are worth going to see.

"Spirit of Service," New Red Cross Film for November Roll Call for Members

THE SPIRIT OF SERVICE" is the title of a one-reel motion picture, produced by the American Red Cross for the purpose of furthering interest in the coming roll call for the renewal of membership.

The picture is a mingling of allegory and realism and carries a strong appeal. The exteriors for the allegory are of classic beauty and the entire production has been made with a fine sense of artistic values. The scenario was written by Hamish McLaurin and the fine effects in photography were achieved by E. Burton Steene. Tefft Johnson directed, assisted by Arline Frederic as "Service" and Logan Paul as "Wisdom." The generosity of these artists and others who contributed their services has enabled the Red Cross to produce this picture at a nominal expense.

The story begins with the symbolical figures of War, Pestilence and Famine, which have been born into the world as a result of war. From this state of the world's chaos appears the "Spirit of Service," who is eager to relieve the distress, but is at a loss to know what agency for good is most in need of her efforts. She calls to her aid her hand-maidens, Faith, Hope and Love, who advise her to seek counsel of Wisdom. Looking through Wisdom's telescope, all parts of the world are brought within her vision. She sees the work of relief accomplished by the American Red Cross and in that organization finds her opportunity for service.

The picture should have a strong influence in adding to the membership of the American Red Cross.

Some Things Worth Knowing

That President Wilson is an ardent "movie" fan, according to the operator who has been showing pictures to the president since last Christmas. When the president began to improve, Mrs. Wilson suggested pictures in the White House, and every day since that time the best photoplays have been shown there by courtesy of the producers. The president is reported to prefer men screen actors and delights in stories of the West, filled with adventure and athletic feats.

* * *

That two reels, dealing with biological subjects have been received from England and added to the Kineto Review. "Willing Captives" is an animal study of mounted specimens of the wilds and progresses thence to the living animals. The picture includes babies and giants, notably a gorilla that stands upwards of eight feet.

Spiders, their enemies and friends and the methods that nature has provided for their existence are picturized in "Spiders and Their Victims." The reel is an illustration of the interest that can be put into moving pictures with a zoological subject.

* * *

That Gaumont News No. 35 of October 18, Selznick News No. 58A of October 19, and Kinograms No. 84A of October 19 cover the current news both in the United States and abroad.

* * *

That interesting pictures of cities and country life in war-torn Russia are shown at the Rialto Theatre this week. The Kremlin, the Big Bell and the cannon left by Napoleon in his famous retreat, are among the important views of Moscow. Hauling logs from the river by oxen is one of the views of Tiflis. Pictures of reaping, spinning and weaving by the Caucasian peasant in the ways of a hundred years ago, conclude the Russian part of the News Magazine.

News of the West Coast

By A. H. GIEBLER

Gore Brothers and Sol Lesser Exchanges Merged to Create One Distributing Center

A MERGER of the Gore Brothers and Sol Lesser film exchanges into one distributing center has been made in Los Angeles. The interests involved include the Associated First National Exchange, the All-Star Feature Distributors, the Educational Films Corporation of Southern California, the Equity Films Corporation, and various independently purchased pictures released by Gore Brothers and Sol Lesser. The chief reason for the merger is a desire to establish an executive organization to handle the various holdings efficiently and at the same time to become of greater service to exhibitors.

General offices have been opened on the second floor of the Knickerbocker Building and the entire picture distribution system will come under the direct supervision of David Bershon. With the merging of these various distribution centers the new offices will handle a weekly release of at least ten feature pictures.

The All-Star subdivision will handle the rental of big State rights productions, the Equity subdivision will distribute Clara Kimball Young and other Harry Garson productions, while First National during the new season will release at least fifty features pictures, many comedies, and the Educational Film Corporation of Southern California will add to the list with a long line of short-reel subjects.

The organization will also become active in the purchase of independently made pictures, and Gore Brothers and Sol Lesser will buy outright for the state of California the biggest pictures produced. The first of these is Maurice Tourneur's production, "The County Fair," state rights of which have already been purchased for $20,000. Harry C. Arthur has been appointed general manager of the merged interests.

Helen Gibson Productions

The Helen Gibson Productions, recently organized to exploit Helen Gibson in a series of five and six-reel features to be released through the Associated Photoplays Corporation, during the coming year, has leased space at the Astra studios in Glendale, where productions will start about October 18. "No Man's Woman," from a story by L. V. Jefferson, has been prepared for screen presentation by Ford Beebe, and will be Miss Gibson's first feature. Wayne Mack wil direct, and Leo Maloney, production manager of the company will co-direct with Mr. Mack. Edward Coxen will play the chief supporting role, with Mignon Anderson, James Gordon, and Leo Maloney in important roles.

Summerville in Two Reelers

Slim Summerville, who appeared in Sennett comedies for five years, then in Fox comedies for a couple of years, has now become a star in his own right, and is to make a series of twelve two-reel comedies for a new organization of which Norman Manning is general manager. Bobbie Dunn, formerly a vaudeville and circus partner of Summerville's, will be chief support to the star, and Celesta Zimlick has been selected as leading lady in the comedies. Joseph Bordeaux is directing. The comedies are being produced at the National studios.

Ground Broken for New Studio

Master Pictures, Inc., who produced "Roman Candles," a recent release, broke ground this week on their property on Huntington Drive for the new studio buildings of the company. Work on the stages is being rushed so as to enable production on a new picture to be started.

Bard's Theatre Opens

Bard's Theatre, at Fifth and Hill, opened its doors to the public this week under the management of Lew Bard, proprietor of the house. The theatre is of Spanish design, decorated in rich and harmonious color combinations inside, and equipped with a new gold fibre screen and the latest model projection machine. An organ will be installed within a short time. In the meantime music to accompany the pictures will be furnished by J. J. Baker's orchestra. The opening bill consisted of "The Fortune Teller," with Marjorie Rambeau, a Harold Lloyd comedy, and News and Current Topics films.

Big Theatre for Huntington Park

A new theatre building to be erected at Huntington Park for C. C. and F. B. Lewis has been begun this week. The building will be one story, 60 by 148 feet, and will contain two store rooms besides the theatre auditorium, which will seat 900 persons. The cost of the building is estimated at $40,000.

Lehr Moves into New Home

Abraham Lehr, vice-president of Goldwyn, has moved his family into a beautiful new home which he has just acquired at 616 South Kingsley Drive.

From the East

Ruth Lee, recently of the stage in New York, has arrived to join the west coast film colony.

Eugene Pallette has returned from New York, where he played a leading part in the Metro all-star picture, "Fine Feathers."

Jack Lloyd, of New York, is here to su-

"SH—H—H! BE CAREFUL WHAT YOU SAY! THE PAIR TO OUR RIGHT IS LIABLE TO HEAR YOU!"
Says Robert McKim at the right. Roy Stewart is the love-making hero in the center picture, which is called "The Money Changers," and will be released by Pathe.

pervise the presentation of the Griffith spectacle, "Way Down East," at the Auditorium next week.

Irene Marcellus has come direct from a New York stage play to start work in her first motion picture production, "The Lotus Eaters," a Marshall Neilan picture.

Gone Back East

Edward Earle, of the Doraldina "Passion Fruit" company, has gone to New York to appear in a stage play called "No Sale."

Edwin Carewe, who has recently completed a Katherine MacDonald production, has gone to New York to direct a picture for Louis B. Mayer.

Vacationing

Bertram Bracken leaves on a hunting trip this week with his assistant, Jack Lever, and Ben Deely.

H. J. Reynolds, president of the Renco Film Company, and his scenario editor, Lee Royal, have gone a-hunting in the northern part of the state.

On Location

The Harry Carey company has gone to San Francisco for scenes in "Burning Embers."

The "Four Horsemen" Metro company are filming the battle of the Marne in a French set in the Hollywood foothills this week.

The Will Rogers Company, filming "Boys Will Be Boys," from the Irvin Cobb story, are at Jackson, a little village in Northern California, for a few weeks.

Production Begun

Wesley Ruggles has begun on an Alice Lake picture called "Mother Love," at Metro.

Buster Keaton starts on his fifth comedy for Metro this week.

Jacques Jaccard has the preliminary work started on Frank Mayo's new picture, "Tiger," at Universal City.

Rumors

Harry Bucquet, assistant to Allen Holubar in his recent production, is about to become a full-fledged director.

Harry Beaumont is about to organize a film-producing company.

Walter Morosco, son of Oliver Morosco, is to play a leading role in a coming Christy Cabanne picture to be produced at Brunton.

The Big Four, otherwise known as the United Artists, and the Big Six, or the Associated Producers, are about to form a combine.

Society Notes

A party was given in honor of Buster Keaton at the Keaton residence, one evening last week, by Joe and Myra Keaton, parents of Buster, to celebrate the twenty-fifth anniversary of the comedian's birth. Among the guests were Lou Anger, Roscoe Arbuckle, Viola Dana, Shirley Mason, Alice Lake, Lew Cody, Berney Durning, and the entire personnel of the Keaton studio.

Harold Bell Wright, novelist and photoplaywright, passed through Filmland with his bride, formerly Mrs. Duncan, of San Diego, on his way back to the Wright home at Tucson, Arizona.

Kerrigan's Latest Popular

W. W. Hodkinson Corporation reports continued success of "The House of Whispers," the newest J. Warren Kerrigan feature, written by William Johnston, of the New York World. Many exhibitors are praising it as the best picture in which Mr. Kerrigan has appeared.

Two More Americanism Pictures Finished and Several Others Nearing Completion

WITH the announcement that two more pictures were completed last week and several others are nearing completion, the program of the Americanization Committee of the Motion Picture Industry is progressing most satisfactorily. The two new pictures are: "The Price Mystery," which has just been completed by the Metro Pictures Corporation, and "The Face at Your Window," which was made by the Fox Film Corporation.

The latter is a feature picture that has been made at a great expense, and according to those who have witnesed a private showing, should be one of the big pictures of the year. The release date on this picture has not yet been fixed.

Following a request from the United States Bureau of Education in Washington, L. J. Selznick has turned over a number of prints of the first Americanism picture, "The Land of Opportunity," to that bureau for free distribution among the school and college extension courses throughout the country. Hundreds of requests have been coming into the Bureau of Education for Americanism pictures, especially from schools that are teaching the immigrant. As the government has no available funds for this work it called upon the industry for assistance.

It is expected that when the other Americanism pictures have been shown in the picture theatres that they will be turned over to the department. When the government loans a picture it does so under the condition that no admission charge shall be made and it only shown for educational purposes.

Reports have been received from exhibitors everywhere that the two new pictures released last week, "Strangers, Beware" and "One Law for All," had been received most favorably by patrons. The committee trusts that exhibitors will continue to show the same interest that they have in the past and will exhibit all of these pictures in their theatres.

St. Louis Board Begins Series of Weekly Dinners

The first of a series of weekly dinners given under the auspices of the St. Louis Film Board of Trade was held at the Elks Club last week in honor of C. P. Seip of the Consolidated Film Company, Memphis, Tenn., who is also a member of the St. Louis board, and who was a visitor in St. Louis the past week attending to various matters in connection with that company; also to Joe Fox, the newly appointed manager of the Select in the territory.

Barney Rosenthal, chairman of the Entertainment Committee, advises that the date for the movie ball will be announced soon. It is understood that Clara Kimball Young will appear.

The organization is now 100 per cent. in membership and every distributing organization and exchange in the territory is represented. The president is Sidney Baker of the First National; Barney Fagin of the Standard Film Corporation is vice-president and Tom Leonard of the Pioneer is secretary-treasurer.

Gaston Glass Scores in Preview of "Foreigner"

The daily papers of Winnipeg, Manitoba, in their description of the initial showing of "The Foreigner," First National pre-release, state that the first of the Ralph Connor stories to be screened, in which Gaston Glass dominates in the title role, has all the earmarks of a success in the world's markets.

The Dominion Theatre, Winnipeg, was the scene of the pre-showing. Amid enthusiastic applause, Gaston Glass, who was in the audience, was literally carried to the stage by the demands of the ovation to thank the assembly for their appreciation of his individual work.

The fact that Gaston Glass has, in his screen career, been employed by no few producing companies and retained for a second picture twice in succesion, indicates he has earned the success and the distinction allotted by his appointment to be featured in the second Connor story, "Cameron of the Royal Mounted."

Associated Advertisers Dine Producer Allan Dwan

Producer Allan Dwan was the guest of the day at the luncheon of the Associated Motion Picture Advertisers, Cafe Boulevard, New York, Thursday, October 21. Mr. Dwan arrived from California the same morning and barely had time to unpack before addressing the ad men.

The following day, Friday, he was host to trade and fan magazine editors and writers at a luncheon at Delconico's. Editors James, Johnston, Welsh, Mason, Dannenberg, Quirk, Parsons, Gatchell, Evans, Fletcher are to sit down then, flanked by Oscar A. Price, J. D. Williams, Arthur Butler Graham, John W. McKay, Joseph L. Plunkett, S. L. Rothapfel, Dwight Perrin, Mark Larkin and Bert Adler, general representative for Mr. Dwan.

Alice Joyce Aids Actors' Fund

Alice Joyce has found a way to put to some good use the desire of picture fans, both male and female, young and old, to possess photographs of their favorites of the screen. The Vitagraph star is charging twenty-five cents for an autographed portrait of herself and turning all the funds so obtained over to the Actors' Fund of America. The scheme is working out splendidly and Miss Joyce has said that she hoped her example would be emulated by other motion picture players.

Miss Joyce has just completed "Cousin Kate," the adaptation of one of the greatest stage successes ever presented by Charles Frohman. All who have seen the film pronounce it one of the best Alice Joyce pictures to date. Mrs. Sidney Drew directed this picture.

Reid Begins on New Play

Wallace Reid has commenced work at the Lasky studio on Frank H. Spearman's story, "The Daughter of a Magnate," which Eugene Lewis has adapted for Paramount. Frank Urson, formerly assistant to Cecil B. DeMille, is making his debut as a full-fledged director with this production.

Dead Men Tell No Tales

Chicago and the Middle West

By JAMES S. McQUADE

Paramount's Manager for Central West Is Fairly Swamped by Volume of Work

HARRIS P. WOLFBERG, district manager of Paramount Atrcraft in the Central West, was fairly swamped last week when the writer called on him. It was well that an appointment had been prearranged, as the large anteroom was thronged by prominent exhibitors from various outside cities as well as by Chicagoans.

Right at the start Mr. Wolfberg plunged into business by referring to Famous Players-Lasky's new selling policy for the year beginning September 5, which has proved very popular with exhibitors. Instead of selling the product for a period of one year, as formerly, Paramount since the date mentioned, has been selling its product for a period of three months only. By this plan the exhibitor can see for himself every picture that he buys and learn its full value. This has proved vastly better than the year-period plan, which obliged the exhibitor to be satisfied with knowing that he would receive so many pictures during the year, without any specific knowledge of their values, except that such and such a star would appear in each.

Opportunity for Exploitation

By the new policy the exhibitor knows the exact value of each picture and can get behind it with all the forces he can command, in the matter of publicity and exploitation, and this means larger business for him. Moreover, he is enabled to specialize on each picture and bring out all its value for his patrons. Mr. Wolfberg here happily remarked that the exhibitor's waste product is his empty seats and that he can reduce it to the minimum by giving just the right kind of publicity and exploitation to each picture.

"The big thing accomplished this season by such super-features as 'Humoresque' 'The Restless Sex,' 'What's Your Hurry?' and other pictures of that caliber, is that the exhibitor has been able to increase the admission price," said Mr. Wolfberg. "For the reason that the pictures offered are worth more than the admissions asked—and because patrons know it—there have been no complaints against the advanced price," he added.

Increased Admissions

Among the theatres which have raised admission prices are such houses as the Butterfly, Milwaukee; the Art Theatre, Gary, Ind.; W. D. Burford's new house in Aurora, Ill.; Roy Cummings' theatre in Oshkosh, Wis., and Sam Greenbaum's house in Davenport. The three exhibitors named had luncheon with Mr. Wolfberg on the afternoon the writer called, and they all spoke enthusiastically of the box office results from such pictures as "The Right to Love," "Civilian Clothes," "The Village Sleuth" and other Paramount features. They also dwelt on the big following won by Tom Meighan in so short a time.

The Chicago office is now booked ahead until December 1, and will begin work this week on the arrangement of bookings for the three months' period, commencing December 1. Among the offerings for that period are: "Conrad in Quest of His Youth," with Tom Meighan; "The Life of the Party," with Arbuckle; "To Please One Woman," with Lois Weber; "King, Queen, Jack," with Chaplin; "The Jucklins," directed by George Melford; "Frontier of the Stars," with Meighan and "Forbidden Fruit," by C. B. DeMille.

Largest in History

In speaking of the volume of business done from September 5 to December 1, Mr. Wolfberg pronounced it the largest in the history of his district. Al Lichtman, general manager of Famous Players-Lasky recently called up Mr. Wolfberg by long distance phone from New York, and congratulated him on his fine showing. "Not only is the business the largest in the history of your district, but it is far greater than we had expected," was the gist of his message.

Exhibitors have fairly besieged Mr. Wolfberg's office with requests that the pictures for the period beginning December 1 be booked at once, long before his office was ready to contract for them.

New Organization of Film Exchange Managers Formed

A new organization of film exchange managers to be known as the Chicago Exchange Managers' Association is now being formed. The first meeting was held about two weeks ago when a number of exchange heads met and discussed the advisability of uniting. Two other meetings have since been held, at which officers were elected and a committee appointed to draft the by-laws and constitution.

The following officers were elected: President, P. A. Bloch, branch manager of Paramount office; Vice-President, C. W. Eckhardt, manager of Fox Exchange, and Secretary-Treasurer, W. A. Aschman, manager of Pathe's office.

"The new organization is in no way connected with the producers," President Bloch stated in an interview. "Exchange managers are joining as individuals and do not represent the corporation which employs them. For instance, if my connection with Paramount should be severed, the man who succeeds me would probably have nothing to do with the Chicago Exchange Managers' Association.

"It is distinctly a new step and our organization will not be built with the old F. I. L. M. Club as a model. Our purposes, so far as we can define them, are to protect the industry from unjust legislation, censorship, etc., and to help the exhibitor fight his battles."

The report of the committee on by-laws and constitution will be read at the next meeting, Tuesday, October 19. Further details will then be announced and enrollment will follow. Exchange managers of the following Chicago offices have attended the meetings: Famous Players-Lasky, Goldwyn, Pathe, Fox, Vitagraph, Robertson-Cole, Metro, Unity, United Artists, Reelcraft, Celebrated Players and Doll Van.

President Bloch aims at getting the support of every exchange head in Chicago.

Farrar Not to Resume Film Work Until Spring of 1921

Geraldine Farrar paid a two-day visit to Chicago, arriving Saturday, October 9, and giving a recital at the Auditorium, Sunday, October 10. As her limited stay in the city prevented a personal interview, the writer had a chat with the star's secretary, Miss Marjorie Kettrick.

She announced that Miss Farrar will devote the coming season to the concert stage, but that in the spring she will resume her work at the studio. The star's interest in picture-making is as keen as ever, and she has no intention of giving it up for any other art. But due to her policy of doing one thing at a time, and that thing well, she will not attempt any more pictures till the close of the musical season.

Her plans for next season's pictures are indefinite. Her last vehicle, "The Riddle Woman," closed her contract with the Associated Exhibitors, Inc. It is Miss Farrar's ambition to appear in a new type of role from now on. "Something more popular that will reach all classes," said Miss Kettrick. But precisely what will be her next, or who will produce it, is not yet ready for announcement.

Dee Robinson Opens His Sixth Theatre in Peoria

Dee Robinson of Peoria opened the new Madison Theatre in that city, Saturday evening, October 16, with Paramount's super-feature, "Humoresque." This is the sixth house on his circuit in that city.

Nearly every exchange manager in Chicago was present at the opening and the event was the most imposing of its kind ever seen in Peoria. "Humoresque" was also the most thoroughly advertised attraction in the history of moving pictures in Peoria, as the work was done by Oscar Doob, Paramount's publicity and exploitation representative from the Chicago office, who spent an entire week on the job, under instructions from District Manager Wolfberg.

An account of the event will appear in the next issue of Moving Picture World.

Reelcraft's Short Films Increase in Popularity

The fall season has started off in promising fashion for the product of Reelcraft Pictures Corporation, the writer has learned from Chicago Manager Carl Harthill. The demand for good, short subjects of one and two-reel lengths has greatly increased in his territory, which includes Illinois, Indiana and Wisconsin.

Reelcraft's latest successes are "She Is a Vamp" and "Circus Day," which feature Matty Roubert, popular juvenile star, and they have been widely booked throughout Manager Harthill's territory.

Among the coming releases is a series of one-reel comedies, in which Bud, of the

widely known comedy team of Ham and Bud, is featured. These pictures are now being produced at Reelcraft's studios in Los Angeles and will be ready for release in the near future.

"The Love Flower" Very Popular With Chicagoans

One of the longest and most profitable runs in the history of the Ziegfield was completed by "The Love Flower," Saturday, October 16. Each week showed an increase in business, and the fourth brought receipts that nearly equalled those of the first and second combined.

Business would warrant keeping 'The Love Flower' a fifth week," Manager Hymeir said, "but I have completed arrangements for putting on 'Trumpet Island," the opening of which has already been postponed one week on account of the popularity of the Griffith picture. We have booked the big Vitagraph special for a run, beginning October 16. Patrons have been most enthusiastic over 'The Love Flower' and especially over Carol Dempster's work in the leading role."

District Sales Manager Cresson E. Smith of United Artists Corporation reports that many Chicago theatres, including the entire Ascher Bros. and Lubliner and Trinz circuits, have booked "The Love Flower."

Ralph Kettering Convalescent

The many friends of Ralph T. Kettering, general representative of Jones, Linick & Schaefer, will rejoice to learn that he is recovering from a serious operation, performed at the American Theatrical Hospital to save his life. Mr. Kettering has had charge for the past ten years of the department of publicity for the Jones, Linick & Schaefer enterprises, and is also known as a script writer and playwright.

Lyman Ballard with U. A.

District Sales Manager Cresson E. Smith of United Artists' Chicago office recently appointed Lyman L. Ballard as assistant sales manager. Mr. Ballard has had wide experience in Chicago territory, both as salesman and branch manager, so that he is a valuable acquisition to Mr. Smith's office force.

Alice Lake Leads March at San Francisco Ball

Alice Lake, Metro's youthful featured player, had the distinction of leading the grand march as the partner of Acting Mayor Ralph McLaren, at the ball given by the Northern California Motion Pictures Exhibitors' Association in San Francisco, October 7, at the close of their convention.

A crowd estimated at 15,000 tried to get into the auditorium and jammed the streets about the hall. This, according to D. S. Markowitz, president of the organization, was due in a great measure to the popular interest in Alice Lake.

Mayor Rolph, who was scheduled to head the grand march with Miss Lake was called away by urgent business and in his absence Mr. McLaren, as acting mayor, took his place. To accommodate the tremendous crowd three floors were used for dancing and the grand march, in order to give the enthusiastic fans a chance to see the acting mayor and the Metro motion picture favorite, wended its way over all three.

On the "Alice Lake Reception Committee" were Fred W. Voight, A. N. Jackson, J. H. Hart, C. C. Griffin, Robert A. McNeil, R. M. Ford, M. Klein, Sol Lesser, Mrs. E. N. Evers, Mrs G. W. Muir, Nathan Herzog, Ray Leek and Harry Sack.

Big Crops Bring Prosperity to Iowa Exhibitors Says Pathe Branch Manager

THE present prosperity of American exhibitors, voiced in reports from various sections of the country, is being shared by the showmen of Iowa, says Manager H. D. Baumeister, of the Pathe Des Moines Branch, who was in New York recently. Being in an agricultural center he gauges the future largely on the year's crops. "This year," he said, "a big crop will be harvested and the general tone, therefore, is optimistic. The Iowa showman is presenting a much higher class bill than formerly, and in demanding the best that can be had.

"The exhibitors are making preparations for improvement of their houses as well as arranging more pretentious programs. In our territory we are having our share of the trend towards an increase in the number of theatres. At present work is under way on new first-run theatres in Boone and Waterloo.

Booked Solid

"Our branch has its prints booked solid all the time and in order to take care of the demand upon us we are preparing to increase the number of prints on all releases.

"Harold Lloyd is a big money maker and I cannot furnish enough prints for local showmen. The Rolin-Pollard Comedies and the new Rolin 'Vanity Fair Girl' Comedies have met with the highest approval.

"The out-of-door subjects are still dominant in popular favor. This was illustrated strikingly in the sensational success of 'A Broadway Cowboy,' which has aided many an exhibitor there to set a new mark for attendance. The Blackton productions, 'Passers By' and 'Man and His Woman,' proved big money makers. Geraldine Farrar in 'The Riddle: Woman,' an Associated Exhibitor production, holds a powerful appeal for exhibitors.

"Predictions for a most emphatic success for the Robert Thornby production 'Half a Chance' are being borne out by the warm approval of the picture by the exhibitors.

"The serials are also on the increase in popularity, and the success of George B. Seitz in 'Pirate Gold' has stimulated interest in the forthcoming production from his studio. 'The Phantom Foe,' with Juanita Hansen as star, is one of our big serials at present. Ruth Roland is tremendously popular in Iowa.

"The exhibitors out in the Iowa territory, in particular the small theatres, depend largely for their advertising on lobby displays. For this reason the trade papers are assiduously read for suggestions and ideas on lobby decoration and exploitation space."

Ray Selects Fine Cast for "Old Swimmin' Hole"

Everything is proceeding swimmingly at the Charles Ray studios, where the star is now busily engaged in producing a picture version of James Whitcomb Riley's best known poem. This statement is not an intentional play on words, though the piece, as every devotee of the well-beloved Hoosier poet knows, is "The Old Swimmin' Hole." It will be Ray's fourth independent production, for presentation by Arthur S. Kane, through First National release.

The list of players, which has been received from Richard Willis, general manager of Charles Ray Productions, Inc., shows that, as in the case of each of the previous Ray productions, a superior cast has been assembled. Laura La Plante and Marjorie Prevost, two of the members, both migrated to pictures from comedy. These young women form a striking contrast in appearance and personality, Miss La Plante being fair and vivacious, while Miss Prevost is dark and demure, though not by any means too serious.

Charlotte Pearce appears in the picture also. So, too, does Lincoln Stedman, who plays the fat boy in the film of the Riley poem. Lon Poff impersonates the teacher and Blanche Rose has the mother role.

Joseph De Grasse is directing with Charles Vanderoef assisting. From Hollywood comes announcement of the selection of a new cameraman for the Ray staff. George Rizard, one of the best known cinematographers anywhere, is now in charge of the photography.

"WHY, DON'T TELL ME THAT! I SAW YOU WITH MY OWN EYES," SAYS CLAIRE DUBREY

A scene from American's production, "The Light Woman."

"Slave of Vanity" Offers Good Points For Appeal to Many and Varied Classes

By EPES W. SARGENT

COMPARATIVELY few plays offer as many points of contact with your various classes of patrons as does "A Slave of Vanity," which is Sir Arthur Wing Pinero's "Iris" with a supposedly more poular title.

Some plays sell on the star, others on the title and still others through the appeal of gorgeousness of production. In this presentation Robertson-Cole offer all of these and something more. The best way to sell the picture is to make use of all of the angles, for each will attract some who will not be reached by the other arguments.

Star Comes First

Probably Miss Frederick herself will form the most widely appealing point. Her recent success in "Madame X," building upon a long list of earlier hits, will be a strong argument to patrons wherever that production has played.

Therefore sell Miss Frederick very thoroughly. There are available posters, scene stills, oil paintings and cuts. Use them all. Get the set of three oil paintings well in advance and plant these in the most desirable windows in your neighborhood, preferably those patronized by women.

Do not merely put them in the window, but try and get them in so that they form the central point of attraction in that window. This can be done with a little effort.

Dressing the Displays

Put one in the window of the leading drygoods store. Place it on a low easel or other support, with a velvet drape and, if possible, special lighting for night showing. On one side show the finest evening gowns the store affords. On the other show a smart afternoon frock. Let these three be the only thing in the window apart from back draperies, then letter a card: "Here are two of our latest models. Compare them with the wonderful gowns worn by Pauline Frederick in 'A Slave of Vanity' (Pinero's 'Iris') at the Blank Theatre, November 8 to 13, and you must admit the up-to-dateness of our stock. See our gowns and see hers."

Get another in the drug store and if there is a women's specialty shop near, try for that. Add a few stills if you can.

Paper Early

Get lithographs out earlier than usual. Get them telling each other that Miss Frederick is coming. Get reminders all around. If you lose a few dollars on other earlier attractions by this pre-advertising, you will make it up to yourself on this showing.

Don't stuff your lobby with the paper, and don't even try for a cutout. This play is not of the class to be advertised in the lobby by the usual ballyhoo. Keep the lobby clear and clean for the better class of patrons who will come. Do your ballyhooing away from the house if you want to get the melodrama crowd.

They'll Come, Too

And you can get the lovers of melodrama, for this has strong dramatic action and they will go away pleased. It will not be easy to write advertising that will get both classes in one space. It would be well not to try this. Advertise for the better class in the newspaper or by special advertising and use ballyhoo throwaways for the cheaper sections of your town or neighborhood.

This does not mean that you will have to spend all your prospective profits in advertising. It does mean that you have the two big classes to draw from and not one alone. This is where the picture differs from the play where the brilliancy of the dialogue and the intricacy of the problem formed the appeal. By translating into action you get action which will also reach those who care nothing for good dialogue.

You can put the play over by ordinary methods and get a good crowd, but it will not work its hardest and best for you unless you also use it to reclaim to the pictures those who have been discouraged by a run of poor, plotless plays.

Sell Pinero

In all of your advertising tell that this is Pinero's "Iris." The longer title is supposed to make more appeal to those who do not know the Pinero plays, but there are so many who know "Iris" through stock production that you need to tell in every piece of advertising just what you have.

Make a special drive on the literary and dramatic clubs and the English classes in schools and high schools. If you can arrange a special performance for students and end the play where Maldonado starts in to wreck his apartments, you will give them the Pinero drama and better please them. If your audience will stand for the unhappy ending, it might be well to do this, anyhow. If they insist upon the final clutch, let them have it, but the play is more artistic with its natural ending.

But, above all, sell it with conviction—your own conviction. If possible, see it before you start to write your advertising. You can do more sincere work and put your belief back of the words. It is a production above the average and you can afford to brag a little. Tell of the handsome gowns the women wear. Tell of the handsome settings and dwell upon the quiet elegance of the Bellamy home, the sumptuous Italian palace, the quaint Italian inn and the Chinese bachelor apartments of Maldonado. They are all worth mention and all will please.

Special Stunts

The artist stunt suggested by the publicity department will work well as set forth in the book or, if you prefer an easier plan, offer prizes for the best copy of the drawing shown. Get the cut and run off a good supply of copies and announce that anyone may obtain one on application to the box office. If you want to build a mailing list, have an entry blank to be properly filled in.

The newspaper hook-up is, of course, the best, and most papers will be willing to work with you if you will supply the prizes. If the newspaper will not, work in with the merchants, getting each to contribute a prize, providing each with a supply of the cut reproduction, and letting each receive and exhibit the drawings before the collection for final judging. You can do this if you have three or more stores in your locality and get wide advertising.

You can get the local bank to work with you on some special stuff. Maldonado gives Iris a check book which she uses until her account is exhausted. Then he tries to collect. Make this the basis for a chat about checking accounts, let the bank have a cut for the display and you will have two advertisements instead of one in the paper and perhaps a window display, as well.

(Continued on page 1266)

YOU CAN WORK THIS STUNT TWO WAYS

Either you can offer a prize for the best copy, or a prize for the best original design illustrating the title, "A Slave to Vanity." To get the best results get the newspaper to offer the prize for you, and get a lot of free press work

CATCH LINES

for

"A SLAVE OF VANITY"

The rich widow loved a poor man, but if she married she would lose her fortune. What did she do?

Her fortune was lost by her lawyer's abscondence. Would she marry her poor lover now?

She was six and twenty and independently rich, but why was she so unhappy?

Would a poor man marry a widow whose fortune had been suddenly swept away?

He called her "Divinity" but to her he was as repulsive as he proved to be sinful.

He was a musician, an artist, and he "danced divinely"—a social success but a commercial failure. And yet she loved him to the point of great sacrifice.

Luxury was the salt of her life and yet she learned to endure poverty so that she could marry the poor man she loved.

His very homeliness convinced him he had no chance to win the woman of his heart, but it did not stop his dog-like devotion.

He was a financier—aptly described as a pawnbroker with an imagination.

He came back like a thief in the night, but only to love the woman he could not marry.

She thought the artist was working, but he was only sketching her ankles.

When is the wisest moment for a couple deeply in love with one another to say "Goodbye"?

He said her lover had been too busy with his baggage to send a farewell message. Did she believe that?

She was a woman reared in luxury but she lost her fortune. Should she accept the open check offered by her lover's rival?

Her lover had been away for months and when he returned, she could not kiss him.

Scenes from "A SLAVE OF VANITY"

News in Brief from Everywhere

San Francisco

Harry David with Loew

Harry David, for the past nine years associated with the California, Portola and Imperial theatres as house manager, has resigned to accept the position of manager of Loew's State Theatre, shortly to be opened in the suburban city of Oakland under the direction of Ackerman & Harris. This new house is a magnificent one and will be given over exclusively to moving pictures.

Imperial Workers Promoted

Leon Levy, who has been assistant to Harry David at the Imperial Theatre for several months, and Sol Pincus, who has been in charge of the publicity work will be conducted under their joint management. Mr. Levy will direct his attention to the presentation of shows and Mr. Pincus will attend to the financial end of the business, having been made house treasurer.

Dept. Store Gives Co-operation

During the recent convention of exhibitors held in this city the Emporium, one of California's largest department stores, devoted an entire window to displays calculated to interest amusement seekers. A splendid collection of photographs of leading stars was shown, together with moving picture machines and equipment seldom seen by the public. A faithful model of a Fotoplayer added an interesting touch to the display.

Exhibitors Add to Circuits

W. S. Webster, who conducts theatres at Woodland and Dunsmuir, Cal., has taken over the Grand Theatre at Vacaville and plans to add others to his chain.

Walter Warren has taken over the theatre at Minden, Nev., and is operating this in conjunction with houses at Yerrington and Fallon.

Theatres Planned

Ackerman & Harris have commissioned MacDonald & Kahn to build the new Loew Theatre at Powell and Post streets, San Francisco, and work will be commenced within sixty days. Reid Bros. and Weeks & Day associated, are the architects.

The Oakdale Investment Company, of Oakdale, Cal., has arranged for the erection of a moving picture theatre at F and Third streets and has leased the house to James W. Barlow, owner of the Maze Theatre at Stockton. It will have a seating capacity of 750.

J. A. Lawand and Samuel Masser have purchase property at Reedley, Cal., for a moving picture theatre.

Studio Looted

The old Essanay studio at Niles, Cal., near San Francisco, was broken into recently and the negative of the picture, "Dust of Dawn," featuring Clarence Darrow, was stolen, together with three complete sets of scenery, consisting of sixty-one pieces.

Lighting Ban Removed

Owing to the recent rains, which have relieved the hydroelectric power situation, H. G. Butler, power administrator for California, has lifted the ban against the use of electric signs on the part of stores and theatres and general lighting of streets has been resumed. The restrictive order was in effect about six weeks.

Trade Briefs

C. R. Claman has sold the Pacific Theatre at Dixon, Cal., to J. K. Brewer.

J. W. Flood is erecting a fine moving picture house at Fallon, Nev.

The Theatrical Manufacturing Company has been incorporated at San Francisco, with a capital stock of $10,000, by J. M. Triplett, J. W. Warren and W. W. Sanderson.

The Hippodrome Theatre at Stockton, Cal., is to be remodeled at a cost of about $50,000.

Pittsburgh

L. J. Selznick a Visitor

Lewis J. Selnick, president of the Selznick enterprises, was in Pittsburgh recently en route east after a tour of exchanges. He was accompanied by Mrs. Selznick, and the two were heartily greeted by a host of friends, they having formerly been residents of the Steel City.

Mr. Selznick met a number of the leading exhibitors of this section, including Mr. Clark, Messrs. Harris and Davis, Mr. Eichley, Mr. Wilkinson, Mr. Kester, Mr. Guggenheimer, Mr. Friedberg and a number of others.

"This will be a Selznick year," said Mr. Selznick, "because of the fact that we have a large number of superb productions already finished and many others on the way." "Just watch us," he said.

Mr. Selznick regards the Pittsburgh office as a sort of pet, owing to the fact that this is his home town.

Ben Drob Resigns

Ben Drob, shipper at the Fox exchange, has resigned and is going back to his home in Philadelphia, where he will probably be located at the Fox exchange there. He will visit Baltimore and Washington on his return trip.

Shepard Wins Bout

Al. Shepard, salesman for the All-Star Films Co., sustained his reputation as a knock-out artist in the squared ring at Oil City, Friday night, October 8th, by finishing his opponent, Young Levinsky in the second round of a furiously fought but short battle.

"Vod-a-Vils" Popular

Manager Forrey, of the Vod-a-Vil Pictures Company, Pittsburgh, reports a big demand for the series of pictures which he is handling and is contemplating securing a second print of each release, as many exhibitors who ran the first series have been coming in and booking the second.

Exhibitors' Association Moves

The Exhibitors' Asociation of Western Pennsylvania has secured permanent quarters at 1023 Forbes street, third floor, above the Independent Display Co., and Fred J. Herrington, executive secretary and organizer, will be in charge of the office. The membership is now almost 150 and growing rapidly.

Weekly meetings will be held and every effort will be made to make the quarters a real service to exhibitors. Out-of-town visitors are cordially invited to make this office their local headquarters.

Browarsky Sick

Ben Browarsky, manager of the Victoria Theatre, Pittsburgh, has been on the sick list the past two weeks and M. A. Samuels, manager of the Center Square, was obliged to look after both houses.

Changes at Olympic

Manager Wilkinson, of the Olympic Theatre, Fifth avenue, Pittsburgh, has instituted some changes in the policy of the house. E. H. Shakely has been succeeded as orchestra leader by Mr. Marsh. The orchestra has been increased from nine to sixteen and special musical programs arranged. Mr. Marsh was formerly assistant musical director of the Rialto Theatre, New York.

Megowan at Savoy

Eldred Megowan, for the past two years assistant manager of the Cameraphone Theatre, Cleveland, has resigned and accepted a similar one at the Savoy Theatre, one of the Rowland & Clark chain, in the downtown section of Pittsburgh. Mr. Megowan is a son of Harry Megowan, manager of the Hatch exchange here.

New House for Girard

Mr. Wright, owner of the Star theatre at Girard, Pa., is erecting a new theatre on the site formerly used by Dan Rice's circus as a Winter quarters. The walls are up and present plans are for opening the new theatre about Christmas.

The theatre will have a capacity of about 600 and will contain a balcony and stage, as the intention is to run road shows as well as pictures. The plant will represent an investment of $125,000 and will be a model theatre.

Strand Reopens

Walter Artzberger, formerly of the Penn Theatre, recently reopened the Strand Theatre, Lincoln avenue, East Liberty, after it had been closed during the summer.

Seattle

Virginia Corbin at Pantages

Virginia Lee Corbin will make personal appearances for a week at Pantages theatre in Seattle beginning October 18. Pantages is known as a vaudeville house, but it shows feature pictures in addition to its vaudeville bill.

William W. Lewis, traveling representative of the Nicholas Power Company, is spending a week in Seattle, instructing the service men of the Theatre Equipment Company on the new Power's machine and its improvements.

Louis Metzger, of the Portland office of Equity, spent last week in Seattle.

Harold Neides, former booker in the Los Angeles Goldwyn office, spent a day or two in Seattle this week before sailing to Shanghai, where he has accepted a position as salesman for a commercial company.

H. Ginsberg, district manager of Educational Films, is spending a few days in Seattle this week.

E. T. Wakefield, former manager of the Seattle Special office, is selling Special Pro-

ductions on his way to Los Angeles, where he will be connected with the home office.

C. C. Cohen, De Luxe road man, has just returned from Los Angeles.

Louis Rosenberg has just returned from a trip through the Montana territory for De Luxe. He reports business conditions as having fallen off to a great extent in that territory, owing to crop failures.

Gets Ridgeway and Careys

The Seattle Film Exchange now has for distribution from its office a series of 24 two-reel Western, featuring Fritzi Ridgeway and 15 two-reel Harry Carey dramas.

Other News Notes

R. K. Duncan has bought back from Louis Goldsmith the Rex and Mission theatres in Mt. Vernon and the La Connor in La Connor, Washington.

E. C. O'Keefe, owner of the Liberty theatre in Billings, Montana, has sold a half interest to Rolla Duncan, former owner of the Theatorium in Lewiston, Idaho.

The Lincoln theatre in Forsyth, Montana, has been sold by P. E. Irving to John Gallagher.

The Grand and Empress theatres in The Dalles, Oregon, have been sold by A. M. Bettinger to Peek, Nolan & Peek.

Baltimore

New Harford Opens

After having been reconstructed the New Harford Theatre, Gorsuch and Harford avenues, was reopened Friday night, October 29. The seating capacity is 700 and the house will be under the management of Thomas D. Goldberg, who also operates the Walbrook and Pennington theatres. It is a two-story structure with three double doors over each of which is an ornamental archway, which lead into the lobby of marble and tile. Spotted brick and Indiana limestone were the materials used for the front. The indirect lighting system has been installed.

Busch Joins Oletzky

William A. Busch, who until recently has been the manager of the Hallmark Exchange in Washington, has become director of sales for Peter Oletzky, who has just opened the Federated Film Exchange of Baltimore at 412 East Baltimore street.

This exchange will handle state rights pictures for the territory including Maryland, Delaware, District of Columbia and Virginia.

"Never Again" at New Theatre

The moving picture entitled "Never Again," which was produced by Herman E. Tate, of Baltimore, for the Automobile Commission of Maryland, which graphically shows the dangers incurred by reckless driving and how the automobile commission works in running down auto thieves, was shown at the New Theatre during the week of October 25, as part of its program. Automobile Commissioner E. Austin Baughman and several deputies have parts in the picture.

Crandall Gives Dinner

The sub-franchise plan of the Associated First National Pictures, Inc., was to be explained at a dinner which was given by Harry M. Crandall, holder of the First National franchise for Washington and Baltimore, and head of the Crandall Theatrical Enterprises in Washington at the Hotel Emerson, Thursday night, October 14, at which a number of Baltimore exhibitors were present. But as the executive board of First National could not attend the dinner was scheduled for Thursday night, October 28.

Dead Men Tell No Tales

Philadelphia

Salesmen's Club to Hold Dinner

The Motion Picture Salesmen Asociation of Philadelphia will hold a banquet and a round table conference at the Vendig Hotel, Saturday, October 3. At the last election of officers C. Raymond Kitchen, of the Goldwyn was made president. Sam Rosen of the Universal, vice-president and Allen May of the Metro secretary and treasurer.

A recent article published in these columns through the misinformation of one Harry Sullivan given to our representative is denied.

Mastbaum Goes on Tour

Jules E. Mastbaum, president of the Stanley Co., left Philadelphia last week for a trip through the West. It is understood that he will be absent for several weeks, and one of the objects is a conference in Chicago with representatives of large interests in the Western motion picture and theatrical fields.

Mr. Mastbaum will inspect the leading theatres in the principal motion picture towns and cities in the West and study their methods and means of operation with a view of securing suggestions that may be available in connection with the Stanley Theatre, now building at 19th and Market streets, which is expected to be opened about Christmas week.

Grand Theatre Changes Hands

The Grand Theatre of Williamsport has been taken over by the Keeney Theatre interests here. Mr. Denis formerly the lessee and manager will become the assistant general manager of the Majestic in Williamsport.

Comerford's Capital Opens

Comerford's new theatre, the Capital, opened its doors for the first public performance on Monday, October 4. A large delegation from Philadelphia, well known in the motion picture industry attended the opening, among whom were Alexander R. Boyd, Messrs. Sablosky and McGuirk, Frank W. Buhler, Robert Lynch, John Clark, Max Milder, George Dembow and many others. The Capital was pronounced by those who returned from the opening as being a palatial and artistically finished theatre.

Indiana

Lambiotte Loses Mother

Leon J. Lambiotte, genial manager of the Temple Theatre at Mishawaka, Ind., was called to Marion, Ind., last week by the funeral of his mother, Mrs. Adelia Lambiotte, who died at the home of her son, Joseph Lambiotte, in Huntington, W. Va.

Sweeton Seeks Site

Charles Sweeton, manager of the Majestic and North Side theatres at Evansville, is looking for a location for a new theatre. The building now occupied by the North Side Theatre is to be torn down to enable the North Side Bank to enlarge its quarters and as a result the theatre has to look for a new home.

Spray Sells Neal Theatre

Charles Spray, formerly manager of the Blinn and Royal theatres at Frankfort, has disposed of his interests in the Neal Theatre at Montpelier, according to advices received by his friends in Frankfort. The Neal Theatre was erected the first of the year and is regarded as one of the finest theatres in eastern Indiana. After leaving Frankfort, Mr. Spray went to Bluffton, where he purchased the Grand Theatre.

Irving Reopened

After being redecorated and newly equipped, the Irving Theatre in Irvington, a suburb of Indianapolis, which was recently taken over by the Frank Rembusch Circuit of Indiana Moving Picture Theatres, was formally opened to residents of the suburb last Saturday night. Charles Ray in "Forty-Five Minutes from Boardway" was the feature attraction. Residents of Irvington heretofore have placed the ban on the operation of the theatre on Sunday, but it is understood the Sunday ban is to be disregarded by the new management.

Sunday Question

A move to close the moving picture theatres at Newcastle, Ind., on Sunday found little sympathy when it was brought to the attention of members of the city council at its meeting, Monday night. The matter was brought up by Councilman Myers. His recommendation found hot opposition. The matter finally was brought to a close when George A. Elliott, mayor, declared that the question was up to the council and that if left in his hands would most certainly be decided in favor of the theatres.

Increased Prices

Walter F. Easley, manager of the Princess Theatre, Rushville, Ind., has announced an increased schedule of prices. The new prices are 10 and 20 cents instead of 10 and 15 cents. The increased cost of films and general operating expenses have doubled and in some cases tripled in price, Mr. Easley said in his announcement.

Educating the State

More than 250,000 feet of educational films and 6,000 lantern slides are being sent over the state of Indiana by the extension division of Indiana University. There are now more than 200 schools in the state that own or use motion picture machines for instruction, the university authorities report.

Gary in New Dress

The Gary Theatre, Gary, Ind., which was recently taken over by the Gary Amusement Company, was opened Sunday afternoon to capacity crowds with a program of five vaudeville acts and Dustin Farnum in "Big Happiness." The theatre has been newly decorated and dressed up with many new handsome lighting fixtures. John Barrett will remain as manager, Tom Norman will be the company's Chicago representative and George Webster will have charge of the booking.

Potts Opens the Riley

The Riley Theatre, Greenfield, Ind., the home of the Hoosier poet, James Whitcomb Riley, was reopened on October 13 under the management of Ivan Potts of Lebanon, Ind., who recently purchased it.

Private Projection
Is always assured quality showings when thrown on the screens of
The Simplex Rooms
5th. Floor
220 WEST 42nd ST.
Phone Bryant 3814
John F. Lyons Manager

Engineers' Meeting

(*Continued from page* 1217)

Jenkins read a paper giving the early history of the motion picture, in which he said that he was unable to find the time of its beginning; that 100 years before the Christian era some one, I have forgotten the name, gave a very good description of what seemed to be a motion picture. He said that the motion picture appeared to have six historical periods; that the first picture was projected to a screen in 1860 and that A. G. Brown made use of the first Star and Cam type of intermittent in 1869; that the summer of 1894 saw the first exhibition of ginetoscope pictures; that the American Biograph came into use in 1896; that in 1890 Mr. Jenkins himself began work on motion pictures.

This paper also gave other detailed and very interesting information, which, of course, will be available when the transactions of the meeting are published.

Fire Prevention

Mr. Blair, of the Eastman Kodak Company, read a paper having to do with fire prevention in film exchanges, in which it was said that film will decompose at a temperature slightly in excess of 300 degrees Fahrenheit; that a film fire cannot be extinguished by chemical fire extinguishers because such extinguishers only operate by forming a blanket of gas which smothers the fire, and such a fire cannot be smothered because it supplies its own oxygen.

In this paper Mr. Blair said that the Eastman Kodak Company is doing everything possible to encourage the erection of special buildings in cities, constructed purposely to house film exchanges, the same containing proper storage vaults scientifically ventilated in a way to thoroughly minimize all danger. Several of these buildings have already been erected.

In a paper by Dr. Kellner, interesting data was set forth, but we must not go at too great length into the discussion of papers. They were all, as we have said, highly interesting and instructive.

Hochstetter's Projection

F. W. Hochstetter gave a descriptive talk on a projector which he has invented. His claims with relation thereto were startling; so much so that a few of us traveled out to the plant of the Dayton Products and Computive Machines Company to investigate. For the thing he claims to have merely by the construction of a lens, removed 100 per cent. of the heat from the spot.

The machine is nothing more or less than a motion picture balloptician (reflectorscope) using a paper replica of the motion picture film, on one side of which a very contrasty photograph is printed by a special photographic process. We saw no convincing evidence that the heat was removed from the slot, certainly it was not all removed. We shall await further demonstration of this machine with considerable interest. It is intended for home use, advertising service, etc., only.

There were many other papers that I would like to talk about for hours, but it cannot be done because the editor man won't let me have the whole paper.

C. F. Kettering Talks

On the evening of Monday, October 11, there was a dinner at the Engineers' Club, followed by an address by C. F. Kettering, chief engineer of the General Motors Corporation, which will be remembered for many a day by these fortunate enough to be present. The writer has heard many extemporaneous addresses in his time, but few of them could rank with that delivered by Mr. Kettering, who at one instant had his audience soberly considering some item in which they were vitally interested and three seconds later literally howling with laughter at some witticism, or some trick of language introduced into Mr. Kettering's remarks. He talked instructively and entertainingly for nearly one hour and a half and there was not one single dry moment in the whole time.

During the day the society received a wire from the theatre managers and projectionists of Middletown and Hamilton, Ohio, inviting the body to attend a banquet they were that evening tendered to the writer, who was afterwards to address the meeting on his favorite topic, "projection."

Tours of Inspection

Frank Rembusch, President H. A. Camp, Will C. Smith, of the Nicholas Power Company and J. S. Gillman, of Dwyer Brothers, Cincinnati, motored down thirty-five miles to Hamilton to attend the doings, which will be described in a separate article.

The Wednesday session of the society was held at the Assembly Hall of the National Cash Register Company's plant, after which the society members were taken through the factory and on an automobile trip to the General Motors Research Laboratories and through "Hills and Dales," past the home of one of the men trying to secure the job of president, Mr. Cox. In the evening there was a banquet at the Engineers' Club, followed by an address by Colonel Deeds, president of the Delco Light Company.

Washington, D. C., was selected as the next place of meeting, and Thursday afternoon the society completed its program and adjourned with that satisfied feeling which comes of duties well done.

"Slave of Vanity"

(*Continued from page* 1261)

If there is a bird store in town, play on the paroquettes used in the action with a "No woman can be wholly bad who loved birds as Iris did in 'A Slave to Vanity' at the Blank."

You can also work the fashion show to emphasize the handsome gowns worn, not alone by Miss Frederick, but by the other women in the cast.

How About Paper Flowers?

If you do not want to work the drawing stunt, try a prize for the best spray of paper iris. Get your stationer to put in a supply of tissue of the proper tint, make up a couple of specimens and you have the foundation of a good window display, and a contest angle.

Hook up the picture store with a window display showing a log cabin and a palace, each neatly framed, with a card reading: "It was a log cabin and love, or a palace and luxury. Which did Iris choose in 'A Slave of Vanity?' See it at the Blank and find out."

Work to the Last

And don't stop working until the picture has gone. Make a special effort to get the local papers to criticise. Get the motion picture editor, and if there is also a dramatic critic, get after him with a special letter. He may kick at the happy ending, but he will have to say that it is a fine production, and even his complaint will help.

If you have only a weekly paper and hold the film for a second day or longer, get after the teachers and the leaders of opinion and make certain that they see the production the opening night. Send tickets to the teachers and to ministers. There is a fine moral lesson in the story and ministers will find good material here.

In a word, make a special drive on the opening day that pleased patrons will spread the news.

Typewriter Technique

In the typewriting contest for the international championship which will be a feature of the National Business Show to be held at Grand Central Palace, New York, October 25, two of the world's swiftest typists, Margaret B. Owen, who won the title four times, and William Oswald, who now holds the championship, will be among those competing.

Motion pictures will be taken of the King and Queen of speed in action, but as a furthere development of the art of quick typewriting the slow motion picture process will be used to demonstrate the finger and wrist movements of the two champions that he who sees may learn. Exercises for keeping the fingers nimble and flexible also will be transferred to the screen and will be used in the business and commercial schools throughout the country to demonstrate the high speed of champions to students of the typewriter.

Educational Film Corporation's Latest Films of Travel and Customs, Interesting

At a private showing in the offices of the Educational Film Corporation, a number of interesting pictures were shown, two of primitive and religious customs and one of scenic beauty.

"Collectors of Craniums"

This is a Chester-Outing Picture of the Ifuago and Igorot tribes of the Philippine Islands. The primitive and almost savage customs and living conditions and the efforts of the Government in civilizing these people by means of schools are picturized. The wonderful rice terraces, which are feats worthy of high engineering skill, form an interesting part of this picture.

"Beggars and Fakirs of India"

In India, among the natives, begging is considered an honorable profession. Some of the physical tortures, self-inflicted, are almost unbelievable. Withered hands and limbs, twisted out of all human semblance, are means employed to excite the pity of the passerby and gain a coin. A religious fakir, who has rolled half across India, and children trained from babyhood to beg, are shown.

"In a Chinese Orphanage"

It's an unfortunate thing to be born a girl in China. Every year thousands of girl babies are exposed on the streets to die, but some of these little abandoned ones have a chance to grow up through the agency of French Catholic Sisters, who conduct an orphanage. The Sisters pay the equivalent of ten cents to the natives who bring them a baby. The care of the infants and their education as they grow up make an interesting picture. The last two pictures are on one reel.

"Through Winding Walls"

A river and scenery of rare and exquisite beauty in New York State are the subject of this reel, which offers a visual treat to the spectator. The Au Sable River, which has worn its way through rocks until now it flows, sometimes quietly and again dashing and foaming over rocks, through Winding Walls seventy feet high, into Lake Champlain, has been picturized in a way that shows the natural scenic beauty to its fullest advantage.

"Beware of the Bride," Soon to Be Released by Fox, Stars Eileen Percy

EILEEN PERCY'S newest screen farce, "Beware of the Bride," a product of the William Fox motion picture workshop, is to start on its career very shortly. Miss Percy has essayed the most difficult of all photodramatics—the screen farce.

The farce was written by Edgar Franklin. Howard M. Mitchell, who guided the filming of Miss Percy's former comedy drama, "The Husband Hunter," was at the helm in the making of this picture. The cast includes Walter McGrail, Hallam Cooley, Harry Dunkinson, Jane Miller, Ethel Shannon and George W. Banta.

The comedy situations are said to be of an unusually hilarious nature and concern, chiefly two sets of newlyweds and a wealthy young bachelor, a former admirer of one of the brides. A masquerade ball, a suit of armor, a crabbed uncle, a gossiping cousin and a young husband who is called away by his firm in the midst of his honeymoon provide the laughs.

The fun starts before the ball, when Mary Emerson, played by Miss Percy, agrees to meet a former suitor at the ball and identify him by a suit of armor. When the wrong man gets the suit of armor and appears at the ball, the fun becomes uproarious and continues to high speed until the end.

Blackton Finds Six of His Plays Are Current Successes on British Screen

COMMODORE J. STUART BLACKTON, since his arrival in England, has had the satisfaction of finding at least a half dozen of his pictures in English film theatres, with substantial bookings throughout the British Isles and colonial possessions. Since he arrived in London, Commodore Blackton has attended several trade showings of his more recent productions, which had been postponed until after his arrival.

"The Blood Barrier" and "Respectable by Proxy" are still going strong, the latter particularly so, not only in England but on the continent. Recent releases over there have been "My Husband's Other Wife," "Man and His Woman" and "Passers By."

"Passers By" is said to have attracted much attention. The London scenes in it, which are a combination of Commodore Blackton's painting with moving photographed figures being much praised. A London motion picture production of wide circulation praises the production highly and says that Mr. Blackton has accepted successfully the challenge that always follows the announcement of an effort by an American producer to present an English play realistically and sympathetically remarking that he probably is better equipped than any other American producer to do English drama for the screen, for he was born in Sheffield, his family removing to America while he was still in Eton. His early life and his frequent visits to England have kept green his memories of his native land, and on his trips to London he employed one of his many talents, that of drawing and painting, and carried back to America hundreds of sketches of London by-ways and types of characters, which play an important part in his production of "Passers-By."

Mr. Blackton was tendered a reception by a large number of London theatrical, motion picture and literary people. Before he leaves London to return to New York, Commodore Blackton will have seen the releases of his two most recent productions, "The House of the Tolling Bell" and "Forbidden Valley."

William S. Hart and Ethel Clayton Are Stars in the Last Paramount Releases

THE role of a San Francisco policeman gives William S. Hart an opportunity to present to motion picture fans an entirely new type of characterization in his new production for Paramount, "The Cradle of Courage," which, with Ethel Clayton in "A City Sparrow," is released on the Paramount schedule, October 17.

Mr. Hart is seen as "Square Kelly," an ex-safecracker of San Francisco, who is reformed by two years of service with the American troops in "the cradle of courage" in France. He becomes a policeman on his return from the trenches and brings his former accomplices in crime to justice and wins the love of a pretty girl. The story is said to be exceedingly dramatic and the theme is appealing.

Probably the best fist fight in which Mr. Hart has ever been seen, as well as one of the most thrilling that has ever been put on the screen, takes place in this photoplay when he battles with and vanquishes a gang leader, portrayed by Tom Santschi. The picture is a complete departure from his accustomed type of western drama, but it has been declared by critics who have witnessed pre-release presentations to be none the less interesting and effective on that account.

Frederick Bradbury wrote the original story and Lambert Hillyer, Mr. Hart's director, wrote the scenario. The photography is the work of Joe August, A. S. C. Ann Little, Mr. Hart's leading woman, also departs from her usual western characterization and is cast as the adopted daughter of a gang leader in San Francisco's underworld. Gertrude Claire, in the role of Mother Kelly, gives what is declared to be a particularly strong character portrayal, while the other prominent parts are taken by Tom Santschi, Francis Thorwald and George Williams.

The Ethel Clayton picture, "A City Sparrow," was adapted from a short story by Kate Jordon which appeared in one of the popular fiction magazines. Clara Kennedy, who has adapted many of Wallace Reid's recent Paramount pictures wrote the scenario and Sam Wood directed.

The picture tells the story of a vaudeville dancer who, after an accident, is informed by her physician that she can never have any children of her own. She goes to the country to recuperate and there she accepts the proposal of a young farmer. As the marriage date draws near, however, she notices his ardent love for children, and fearing that she cannot make him happy as a wife, she leaves for the city. But her fiance overtakes her and when he learns the truth they come to a felicitous understanding.

Miss Clayton's leading man is Clyde Fillmore and others in the cast are Walter Hiers, William Boyd, Rose Cade, Robert Brower, Lillian Leighton and Sylvia Ashton.

A MODEL STILL

Mary Miles Minter posing as the wife model in "All Soul's Eve," for release by Realart.

Two Pantages Coast Theatres Have Booked "Ruth of the Rockies"

The current Pathe serial starring Ruth Roland continues to maintain its hold as one of the most active productions on the schedule of episode thrillers, and latest reports bears out the early promise that "Ruth of the Rockies," Miss Roland's seventh Pathe serial, would surpass any of her previous essays in total bookings. In the West, where the episode pictures are gaining steadily in popularity, the Pathe star's newest picture is in great demand. Prominent among the bookings in big theatres in the West which are playing "Ruth of the Rockies" are the Pantages houses in Oakland and San Francisco.

Both houses operate on a policy of showing only big attractions. The serial was booked in response to an overwhelming popular demand.

The Pantages theatres in Oakland and San Francisco do not make a set practice of showing serial plays. However, in the case of "Ruth of the Rockies" there is to be a special campaign featuring the episodes of the play. Western District Manager W. S. Wessling, of Pathe, has reported to the serial sales department in the New York office that bookings on the production are mounting up at a surprising rate.

Mesco Makes Battle Scenes

The cast of the Mesco Pictures Corporation of Kansas City, now engaged in producing the eight-reel superfeature, "Jesse James Under the Black Flag," spent the past week in Plattsburg, Mo., where the battle of Plattsburg and the Northfield raid were reproduced for the screen.

Next week scenes will be taken at the old James home at Kearney in Clay County.

DEAD MEN TELL NO TALES

Pathe Schedules Three Strong Features for Release During Month of November

Edgar Lewis Production, "The Beggar in Purple"; J. D. Hampton Feature, "Her Unwilling Husband," Starring Blanche Sweet; and Brunton Special, "The Devil to Pay"

PATHE announces for release during November as strong and as varied a number of releases as it ever scheduled for one month's output, including an Edgar Lewis production, a Jesse D. Hampton feature starring Blanche Sweet, and a special feature from the Robert Brunton Studios.

For November 7 there is "The Beggar in Purple," an Edgar Lewis production adapted from the novel by Andrew Soutar, telling the story of the methods and morals of an American business man. It depicts the keen competition of business in a small town and the whirlpools and pitfalls of Wall Street, and for power and virility is said to be a worthy successor to the previous Edgar Lewis success, "Other Men's Shoes."

Leonard C. Shumway is seen in the leading masculine role and Ruth King plays opposite him. Betty Brice is cast as the faithless sweetheart. Other prominent players are Charles Arling, Stanhope Wheatcroft, Stanton Heck, Dorothea Wolbert, Ernest Butterfield and Louis Fitzroy.

On November 21 "Her Unwilling Husband," produced by Jesse D. Hampton, starring Blanche Sweet, will be released. It is a farcical melodrama, being amusing but at the same time full of dramatic moments.

Notable Cast

The cast is a notable one. Edwin Stevens plays the role of the "unwilling husband. Albert Roscoe, George Kuwa and Jack Abbe, both well-known Japanese actors, complete the cast. The production was produced under the direction of Paul Scardon.

For November 28 there is "The Devil to Pay," a Robert Brunton production, one of the biggest features yet produced for Pathe. "The Devil to Pay" was adapted from Frances Nimmo Greene's novel of the same title, by Jack Cunningham, and was directed by Ernest Warde.

The cast includes Roy Stewart as a fighting district attorney, Fritzi Brunette, Robert McKin, Evelyn Selbie, Joseph J. Dowling and George Fisher.

"Editing" of Pictures by Exhibitors to Fit Programs Is Injurious, Says Vignola

THE practice of some exhibitors to cut feature pictures to fit their programs regardless of the picture itself is again in the limelight. Robert G. Vignola, one of the screen's foremost directors, and producer of special Vignola Productions for Cosmopolitan-Paramount, protests against the practice and declares that it is working to the ultimate disadvantage of the exhibitor himself.

"It is a pernicious habit," said Director Vignola, "and it is injurious to the whole industry. It does more to alienate the public from the motion picture than any other factor.

"Recently I had occasion to visit several neighborhood theatres in New York to see productions that I had seen in the Broadway theatres. I am interested in the exhibitors' problems and I wanted to see the difference in presentation, projection, etc. I received the surprise of my life. I found in every case that the exhibitor, evidently desiring to get in as many shows as possible, had slashed the pictures to fit his program and had done the job so poorly that much of the value of the picture was destroyed.

"I have a great deal of admiration for the exhibitor as a showman. But I also believe that every man ought to stick to his trade. I do not recognize the average exhibitor's qualifications to improve upon a director's work. I believe that when a producer releases a picture it is complete in every detail.

"The public finding out that its particular neighborhood theatre is in the habit of "editing" pictures it shows, finally refuses to patronize that theatre and transfers its allegiance to the exhibitor who shows a picture as it has been turned over to him regardless of its length. It's the old story of the traveling theatrical company. When the public discovered that the traveling show wasn't the same as the big town show it refused to patronize it until the evil was remedied. The same condition confronts the exhibitor.

"As a director I suggest to the exhibitor that he play only pictures of suitable length. If a picture is too long for him let him leave it alone. It is unfair to the public, to the producers, and to the exhibitor himself in the long run, to play a big picture and cut it to fit in a small program."

M. P. T. Movement Intended to Stabilize the Industry

J. A. Quinn, president of the Motion Picture Theatrical Association of the World, has just returned from a four-months' tour of the country, including the Pacific Coast. Many of the prominent civic, social and business organizations of the country, and thousands of active workers have lined up back of the "M. P. T. Movement" to improve and stabilize general conditions in the industry and especially to encourage the making of better pictures by securing greater patronage for the worthy efforts of producers and artists.

To help do this work effectively the association has established the "M. P. T. merit seal," which is awarded by the M. P. T. Board of Merit to pictures with wholesome artistic entertainment value. The M. P. T. does not censor, but merely selects.

The producer is simply required to present his picture to the board, which is comprised of prominent leaders and representatives of the various social civic business and religious organizations, including art and science, and if the picture meets with their approval, the M. P. T. merit seal will be awarded and the association will notify the exhibitors and general public as well as M. P. T. members of such award.

As the New York Evening Post described it, the M. P. T. merit seal will be a "guide post" to the public seeking pictures with good stories convincingly told by sincere and well balanced casts.

The M. P. T. association is a non-profit membership organization and is supported by voluntary subscriptions from those who are interested in the movement.

Brokers Sue for Return of Money by American Cinema

Summons and complaint have been filed in an action brought in the New York City Supreme Court by Lawrence L. Gillespie, Holliday S. Meeds, Jr., and Linzee Blagdon, composing the stock brokerage firm of Gillespie, Meeds and Company, of 44 Wall street, against the American Cinema Corporation, and its president, Walter F. Niebuhr, of 411 Fifth avenue, to recover $7,500, and such other damages as the trial of the action may disclose.

The plaintiffs charge that in October, 1919, Niebuhr and Harry Glaser, a director of the company, came to them with a glowing account regarding the status and future prospects of the company, for the purpose of soliciting investments in the capital stock. It is alleged that the plaintiffs were told the capital stock was $600,000, divided into 120,000 shares of a par value of $5 each, and that while they had a goodly portion of this capital, more funds were needed to carry on an exploitation campaign, to obtain the best possible prices for their motion pictures.

It was stated to the plaintiffs that of the five members of the board of directors were such prominent men as Dr. George P. Baker, dean of the department of dramatists at Harvard University, and Newbold Leroy Edgar, a prominent lawyer, and that the company was sound and in good standing among the trade, according to the complaint.

Relying on these representations, the plaintiffs allege that they purchased 1,500 shares of the stock, paying therefore $7,500, but that they subsequently ascertained that the representations were not true, and charge Niebuhr with fraud and deceit. They claim that they demanded that they money be returned and the stock taken back, but that the defendants refused to do so.

S-L Selects Anna Q. Nilsson to Star in "Bonds of Fate"

Arthur Sawyer and Herbert Lubin have decided that the next S-L special production for release by Metro Pictures Corporation will be "Bonds of Fate," an adaptation of John E. Wilkie's novel of the underworld, instead of "The Hole in the Wall," Fred Jackson's stage play, as previously announced. Anna Q. Nilsson, the stately blonde leading woman, has been engaged by S-L Pictures as the first member of the all-star cast to enact the forthcoming S-L production, and it was found that the leading role in "Bonds of Fate" is perhaps better suited to her talents than that in "The Hole in the Wall."

The screen adaptation of the novel of Mr. Wilkie, who was for sixteen years chief of the United States Secret Service, is now being made by Lois Zellner. The story of the novel is virtually the literary product of Chief Wilkie's long and varied experience in hunting down counterfeiters and abounds in melodrama of the most virile kind.

Carl Clausen Joins Metro

Carl Clausen, well known magazine writer, has joined Metro's story-producing forces at the company's studios in Hollywood. He was engaged by Bayard Veiller, chief of production at the studios.

Mr. Clausen, who has numerous story successes to his credit, was selected by Mr. Veiller chiefly because of the conspicuous merit of his latest Saturday Evening Post story, "The Perfect Crime." He will assume his new duties at once.

Bert Adler Issues Warning Anent Allan Dwan Reissues

Bert Adler, general representative of Allan Dwan, sends this statement to the Moving Picture World:

"Knowing the attitude of your paper toward individuals who seize upon for exploitation the out-of-date productions of directors of present-day fame, I wish to call your attention to the fact that an effort has been made to sell me various ancient pictures with which Mr. Dwan is alleged to have been connected in his early days, and that I have been told that Mr. Dwan had better purchase them or they would be distributed as 'Allan Dwan Productions.'

"You can imagine what my answer was to such a proposal. I trust no exhibitor will be fooled into accepting these obsolete subjects as Allan Dwan productions. Comparison of the titles of all subjects that might be offered, with the titles of genuinely new Dwan releases, as offered by Associated Producers and First National salesmen, will protect the exhibitor against misrepresentation."

Wilton Lackaye Makes Big Hit in "The Foreigner"

Henry MacRae, under whose direction, Major, the Rev. Charles W. Gordon's (Ralph Connor) popular novel of the Canadian Northwest, "The Foreigner," has been produced, writes Ernest Shipman that his attention has been called to certain articles in the newspapers of recent issue in which reference is made to an "affair de combat" between Wilton Lackaye and John McGraw, and from which Lackaye emerged with a fractured ankle. Mr. MacRae states that he considers Lackaye an able exponent of the art of manly defense and an athlete of no mean proportions. During the filming of "The Foreigner" MacRae had ample opportunity to observe how capably Lackaye met the many requirements of an exceptionally strenuous role.

At a preview of "The Foreigner" at Winnipeg a special vote of thanks was accorded Wilton Lackaye, Gaston Glass and the other members of the company by a select audience composed of the author, Ralph Connor, Sir James Aikens (governor of Manitoba), Premier Norris, Mayor Grey and the shareholders of Winnipeg Productions, Ltd.

Rejoins Production Staff

Howard Young, formerly editor of Paramount Magazine, has been made a member of the staff of the production editors' department at the new Long Island studio of the Famous Players-Lasky Corporation. Mr. Young joined this company in September, 1919, as editor of Paramount Magazine and later his duties included production manager of the non-fiction film production department. He has been writing scenarios six years.

Percy Heath Scenarioizes Story

Percy Heath, of Metro's scenario staff, has completed the screen version of Jackson Gregory's novel, "Lady Fingers." The story is that of a crook who differs from his kind in so many ways that criminologists may have difficulty in classifying him. Mr. Heath added materially to his reputation as a writer through his deft handling of "The Chorus Girl's Romance," the F. Scott Fitzgerald story in which Viola Dana was starred.

DEAD MEN TELL NO TALES

Starting with "Love Madness" Buffalo Palace Inaugurates Seven-Day Showings

HOWARD J. SMITH, the manager and principal owner of the Palace Theatre, Buffalo, paid a visit to the home office of the W. W. Hodkinson Corporation some months ago, at which time he had an interview with Mr. Hodkinson. As a result the Palace, which had been running two or three pictures a week, changed its policy and began, what was for them a most radical innovation—seven-day runs.

A Hodkinson release was selected as the first picture to inaugurate this new system. Mr. Smith played "Love Madness" during the week of September 12, and reports during the seven days of the engagement he took in more money than he had ever taken in playing two or three pictures a week.

The Palace is a first run house of approximately 750 seats, and until Mr. Smith's conversation with Mr. Hodkinson they were of the belief that it was necessary to change their features two and three times a week. Mr. Smith, again a visitor at the home office of the W. W. Hodkinson Corporation on October 4, spoke in a most enthusiastic and appreciative manner of all that Mr. Hodkinson has done for him.

It is my intention," he said, "to play every Hodkinson released picture that I can get. To my way of thinking they compare most favorably with any other product offered to the exhibitor today, and I am going to let them make money for me. I never thought it would be possible to play a picture successfully for a week in my theatre until Mr. Hodkinson persuaded me to try.

"When I put this change of policy into effect I did more than just merely lengthen the run of the picture. I took increased space in the local newspapers and I gave the picture every possible bit of exploitation that I could. Also I am a firm believer in the value of a well-dressed lobby, for the lobby display does more than anything else, I think, to convince passers-by that you have a worthwhile production.

"For 'Love Madness' I draped the entire front of my theatre in bunting of a vivid crimson hue, and had my carpenter erect a compo cutout of a heart before the ticket booth. I played up very strongly the mother love side of the story, but in order not to slight the Oriental atmosphere of this wonderful production, I also strung several Chinese lanterns and hired for the occasion a bronze Buddha, which was most effective. My house attendants were dressed in Oriental costume and the results achieved were highly satisfactory. It took a little time and a little money, but the answer is that 'Love Madness' was a big success for me, in every way justifying the outlay that I made for it."

"Way Down East" Breaking All Records Says A. L. Grey, Manager for Griffith

THAT D. W. Griffith's "Way Down East," now playing in New York, Boston, Philadelphia, San Francisco and Los Angeles (with twenty-odd other companies to follow in rapid order) is breaking all paid admission records in the history of motion pictures is said to be revealed by a glance at the following figures:

Forty-fourth Street Theatre, New York, on October 2, $3,185.50. Gross in New York City at Forty-fourth Street Theatre for week ending Oct. 2 (only two shows a day) $16,471.25.

Since its opening in New York the film has drawn an average of more than $2,800 a day, and it is now in its seventh week, with no signs of a let-up in the business, it is stated.

In Philadelphia, where it is playing at the Chestnut Street Opera House to business that is measured only by the capacity of the theatre, it is doing an average weekly business of more than $13,000. This is remarkable in that only twelve shows a week are being given in Philadelphia, there being no Sunday shows.

On September 25, in Philadelphia, it drew $3,107. Another tremendous day was piled up on October 2, when the receipts totaled $3,273.50 on only two performances.

In Boston the show is another record-breaker at the Majestic Theatre, where it played to $3,107.50 on two performances October 2. Again in Boston, for the week ending October 9, the gross receipts on only twelve showings reached a total of $14,260.

Albert L. Grey, general manager for the Griffith interests, is proudly displaying these various box office statements in his offices in the Longacre Building.

"These figures exceed," said Mr. Grey, "the phenomenal receipts of 'The Birth of a Nation" by from $4,000 to $5,000 for the corresponding periods."

From Men on the Spot

Views of Americans on the development of the motion picture industry abroad have been widely varied of late.

The increasing production of pictures in foreign lands is of immense interest and importance to the American exhibitor seeking quality and variety.

Are you, Mr. Exhibitor, studying with all the care it deserves the exclusive news in Moving Picture World from its correspondents in Great Britain, France, Germany, Australia, India and other foreign countries.

These reports are written by men on the spot. They give you the right dope. They are becoming increasingly valuable to you. They represent only one phase of Moving Picture World's sincere attempt to serve you, the exhibitor and the backbone of the industry, in this dawn of the day of the independent producer.

"Mamma's Boy" Is Latest Rolin

"Mamma's Boy," the third of the Rolin Vanity Fair Girl Comedies to be released by Pathe October 31, features again the carefully selected West Coast beauties clad in primitive costumes of the cave-women variety. These sprightly bits of femininity present a beautiful picture of pulchritude and beauty in the outdoor settings which suggest the days before Adam formed his express company. Eddie Boland is the featured comedian, and his subtle comedy methods are joyous.

Sues Sennett for $22,000 and Percentage of Comedy Profits

A memory of the unfortunate venture to make the Triangle Film Company a supreme producer in the motion picture field came to light in New York City, when papers were filed in an action brought in the Supreme Court by Charles O. Bauman against Mack Sennett, to recover $122,579 for an alleged breach of contract.

Bauman alleges that he entered into a contract with Sennett on July 2, 1917, whereby for his aid in arranging for Sennett, the abrogation of a contract with the Triangle Film Company to accept a more lucrative offer with the Paramount Picture Corporation, he was hired by Sennett as his eastern representative for three years, at a weekly salary of $500 and 5 per cent. of the net profits realized on comedies to be produced by Sennett for the Paramount corporation.

Bauman charges that in conformity with this agreement he acted as Sennett's representative from September 1, 1917, until November 8, 1919, when he alleges he was discharged without cause. He alleges in his complaint that as a result of this breach of contract there is due him from Sennett $22,000 for salary and $100,000 as his share of the profits earned by Sennett's productions.

"Unseen Forces" Will Have Some Unusual Exploitation

"Unseen Forces," the Sidney A. Franklin Production delivered by Mayflower last week to First National for distribution, will be promoted by an unusual exploitation campaign. Owing to the fact that this feature deals with life after death it opens a field rich in promotional possibilities.

In addition to the usual publicity and exploitation accorded every first National attraction by the first National staff, a direct-to-exhibitor mail campaign is being planned by Mayflower in addition to a concentrated drive in the most important territories by Mayflower exploitation men, under the direction of John W. McKay, the corporation's general manager.

The mail campaign to exhibitors will embrace a series of novelty postcards bearing catchlines calculated to stimulate interest in the picture. The first of these will be a postal shaped like a ouija board telling exhibitors that "Unseen Forces" advise them to arrange an early play date. Following this card at three day intervals will be others, each unique in design and conveying a dollar message from the spirit world.

"The Road of Ambition" Now Nearing Completion

Nearing completion is the National Picture Theatres production, "The Road of Ambition," starring Conway Tearle, under the direction of William P. S. Earle.

Exterior scenes were recently taken at the Nassau Country Club, Long Island, with the entire company, which includes Gladdin James, Florence Dixon and Florence Billings. The background for "The Road of Ambition" are shots full of color and picturesque views of the club veranda, the grounds and adjacent beautiful estates.

In the National production, which marks the second appearance of Mr. Tearle as a National star, he plays the role of a foreman in a huge steel mill who is anxious to perfect an invention for making use of the scale on steel ingots.

"The Road of Ambition" was written by Elaine Sterne and picturized for the screen by Lewis Allen Browne.

Metro Receives Numerous Letters from Exhibitors Praising Keaton Comedies

Enthusiastic Testimonials from Rowland and Clark Circuit, Sid Grauman, and Other Prominent Showmen Who Are Well Pleased with "Buster's" First Release

BUSTER KEATON in 'One Week' is the best two-reel comedy I have had the pleasure of showing to the public in the past ten years."

This statement was made by J. D. Hutchinson, manager of the Stoneham Theatre, Stoneham, Mass., in a letter to W. Hill, manager of Metro's Boston exchange. The letter is said to be only one of the many unsolicited testimonials to Buster Keaton that have come in from exhibitors.

The Keaton comedies are produced by Joseph M. Schenck and distributed by Metro Pictures Corporation. According to Metro officials their success has been of meteoric, considering their short time on the market. As a further instance T. M. Hervey, manager of the Unique Theatre, El Paso, Tex., says:

"We wish to congratulate you on the Buster Keaton Comedies, and if the future ones are as good as 'One Week' you have the best comedies ever made, considering the fact that 'One Week' contained absolutely new situations and ideas, besides being a laugh producer. These two points alone in our opinion, form the combination necessary to get the biggest success and box office results. 'One Week' was a feature in itself, and was billed as such, and proved to be the biggest drawing card of the show."

So great was the success of the Keaton comedy, at Grauman's Theatre in Los Angeles that it led Mr. Grauman to close a contract with Manager Rosenberg for the presentation during the coming year of all the Buster Keaton comedies.

Another example of the success of the Keaton comedies is a letter from James B. Clark of the Rowland and Clark chain of theatres in Pennsylvania. Mr. Clark said:

"We have just screened the first two Buster Keaton comedies. They are the best two comedies we have reviewed for the past year and I believe that in Buster Keaton you have the coming screen comedian. We have shown our confidence in the future of these comedies by buying them for every one of the Rowland and Clark theatres."

The Buster Keaton comedies are written and directed by Buster Keaton and Eddie Cline.

Robertson-Cole Says "The Wonder Man" With Carpentier, Appeals to Everybody

WITH Georges Carpentier, Europe's champion heavyweight pugilist, who knocked out Battling Levinsky in Jersey City, now the most-talked-of figure in the world of sport, bookings of "The Wonder Man," the Robertson-Cole special in which Carpentier is the central character, continue one hundred per cent. solid, it is said.

As the public is now demanding to see the man who disposed of the American fighter in four rounds even more insistantly than it did before the battle, exhibitors are given an opportunity which is remarkable. Here is ready for their especial use a feature which shows Carpentier as a matinee idol, holding the centre of the screen in a thrilling drama of international intrigue and society life, laid in Washington.

The possibilities of the film as an attraction may be seen in a typical wire which has been received by the company. Howard Smith, manager of the Palace Theatre, Buffalo, telegraphed to the Robertson-Cole home office, New York City, as follows:

"'Wonder Man' opened for one biggest days this theatre ever has seen. Six performances capacity business to each performance. Had to take off comedy to accommodate crowds. Applause throughout picture tremendous. You should be congratulated on such wonderful production."

The entire sporting world is talking of the clever Frenchman, of how he knocked out Levinsky. The logical result of all this talk will be an increased interest in Carpentier, and a desire to see a motion picture starring him.

Carpentier is under a contract which will not allow his meeting Jack Dempsey, world's champion, before the first of January of the coming year, and until that time, at least, the choicest piece of gossip in the world of sport will be the chances of the Frenchman against the American.

The exhibitor's only problem is to see that the women are informed correctly regarding Carpentier. "Interest the women. The men will come of themselves" is the slogan of the exploitation and advertising campaign which has been issued.

The worth of the picture and the value of the publicity which Carpentier has and will have in coming months makes the film an extremely attractive financial investmenti, it is declared.

Two Toledo Theatres Closed; Alterations for Five Others

In a sweeping order issued by T. P. Kearns, chief of the Ohio State Department of Workshops and Factories, two theatres in Toledo were ordered to close immediately and five others were given ninety days in which to make alterations.

The theatres ordered closed are both downtown in Toledo. They are the Priscilla, 330 Summit street, and the Colonial, 443 Summit street, both owned by John Kumler and managed by J. A. Horwitz. They were ordered to remain closed until alterations required by the state building code are made.

All the theatres affected are motion picture houses and all were rebuilt or remodeled since 1911. The complaint against most of them was insufficient ventilation, inadequate number of exits and existence of fire hazards. The state declares that the two theatres closed will have to provide fire exits in the rear and sides before they can open. It is claimed that since the theatres were built and inspected, other buildings have gone up, thus practically blocking egress.

The other theatres affected are the Dragon, Lyric, Strand, Rosa and Empress, houses with 300 to 900 seats. Some must take out seats, others must provide wider entrances and wider aisles.

Educational Announces Rufus Steele's First Two Pictures in Industrial Life

"The Kick Back" and "The Big Idea," Two Reel Films, Have Manufactures for Backgrounds, Better Americans as Themes, Yet Possess Audience Appeal

WITH the industrial life of the nation as their background and better Americans as their theme, yet made with the audience appeal ever in mind, the first of a series of two-reel pictures produced by the Plymouth Pictures Corporation, of which Rufus Steele, Saturday Evening Post staff writer on industrial and commercial topics, is the guiding figure, have been acquired by the Educational Film Exchanges.

"The Kick Back" and "The Big Idea" are the first of the two-reelers. In each of them there is a tense, appealing story with the comedy element strong, yet the industrial setting is behind both of them and will be behind all of the series. "The Kick Back" was made in a $3,000,000 shipbuilding plant, and one of the biggest shoe factories in New England supplied the setting for "The Big Idea." However, the advertising element does not enter the slightest into the pictures, for even the names of the plants cannot be seen.

"The Big Idea" is distinctly a comedy, following the tribulations of a misguided worker who is carried away with a radical idea. When his own theories are put into operation at his expense by his family and friends, he changes his mind and readjusts his attitude toward society. "The Kick Back" tells the story of a workman who resents the introduction of machinery into the plant where he is working, and then follows an unusual series of actions in which he is made to realize the necessity of machinery and how much his welfare is bound up in it.

The stories are made by Mr. Steele and he has supervised production of the pictures. Carlyle Ellis is the director, and though the company contains no stars the casts are well balanced.

Both pictures have received the hearty indorsement of the Americanization Committee of the Motion Picture Industry, and co-operation to exhibitors showing them is promised by manufacturers, commercial, community and labor organizations all over the country.

While Mr. Steele is best known as a writer for the Saturday Evening Post, he is no novice in the motion picture field. One of his Post stories had circulation through the country and then through England under the title of "Rule G," being distributed by Paramount. "Hop" was the picturization of another of his Post stories and "The Eagle's Wings," a Universal release, was written by him. During the war Mr. Steele was film editor of the Division of Films and supervised the cutting and titling of the pictures made by the army in France.

Sir Gilbert Parker and Penrhyn Stanlaws Arrive at Paramount's Hollywood Studios

SIR GILBERT PARKER, British novelist, and Penrhyn Stanlaws, American artist, have arrived in Hollywood to take up motion picture work at the studio of the Famous Players.

Mr. Stanlaws states he has given up the art of brush and pencil for that of the screen and will devote his entire time and talents to motion pictures. After spending four months at the New York studio of Famous, he went to the Hollywood plant to continue his study of photoplay production. He is under a long-term contract with the corporation.

Sir Gilbert Parker will spend at least three months at the Lasky studio, during which time he will write one original story to be produced as a Paramount Picture and will supervise its making. He will work with Mary O'Connor, member of the Lasky studio scenario staff, and already has outlined to her and to Frank E. Woods, supervising director at the studio, the plot of the story.

Sir Gilbert is emphatic in his declaration that he will not rewrite the story into a novel. "It would be impossible for me to put my best work into first a screen play and then a novel on the same plot," he says, "so I shall prepare only the screen play, for I want that to be the best I have to offer.

"I feel that I fully recognize the great field of the motion picture, and so I do not underestimate its requirements. I have been a photoplay 'fan' since first there were photoplays, and I attend them regularly."

Sir Gilbert's wife had been on a tour of the Orient. She knew nothing of her husband's visit to California, nor had she been informed of his decision to write for motion pictures. On arrival in San Francisco, telegrams, registered letters and long distance phone calls were awaiting her to tell her Sir Gilbert was in Hollywood.

Mr. Stanlaws expressed enthusiasm of his work in pictures. "I see very great artistic possibilities in the screen," he said, "and I see them along the lines pictures are now going. I believe that close study will permit a big improvement in lighting, for one thing.

"But art must be used only to enhance the power of the story. The artistic is absolutely secondary; the story is of prime importance.

"Color photography does not seem to me to be a thing of first importance. Etchings, you know, tell stories just as well as paintings. And a great deal of 'color,' as artists use the term, can be put in motion pictures by improved lighting. A great deal can be done in giving contour to the figures—getting them away from the background—putting the third dimension into pictures, in other words."

Edith Stockton Aids Red Cross

The National Red Cross Organization has commandeered the services of Edith Stockton, one of the leading women of the screen, for its fourth Red Cross Roll Call which actively begins on November 11. The activities of the Red Cross this year will be centered on general home hygiene and personal health. The first official message of the Red Cross, outside of its own magazine, appears this week in the form of a full page story signed by Miss Stockton and illustrated with her photograph, inaugurating a series of articles called "Advice from the Stars" in a popular syndicated neighborhood theatre program. In this signed article, Miss Stockton gives advice in regard to the complexion and several words of general health gospel.

GLADYS GEORGE
Just signed by Paramount

Lasky Signs Gladys George for Paramount Productions

Gladys George has been signed to a long-term contract to appear in Paramount pictures, according to an announcement made by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation. Miss George only recently finished playing the leading feminine role opposite Thomas Meighan in that star's latest Paramount picture, an adaptation of Blair Hall's "Easy Street."

The new Paramount actress was well known on the stage before going into motion pictures. At the age of three she made her bow before the footlights, joining the Poli stock company in Waterbury, Conn. After playing in stock for some time she appeared as the beggar girl in the big Winthrop Ames revival of "The Betrothal." Later she was with Mr. and Mrs. Coburn in "The Better 'Ole" and with DeWolf Hopper in the same play. She also appeared with James K. Hackett.

While playing at a Los Angeles theatre she was induced to go into motion pictures. In her brief screen career she has been leading woman for Thomas Meighan, Charles Ray, Lloyd Hughes and Douglas MacLean.

Levey Picture to Show How Gasoline Was Found

The discovery of gasoline is to be shown on the screen as part of "The Porcelain Lamp," the educational feature being prepared by the Harry Levey Service Corporation, which is to show the entire evolution of travel from primitive times down to the modern days.

It is said by the technical staff that this scene is to be one of the most difficult ever attempted, and at first it was considered too dangerous to be attempted. Mr. Levey decided, however, that this story must be true to history in every detail. This discovery occurred by the dropping of a lamp in an old shop.

It is said that special asbestos-protected equipment is being secured, and the cameramen, Director Ben Blake, and everyone else who is to have a share in the photographing of these scenes are being fitted with special asbestos suits, masks and hats.

Dead Men Tell No Tales

Addition to Fox Building Will Allow for Expansion

Work of demolishing the old building at the southeast corner of Fifty-sixth street and Tenth avenue, to make way for a new addition to the main plant of William Fox, has been completed, and construction work has already been begun. It is believed the new structure will be finished by the end of February.

With the completion of this addition there will be room for an expansion demanded by steadily increasing business.

According to present plans, the first floor will be occupied by the film department and used as a storage vault for films. The second floor will join the main floor of the present building.

The testing laboratories will be moved to the third floor. The fourth floor will be turned over to the scenario department. Despite the size of the present structure, it has been found necessary to house the scenario department in an office on Fifty-fifth street some distance from the plant.

It is understood the arrangements as above outlined for the new building are subject to change. The cost of the addition is placed approximately at $150,000.

Wallace MacDonald Playing with Viola Dana for Metro

Wallace MacDonald plays the leading male role opposite Viola Dana in "Cinderella's Twin," the Metro star's forthcoming screen vehicle, which is now being completed at Metro's studios in Hollywood. Mr. MacDonald has the role of Prentice Blue, the "Prince Charming" of the romance of Luther Reed, which recounts the adventures of a little kitchen maid of whom circumstance makes a modern Cinderella. Mr. Reed contributed the original story and also prepared the scenario. The director is Dallas M. Fitzgerald.

Mr. MacDonald recently finished playing the lead opposite May Allison in her new Metro picture, "Are All Men Alike?" adapted from Arthur Stringer's novel, "The Waffle Iron." Prior to that he was co-starred in a Vitagraph special. He is a leading man whose following is large.

Robertson-Cole Issues Pretentious Campaign Book on "So Long Letty"

CHARACTERIZING "So Long Letty," the Robertson-Cole super-special, based on the Oliver Morosco musical comedy, as "Roguish as a water nymph, alluring as a bride, funny as a new husband, trying to appear sophisticated," the press book which has been published to exploit this picture is one of the most pretentious which has been gotten out, it is stated.

Handsomely printed in yellow, purple and black, the press book features on its front, a picture of T. Roy Barnes and Grace Darmond, who are two of the cast of the picture, and shows below an attractive group of bathing girls. This cover can be used as part of a lobby display, as explained in the book.

The inside of the front cover is devoted to pictures of the cast which includes Walter Hiers and Colleen Moore, besides the two on the front.

Close to half a hundred accessories are listed, including many sorts of posters, window cards, photos, announcement slide, music cues, program-herald, etc. Also there are illustrated eight lobby display pictures showing scenes. In brief, snappy form are given many catch lines which are keys to the action and nature of this six-reel domestic comedy-drama, attractively fringed by bathing and dancing girls. The film is based on the play written by Elmer Harris and produced by Oliver Morosco. It appeared for three seasons in America.

About Christie

Reading matter tells how Al Christie from a producer of short subjects has now started the production of comedy-drama super-specials, the first of which is being released by Robertson-Cole.

A complete musical setting for "So Long Letty," prepared by James C. Bradford, includes some of the music which made the play famous. There is a double art page showing more scenes from the picture. This is followed by three pages of the display ads especially prepared by advertising experts.

Another page of catch lines take off the amusing angles of the comedy drama. This is followed by the exploitation section which explains in many ways how the picture can be put across by the exhibitor.

Tipped in on the inside of the back cover is an eight-page press insert containing advance, opening, review, woman's page, special and filler press notices prepared in such a way that they can be clipped out and sent to the newspapers. Directly beneath this is shown the front and back pages of the new program herald which has elaborate accessories which have been issued to aid the exhibitor. This device enables the exhibitor to advertise all his pictures during a given period at the same expense he would have in advertising one of them.

Mighty Picture Armies in Metro's "Four Horsemen"

All preparations have been completed for the reproduction of the second battle of the Marne, which is but one of the big features in Metro's big production of Ibanez' "Four Horsemen of the Apocalypse." A complete French village with castle, farm houses, etc., has been erected, constituting what is claimed to be the largest set ever constructed for motion pictures.

This entire set will be destroyed in the battle scene, in which 5,000 ex-soldiers will participate, armed with modern war implements, including giant guns and bomb throwers. Nearly three months were consumed in the construction of the village, which was prepared in accordance with plans drawn by military draughtsmen from actual photographs so as to produce a replica of the French battle field.

Director Rex Ingram states that an entire week will be used in filming of the battle scenes, during which time the "location" will resemble an actual battle field, with an army of 5,000 men, including field kitchens, mess tents, and other paraphernalia of actual warfare.

"While New York Sleeps" Is Doing Large Business

"Phenomenal business. Holding picture an additional day to take care of the crowds." That is part of a telegram which reached William Fox from J. J. Kelly, manager of the Elk Theatre at Corning, N. Y., where "While New York Sleeps" was being shown. This message appears to sum up the general feeling of exhibitors about this sensational feature, it is said.

After its long run at the Lyric and Astor Theatres on Broadway in New York this picture has been "turning them away" at the neighborhood houses in the metropolis. Throughout the country exhibitors have given the picture extended runs.

Mr. Fox is putting out a special publicity campaign on the picture.

Erdmann Now a Division Manager for Selznick

George W. Erdmann, formerly branch manager of the Cleveland office of Selznick Enterprises, has been appointed East Central Division Manager of the organization. Mr. Erdmann will have complete supervision of the Cleveland, Detroit, Buffalo and Pittsburgh offices of Selznick Enterprises.

According to Sam E. Morris, vice-president and general manager of Select Pictures Corporation, Mr. Erdmann's appointment was made in accordance with the Selznick policy of promoting executives from the ranks.

"NEXT TIME YOU'LL BE CAREFUL WHEN I TELL YOU NOT TO DIVE TOO DEEP!"
Bit from "Deep Waters," made by Maurice Tourneur, for release by Paramount

Fred C. Quimby Leaves Associated Exhibitors to Become a Producer; Will Star Jack Dempsey in Serial

FRED C. QUIMBY, formerly director of exchanges for Pathe Exchange, Inc., and since January 1 general manager of Associated Exhibitors, Inc., is leaving the Associated Exhibitors on October 23 to become an independent producer. Mr. Quimby thus satisfies ambitions which he has long held of engaging in production instead of distributing. His plans are now complete in their main essentials and need perfecting only in their minor details.

Mr. Quimby has secured Jack Dempsey, heavyweight boxing champion of the world and recently the star of a very successful Pathe serial, "Daredevil Jack," on a two years' contract. Dempsey will be starred in a very virile out-of-door serial, work on which will be started December 1. The story selected deals with adventurous life in the lumber camps, on the plains, in the mountains and in Alaska in the winter.

Also Plays or Books

In addition to the production of serials, Mr. Quimby also will produce features from well-known plays or books. The first of those selected will be a well known Broadway success, featuring one of that district's brightest and most popular stars. Details will be announced later.

All production will be in Los Angeles, and it is the purpose of Mr. Quimby to give his personal supervision to the "shooting" of every foot of film. His long experience in the marketing of pictures has given him an enviable knowledge of what the public desires in its picture entertainment, and it is his intention to produce well rather than much.

"In Jack Dempsey," said Mr. Quimby, "I have secured an honest-to-goodness box office attraction. This has been proven by the really phenomenal success which his serial has met with all over the country. I am giving him a story which will enable him to display the remarkable strength and agility which he possesses, and one with backgrounds where he will be absolutely at home.

Dempsey Likes the Work

"Dempsey proved in his Pathe serial that he has real acting ability. He loves the work and he will give to my production his whole thought, enthusiasm and energy. Jack Kearns, Dempsey's manager, as well as Jack Dempsey, will be associated with me in this production company, and we have the capital to insure first class production in every respect.

"We propose to put out a serial of which we will be justly proud, not merely fifteen episodes of film with two reels to an episode. I shall leave for Los Angeles shortly to get the production under way. I have been identified with the marketing of serials ever since the days of 'The Perils of Pauline, and I am certain that exhibitors can rely upon me to give them a serial which will make them a lot of money and win them a lot of friends for their theatres."

Over Six Years with Pathe

Mr. Quimby, up to the time of his going with the Associated Exhibitors, Inc., had spent his entire six years of experience in the film business with one concern—Pathe.

Born in Minneapolis, his first business experience was gained with various newspapers in Montana. He left that profession to become an exhibitor, owning his own theatres in Montana. After four years of successful operation of his theatres, he left Montana to start his career with Pathe—first as branch manager of the Denver and Salt Lake offices, then as branch manager in Seattle, later as district manager of the territory which includes San Francisco, Los Angeles, Portland, Seattle, Spokane, Denver and Salt Lake.

Generally Popular

He was called to the home office of Pathe in the fall of 1917 to become director of exchanges—his whole career with Pathe having been one steady climb. In his position as director of exchanges he served on the board of directors and was "right-hand man" to Paul Brunet, then vice-president and general manager and now president.

Few men in the industry are more generally popular than Fred Quimby, his popularity being general not only in the distributing and producing end of the business, but also among exhibitors. Ever since the news of his intended activities leaked out to a few persons "in the know," he has been receiving "Good luck" messages from men high and low in the trade.

DEAD MEN TELL NO TALES

Jesse D. Hampton Sues Variety for $150,000 on a Charge of Libel

Alleging that his reputation has been damaged through the publication of an alleged libelous article, Jesse D. Hampton, the moving picture producer, has just filed suit in the New York Supreme Court asking for $150,000 damages against Variety, Inc.

Hampton charges that, on October 1, Variety published an article with a headline reading "Hampton Through" which he says intended to convey the impression that he was "finished" as a moving picture producer and insolvent. He also says the article stated that he endeavored to persuade H. B. Warner to cancel his contract, which had eighteen weeks more to run, involving over $50,000, and intimated he would produce an inferior picture if the release was not forthcoming, and that Warner finally agreed to the release if he received two weeks' salary at $3,500 a week.

Hampton says this gave the public the impression he had dealt dishonestly with Warner, and that he was financially unable to pay a liquidated liability of $3,500, and by the headline to give the impression that Hampton had attempted to get out of the liability involving over $50,000, under a threat of doing an act which would cause injury to the professional standing of Warner.

"Down Home" a Rural Drama

"Down Home," the first Irvin V. Willat independent production, which will be released by the W. W. Hokinson Corporation late this month, is said to stand well in the front rank of rural dramas.

Nothing is said to have been spared to make this production a big success. Every detail, from the chosing of the cast to the final approval of each and every set, was in Mr. Willat's hands and it is expected "Down Home" will prove a big winner.

Christie Off to California

Charles Christie, general manager of the Christie Film Company, leaves this week for California after spending a fortnight in consultation with E. W. Hammons, president of Educational Film Exchanges, Inc. According to reports, there will be still further increases in the amount of Christie product to be handled through Educational.

According to Mr. Christie his organization is keeping several months ahead of the release schedule so as to prevent any possible delay. Coming Christie releases which have already been shipped from the Los Angeles studios are "Mr. Fatima," "Going Through the Rye" and "Wedding Blues."

Arbuckle Will Be Starred in Two Paramount Films

The first example of the new policy in vogue in some cases at the Lasky studio of having two directors for a star, their productions alternating, will be in the filming of "The Dollar-a-Year Man," which will be a starring vehicle for the Paramount star comedian, Roscoe (Fatty) Arbuckle.

James Cruze will direct the picture, which is an original by Walter Woods, who also wrote the scenario. While Mr. Cruze is at work on this film, Joseph Henabery, who has just completed "Brewster's Millions," will be engaged on the cutting of the latter picture and will then prepare for the picture to follow Mr. Cruze's film, and in which Mr. Arbuckle will also appear.

"The Dollar-a-Year Man" is considered a most unusual comedy with a plot which cocntains two parts that comingle and result in a series of amusing incidents and unexpected thrills, it is stated.

During the war every community boasted a Secret Service agent and the unusual adventures of an ex-amateur sleuth, a dollar-a-year man during the war furnish a part of the story. The other part has to do with the visit of "a prince for one night" in a California coast town. The role of Franklin Pinney, prosperous laundry owner and "ex-Sherlock," affords the comedian, it is said, one of the most ludicrous characterizations he has ever undertaken. Work is to be started around the middle of October

Meanwhile Paramount has for release the following Arbuckle five-reel comedies: "The Life of the Party," "The Traveling Salesman."

Barker Directed Three of Goldwyn's New Successes

Reginald Barker in the list of Goldwyn's big pictures for the new season is represented by three productions and is about to begin work on a fourth with others of importance to follow.

The first was "The Branding Iron" from Katherine Newlin Burt's novel, which is said to have played to heavy business. Barbara Castleton, James Kirkwood and Richard Tucker head the cast.

Prints of the second "Godless Men," based upon a sea story by Ben Ames Williams, called "Black Pawl," are in Goldwyn exchanges. It has three powerful roles portrayed by Russell Simpson, James Mason and Helene Chadwick. Mr. Barker's third picture is in contrast to the other two. It is a comedy of Scotch life from the pen of Graham Moffatt, "Bunty Pulls the Strings," a success on the speaking stage. Leatrice Joy has the role of Bunty. Others in the cast are Cullen Landis, Raymond Hatton, Russell Simpson and Casson Ferguson.

The next picture which Mr. Barker will direct is "The Bridal Path," from the play of the same name by Thompson Buchanan.

Robert Edeson Will Direct for Metro After Playing Lead with May Allison

ROBERT EDESON, long a prominent figure on the speaking stage as star and leading man, has been engaged by Bayard Veiller, chief of production at Metro's west coast studios for the leading male role in May Allison's next Metro special, "Are Wives to Blame?" Mr. Veiller also announces that Mr. Edeson probably will join Metro's directorial forces after his work in this production is completed. Mr. Edeson's twenty-five years of work on the speaking stage, have served to fit him for this work.

In his initial Metro work before the camera, Mr. Edeson will be given every opportunity to add to his fame as an actor. For his role in "Are Wives to Blame?" is filled with the human quirks that test the ability of any player. The production has been adapted from the Ben Ames Williams' story, "More Stately Mansions," now running as a magazine serial. The screen version was prepared by Edward Lowe, Jr.

Although Mr. Edeson has achieved fame far from unknown to screen followers. One of his most important picture successes was in Lasky's "The Call of the North." Then came Mutual's "The Absentees," Vitagraph's "Mortmain" and "The Cave Man"; Pathe's "The Light That Failed," Selznick's "Sealed Hearts," and several others.

Mr. Edeson's present desire to become a director is a result of his belief that long study on the stage, both as an actor and in other phases of theatrical work, alone can fit a man for the making of motion pictures. No statement has been made by Mr. Veiller as to his plans for Mr. Edeson following his appearance with Miss Allison.

SEVEN—PARDON—FORE!
May Allison seen here holing out in one in her latest Metro picture, "Are All Men Alike?"

Waltz for Ray's "Peaceful Valley" Scores Big Hit Wherever It Is Shown

"PEACEFUL VALLEY," Charles Ray's second independently-produced picture, in which the star is being presented by Arthur S. Kane, under First National release, lends itself well to exploitation projects and full advantage is being taken of the opportunities offered.

Exhibitors in every part of the country are arranging special prologues. Most of the action centers in the "perpendicular farm" of the Kidder narrative, and many exhibitors, following the lead of Joseph L. Plunkett, of the Strand Theatre, New York, are using scenic effects in which this tract of extraordinary configuration is pictured.

As a George M. Cohan creation, "Forty-five Minutes from Broadway" of course abounds in tuneful melodies and these smoothed the path of theatre managers in devising exploitation novelties when the pictured adaption of that musical comedy first appeared. "Peaceful Valley" was without this advantage in the beginning, but the lack has been splendidly overcome.

"Inspired," as he says on the artistic cover of his production, "by the beautiful motion picture, 'Peaceful Valley,' starring Charles Ray," Joseph N. Murphy, of Los Angeles, well known author and composer, wrote the words and music of a waltz song to which he gave the name of the stage classic, now being acclaimed as a film triumph also. The music has been published with the approval of the Ray company and the cordial permission of Edward E. Kidder, author of the play from which the picture is taken. The song has been favorably received wherever it has been played.

American Issues Elaborate and Helpful Campaign Book on "The Blue Moon" Special

CAMPAIGNS to advertise "The Blue Moon" are made easy for the exhibitor who uses the campaign book which American has just issued on this Special.

The story by David Anderson has become so popular during the short period since its first publication, that the advertising of the exhibitor who shows "The Blue Moon" will be comparatively easy. With the "big business" exhibitor in mind, the American publicity and exploitation staff has redoubled its efforts to put into his hands well chosen and live material that will help him show one production to capacity houses.

Complete information about the story will be found in the form of a synopsis for exhibitors' use, and a "thumbnail" synopsis for newspapers, and a great variety of material ready to put right into the papers in the form of advance, current and review articles.

There are no less than twelve carefully worked out stunts as exploitation suggestions that are sure to appeal to the exhibitor as practical interest promoters.

Since the name of David Anderson is a focus of interest there may be found on one page of the campaign book a list of many towns in which he has lectured and given readings of his book, "The Blue Moon," during the past year.

The cast is a notable one, including Pell Trenton, Elinor Field, Harry Northrup, Herbert Standing, James Gordon and Sidney Franklin. Much interesting information about the actors is gathered in this book to whet the appetites of fans.

The musical setting presented by Henry Purmort Eames in collaboration with Walter J. Goodell, of Chicago, uses simple, appealing musical compositions to interpret this story of river life with scenes laid in the Wabash flats of Indiana, among a type of people entirely new to the screen.

"Tiger's Cub" Fox Feature Has Scenes Laid in Alaska

"Tiger's Cub," the second big feature starring Pearl White produced by William Fox—a screen adaptation of the novel by George Goodchild and directed by Charles Giblyn—is a story crowded with fast action, it is said.

The setting, which is laid in Alaska, reflects all the romantic charm of the frozen north. The people of this tale are chiefly elemental and primitive.

Pearl White's achievements in the past "have nothing on" her performance as the wild, untamed impulsive Tiger's Cub, who brooks no interference in her right of love.

The story is filled with tense situations, and some of the most realistic fight scenes ever staged. A cast of great strength includes Thomas Carrigan, J. Thornton Buston, Frank Evans and Ruby Hoffman.

Robertson-Cole Receives Praise for "The Stealers"

From different parts of the country are coming to Robertson-Cole many congratulatory letters and wires, and newspaper and regional trade paper clippings hailing the William Christy Cabanne super-special, "The Stealers," which has just been released, as a super-production.

In the twenty-five Robertson-Cole branches unusual demand was noted for the picture from the time it was announced. The story has a deep spiritual appeal which goes beyond its splendid entertainment.

An example of how the Middle West is receiving the picture may be found in this review, which is taken from the Illinois State Journal, of Springfield:

"'The Stealers,' a great dramatic sensation, was given its premier performance by Harry A. Loper at the New Lyric Theatre last night after the regular show to a crowded house composed mostly of film exhibitors, city and state officials, welfare workers and newspaper representatives. The picture compares well with the great superfeatures the cinema has produced.

"It deals with a subject that is entirely new in the list of superfeatures that have preceded it. It is a magnificent spectacle, and as a work of art has never been surpassed in the silent drama.

"Mr. Loper announced that he had closed a contract for the picture at the highest price ever paid for a motion picture feature in Springfield."

From the South comes this tribute from the Southern Picture News, of Atlanta, Ga.:

"William Christy Cabanne has given 'The Stealers' an unique set of characters, and from a directorial and technical standpoint it is well nigh perfect. The cast is a large one and especial care has been given every character. The camera work is as perfect as possible, and the tinting and toning on the picture cannot be equalled in our estimation."

S. S. Hutchinson on Way Home

S. S. Hutchinson, president of the American Film Company, arrived at Montreal October 11 on the Megantic of the White Star Line, and is expected at the Chicago headquarters soon. He has spent the last two months in London in the interests of "Flying A" foreign business.

Carter De Haven Pays $5,000 Monthly for Chaplin Studio, Leased for a Year

WITH the taking over by Carter De Haven of the Charles Chaplin studios in Hollywood, negotiations which had attracted wide attention in picture circles came to an end. Mr. De Haven took possession immediately after signing a year's lease, Sidney Chaplin representing his actor-brother in the transaction.

According to reports from the West Coast the rental price which Mr. De Haven has agreed to pay is a little more than $5,000 a month. The use of the studios was obtained in the face of spirited competition, four other producers having made overtures for its possession to Sidney Chaplin and Alfred Reeves, Charles Chaplin's resident business manager in Los Angeles.

In these studios, declared by experts to be among the very best equipped in the industry, Mr. De Haven will carry on the early productions in the series of well known comedy hits to be filmed for First National. On his recent trip to New York, Mr. De Haven and his eastern affiliation, the Arthur S. Kane Pictures Corporation, closed a contract with the releasing organization for these productions.

Single Unit Type

The studios occupy a large area in the heart of the most exclusive residential section of Hollywood, slightly removed from the general film colony. They face La Brea avenue, one of the most picturesque boulevards of southern California, and are flanked by Sunset Boulevard and De Longpre avenue. The buildings are of the quaint old English style of architecture and with their spacious lawns, extensive gardens and abundance of California foliage, present the appearance of a luxurious private estate.

Though the studio proper was built more than two years ago, its equipment and appointments are of the most modern type. The plant is a single unit one. The stage is of the so-called two-ply arrangement, half being enclosed by glass, permitting activities under any weather conditions, either day or night, while the other half permits the erection of massive sets for exterior use.

Several acres of level ground adjoining the stages afforded an abundance of space to the technical staff for the erection of duplications of any type, allowing the producer to enjoy the studio's facilities rather than work in the public streets under the gaze of curiosity-seekers.

Has Modern Laboratory

On the property also is a fully-equipped, modern laboratory where the expert film handlers may constantly have advantage of the same lighting characteristics as are used in the photography and are enabled to adjust their laboratory processes to meet any given conditions.

A tone of harmony prevails in all the structures composing the plant. The decorations are in subdued colors, soft French grey predominating, and because of the isolation from the busy film colony, no glaring posters or advertising signs are to be seen in the neighborhood.

Mr. De Haven is now preparing for the production in the studios of Anthony Mars's stage comedy success, "The Girl in the Taxi," the picturization of which will be the first vehicle starring Mrs. De Haven and himself under the contract with First National. It was first produced under Mr. De Haven's personal supervision in 1910, and since that time it has threatened the highest box office records for an American comedy. The actor and his director, Lloyd Ingraham, are now selecting the cast for this picture.

SHE SURE IS THINKING
Gloria Swanson in a scene from "Something to Think About," made by Cecil De Mille for Paramount

Educational's Picture of Man O'War—Sir Barton Race Will Be in Two Reels

PRESIDENT E. W. HAMMONS of Educational Films Corporation announces that "The Race of the Age," the motion picture of the race between Man o' War and Sir Barton at Windsor, Ont., will be released next week as a two-reel special feature. Prints and a full line of accessories will be in the hands of all exchanges by that time.

Knowing that it had the only pictures of the contest taken within the enclosure and that other cameras had been barred from the track by agreement with the Kenilworth Jockey Club, who offered the $75,000 purse, Educational preferred to give the proper time to editing and titling the picture rather than to rush it out at the expense of quality and actual pulling power.

Fourteen camera men were employed in making the picture for Educational. Cameras were stationed at the start and finish and at each quarter. Two other cameras swept the track during the contest and are reported to have recorded the most unusual picture of the sort ever taken, securing every second of the race. Other camera men took the crowds, adding dramatic effects.

Three slow motion cameras were used, and these are said to afford eloquent evidence of the reason for Man o' War's victory. The slow motion pictures include an unusual one in the form of a close-up showing every movement of the mucles of the world's greatest race horse, taken immediately at the close of the track duel.

According to Educational the unusual dramatic power of the picture will make it appeal to women and children equally as strongly as it does to the follower of the races and the lover of thoroughbreds.

"We believe," said Mr. Hammons, that we really have a picture that will live for all time, and I can confidently make the statement that there has never before been anything put on the screen that approaches "The Race of the Age" from the point of view of portraying the race itself or in providing thrills.

"We believe the picture has a distinct educational value. It proves the value of training, of clean living, even if applied to a horse, and that gameness and determination always win. There is not the slightest objectionable element to the picture, no reference to betting, no introduction of the sort of characters who have won opprobium in some communities. It is a picture that represents the best in sport."

In a market flooded with pictures the only successes will be made by the active advertising of good productions. This applies first to the distributor and second to the exhibitor.

Sues American Cinema for Value of Promissory Note

Seeking to recover the major portion of the value of a promissory note which went to protest, Samuel Liebowitz has brought suit in the New York Supreme Court to recover $25,000.25 from the American Cinema Corporation, Walter F. Niebuhr, its president, Harry Glaser, its treasurer, and Burrill Ruskay.

The note, it is charged in the complaint, was made out on August 7, 1919, for $30,000 payable in ninety days to Nathan L. Amster, and was subsequently assigned by him for a consideration to the plaintiff in the present suit. It is alleged by Liebowitz that soon thereafter $5,000 was paid on account of the note, but that when the full amount fell due payment was refused by the defendants. It is charged by the plaintiff that in order to induce Amster to accept the note, Niebuhr and Glaser got Ruskay to become one of its endorsers.

Babe Ruth's Single Reel Special Breaks Records

According to reports received by Educational Film Exchanges, Inc., its latest single reel special, "Babe Ruth—How He Knocks His Home Runs," has broken all records for one-reel pictures. This is true although the picture has just been released in several territories where Educational has just opened offices. More than a hundred prints are in constant service and several exchanges report that the picture is booked solidly for weeks in advance.

Instead of the end of the baseball season lessening the interest, the opposite has been the effect, according to Educational, and many theatres report that they are drawing thousands of fans with the picture.

LaBelle with United States

Claude A. LaBelle, formerly a newspaperman of Boston and Washington, has taken over the publicity direction of "Determination," being produced by the United States Photoplay Corporation. During part of the war he was publicity director of the Air Service of the army, and prior to his new work was dramatic critic for the Washington Times.

Dead Men Tell No Tales

Charges William A. Brady with Breach of Contract

The filing of testimony taken before a referee discloses an action brought by Waldo Gaulke, head of the New York Film Exchange in Buenos Aires, Argentine Republic, against William A. Brady to recover $3,000 for alleged breach of contract.

Gaulke alleges that the early part of this year he executed a contract with Brady by which he was to have the exclusive rights for five years in Argentina, Uruguay and Paraguay for the exploitation and distribution of "The Whip," and that Brady was to deliver to him two positive prints of the film consisting of seven reels each, including the necessary publicity matter, the consideration to be $3,000, which Gaulke says he paid Brady's representative in Buenos Aires in "gold."

Gaulke charges that Brady delivered only one print of the photoplay and has refused to deliver the second print and the publicity matter and posters promised. Gaulke says in his complaint that he is the representative in Argentina for Goldwyn, Robertson-Cole, Vitagraph and other American picture concerns.

Swan Improving Empress

H. E. Swan, owner and manager of the Empress Theatre at Kearney, Neb., has let contract for alterations to the building which will make it second to none in equipment in that territory. Among the improvements will be the installation of a balcony to seat two hundred, and the construction of a mezzanine floor for the housing of the projection room which will make possible closer range projecting.

The lobby will be enlarged, a canopy erected and space provided for an artistic sign of large proportions.

The contract calls for the completion of the work in time for the opening of an exclusive Associated First National Pictures, Inc., booking policy which Mr. Swan has recently arranged to start early in November.

Sells Rights to "Montmartre"

Oscar Osso, American representative for the French Authors, sold to Famous Players-Lasky Corporation the world motion picture rights to the play "Montmartre," by Pierre Frondaie. It is a powerful drama in five acts which made a great sensation in Paris and all over Europe.

REMEMBER THIS IS LEAP YEAR!
The early leap catches the husband in "June Madness," a Pathe Vanity Fair Girl comedy.

Lloyd Completes Last Comedy for Pathe; Starts Work for Associated Exhibitors

HAROLD LLOYD has completed "Wrong Number," the last comedy special he will make for Pathe. Immediately upon the completion of the third production of his second series of two-reel specials for Pathe, Lloyd started work on the first picture he will make for Associated Exhibitors, Inc. Under his new contract, Lloyd is guaranteed a great sum for every negative accepted by the Associated Exhibitors.

"Wrong Number" had its tryout near Los Angeles recently and met with hearty approval of an audience that knew nothing of the exhibition until the picture was thrown upon the screen.

After five years as the star in more or less slapstick comedies, Lloyd last year branched out in two-reel specials. "Bumping Into Broadway" was his first, and both figuratively and literally he did bump into Broadway. This production had its premiere—outside its tryout in California—at two of New York's leading picture houses, the Rialto and Strand, and Lloyd was hailed as a comedy sensation.

Popularity Increasing

His was not a temporary success, for with each succeeding picture his popularity increased. "Wrong Number" has not as yet been reviewed by the Pathe home office officials, but reports from the West Coast indicate that Lloyd has created a winner that will meet the widespread acclamation that greeted "Haunted Spooks," "High and Dizzy" and his other two-reelers.

During the summer, Hal Roach, president of the Rolin Film Company, producer of the Lloyd pictures, aligned the young comedian with the Associated Exhibitors. The contract is announced as calling for an outlay of nearly $1,500,000 by the Associated Exhibitors for the six comedies Lloyd has planned to produce during the coming year.

Sir Gilbert Parker Says Leading Role in "Right of Way" Was Drawn from Life

SIR GILBERT PARKER, a guest of Metro, recently at a private showing of "The Right of Way," starring Bert Lytell, adapted from his novel of the same name, explained that the leading role of Charlie ("Beauty") Steele was the prototype of a man in real life. "I fashioned 'Beauty' Steele with the minutest accuracy from a lawyer in Montreal with whom I was personally acquainted some twenty-odd years ago," said Sir Gilbert.

"As is the case of 'Beauty' Steele, this barrister was a heavy drinker, and attained his highest flights of oratory and achieved his most brilliant successes in the courtroom while under the influence of drink. He was also immaculate in his dress and affected in his every day contacts with the people of the town that aloofness and haughty air of contempt which I endeavored to stress in my description of 'Beauty' Steele.

"He was an agnostic, and while he never denied that there was a Creator, he could not bring himself to see it in the light of pure reason.

"He was married, and the union was unhappy, and in his desire for more congenial companionship would seek out a notorious grog shop presided over by a pretty French Canadian girl. He met his death in this very grog shop.

"He became involved in an altercation with several of the rough lumbermen and proceeded to knock down a couple of them. One of the largest men in the room, admiring his pluck and poise, declared that he would take up his defense, but the lawyer spoke the line which I gave to Steele, 'I beg your pardon—but have I ever been introduced to you?' The lumberman, amazed by this affront, joined the others and beat the lawyer to death after the remark.

"Another of the characters—John Brown—was lifted from life. He was a Montreal clergyman who knew Steele's double in real life, and came so under the influence of the agnostic lawyer that he lost his own belief in God.

"Quite naturally I could not have Steele meet his death in the tavern, so I caused him to lose his memory, to find himself in the woods with Jo Portugais and to work out his redemption through his love for Rosalie Evanturel.

"The murder trial which began 'The Right of Way' was also taken from life, excepting that the lawyer did not defend a man but a woman. The lawyer won his case and then when she fell on her knees before him, he uttered the words which 'Beauty' Steele addressed to Jo: 'Get out of my sight. You're as guilty as hell.'"

Posters on American's "The Blue Moon" Bespeak Spirit of the Big Production

THE paper which has been issued on "The Blue Moon" is a striking example of selection of scenes which not only illustrate situations in the story, but which are characteristic of the central theme and spirit of this stirring tale of mystery and love.

The one-sheet bespeaks a problem to be solved—mystery which is reflected in the horrified eyes of the man as he considers the story the girl has been telling him.

Hate—deadly hate and the vicious will to choke out the life of the man in his grip—such is expressed in one of the three-sheet posters, which gives one of the high points of the continuous struggle that the story depicts between the villain, played by Harry Northrup and the young pearl hunter, played by Pell Thornton. The second three-sheet hints at the romance which runs through the story of two young persons, the outdoor setting giving the atmosphere of the magic of the woods which the author congratulated the American on reproducing so faithfully.

An ideal six-sheet is offered, the great crisis of the story pictured, with the villain "down"—the moment of the confession which unravels the mystery on which all interest hangs. Grouping the principal characters, this poster gives the highest tension point of the plot in this new production.

The twenty-four sheet plays up the title, showing the great Blue Moon pearl as it is held up to the light and gloated over by the man who plays the strong character role, Harry S. Northrup.

"Mr. Fatima" Next Christie

Three different "Fatimas" appear in "Mr. Fatima," the next Christie Comedy which will be released through Educational Exchanges. Eddie Barry is the featured player and has the role of a college boy who undertakes to appear as "Fatima" in a carnival show in order to get the money to make his way home. Besides that, there is a real "Fatima" in Lola Gonzales, who is famous in motion pictures for her Hawaiian brand of dancing. The third one is provided by Helen Darling who takes Barry's place when his true sex is about to be discovered.

Earl Rodney and Bessie De Litch have prominent roles in the comedy.

Midnight Matinee for "The Penalty" in Reno

Goldwyn's production of "The Penalty" by Gouverneur Morris did, in the words of the manager of the Majestic Theatre, Reno, Nev., such "an absolutely phenomenal business" that a midnight performance was given. Never before in the history of Reno had such a thing been done. A capacity audience was attracted to the midnight showing.

Goldwyn believes this bears out its contention that "The Penalty" is one of the year's big pictures, as the success which it won during an extended engagement at the Playhouse in Chicago is being duplicated in other cities. The Reno critics coincided with the Chicago critics in high praise for the action of Lon Chaney as Blizzard, the legless king of San Francisco's underworld, the forceful, imaginative directing of Wallace Worsley and the casting and production given it by Goldwyn. Later advices stated that the midnight performance was one of the best exploitation stunts Reno had ever seen.

Vivian Martin Has Comedy Role in Second Feature

Vivian Martin, star of the first Messmore Kendall Production, "The Song of the Soul" from a story by William J. Locke, has completed her second picture for the new producing firm. It was written by Edward Childs Carpenter, author of the stage success, "The Cinderella Man," and bears the working title of "Polly," the name of the principal character. It will be released through Goldwyn.

In her new picture Miss Martin has a role the complete antithesis of that in "The Song of the Soul," the idea of Mr. Kendall being to present her in varied roles. She has a broad comedy part. Sydney Olcott directed "Polly." The titles were written by Irvin C. Cobb.

Supporting Miss Martin are George Spink, Grace Van Studdeford, the former opera star, Nadine Beresford, W. MacEwen, Ralph Bonsfield, Tom Meegan and Wallace Ray. The story concerns an actress with a stranded company who becomes maid for the time being with a newly rich family.

Tooker Completes "Proxies"

William H. Tooker, who scored so great a success as the parson in Christy Cabanne's special, "The Stealers," released by Robertson-Cole, has completed work in Proxies," from the Cosmopolitan story by Frank Adams, directed by George D. Baker for International.

After completing three such widely different roles as those he portrayed in "The Stealers," "Mother Love," Vera Gordon's first picture following "Humoresque," and "Proxies," Tooker is taking a "moment's" rest before beginning work in a new picture.

Goldwyn Announces Completion of Work of Screen Adaptation of "The Concert"

GOLDWYN announces its picturization of "The Concert," the Hermann Bahr stage comedy in which Leo Ditrichstein achieved success under David Belasco's direction, has been completed and prints will soon be in all Goldwyn exchanges. Mr. Schertzinger, who directed the Mabel Normand comedies for Goldwyn, was selected to direct "The Concert" because of his musical attainments.

He has not only played first violin in several of the big symphony orchestras, but has wielded the conductor's baton and written musical compositions. Translating "The Concert" to the screen is said to have called for the subtlest kind of directing to retain the comedy values which made the stage version such a great success. Goldwyn says Mr. Schertzinger has been successful in his task and that the musical element in the story is accurate.

Lewis Stone, who acted the biggest role in Goldwyn's production of "Milestones," by Arnold Bennett and Edward Knoblock, was cast in the role of Augustus, the extremely susceptible musician.

Myrtle Stedman has the role of the musician's wife who cured his flirtatious interest in the wife of a physician friend. Mabel Julienne Scott appears as the doctor's wife who accompanies the musician to his lodge in the Adirondacks. Raymond Hatton is cast as the physician, while other important roles are in the hands of Russ Powell, Gertrude Astor, Lydia Yeamans Titus, Frances Hall and Louie Cheung.

N. A. M. P. I. Forms Exporters' Division; Cromelin Debates Copyright Protection

AS a result of a meeting held in New York on October 18, attended by twenty-five prominent exporters, an exporters' division of the National Association of the Motion Picture Industry was organized. The meeting was called by Paul H. Cromelin, manager of the Inter-Ocean Film Company. Fifteen members present signed applications for membership.

Mr. Cromelin told of the many pressing needs of the exporters at this time and urged that they organize immediately. He outlined the difficulties that an exporter finds himself in, due to the lack of copyright protection that an American has in foreign countries today. He told an interesting story of his recent trip to Europe, where he went in the interest of his company to sell some pictures and found that through fraud the pictures were already being shown.

Mr. Cromelin urged that steps be taken to have Argentine and other South American countries accept the Pan-American trade mark and copyright convention clauses. He also declared they could cooperate with organizations from other industries facing the same problems.

Would Extend Parcel Post Laws

Arthur S. Friend, chairman of the finance committee and treasurer of Famous Players, paid tribute to Mr. Cromelin for his work in behalf of the industry during the war. He declared that Mr. Cromelin was responsible for American shipments being sent abroad. He told of the work of the national association during the past five years and what it had accomplished, especially for the exporter.

Mr. Cromelin then told of the movement of the national association to have the parcel post laws extended so that shipments could be made to all parts of the world. This would result in a tremendous saving to the industry. The post office department at Washington has signified its willingness, but the matter is now being held up by the fire underwriters at New York, he said. He also spoke of the office of the national association which keeps in close touch with business in all sections of the world through the foreign trade advisers of the state department and the counselor agents of the department of commerce. Valuable information, such as lists of exchange, theatres, etc., in foreign countries, have recently been compiled by these offices.

New Film Theft Law

Mr. Cromelin told of the new film theft law that has been introduced in Congress at the request of the national association which, if enacted into law, would do much to prevent the stealing or duping of films and shipping them to foreign countries. This is one of the big evils that the exporter is confronted with today and results in heavy financial losses.

Those Who Were There

Among those present were L. H. Allen, L. H. Allen Company; Bobby North, Apollo Trading Corporation; Mr. Hammons, Arrow Film Corporation; Millard Johnson, Australasian Films; Alvin Wortham, Bech, Van Siclen & Co.; J. C. Barnstyn, British & Continental Co.; Mr. Auerbach, Export & Import Company; G. A. Skinner, Educational Films; J. Glucksman, Max Glucksman Company; J. M. de Aragon, Gillespie Bros.; D. P. Howells, David P. Howells Company; Mr. Schlesinger, International Variety & Theatrical Company; F. Luporini, Luporini Bros.; T. Mitchell, Mitchell & McCarthy Company; E. S. Manheimer, Photo Serials Corporation; Reginald Warde, Reginald Warde, Inc.

Maurice Costello Signed for "Determination" Film

Maurice Costello has been signed to play the role of Sergeant Carson, the Scotland Yard detective in "Determination," the super feature production that is now being filmed at the studios of the United States Photoplay Corporation in Grantwood, N. J.

Costello was star for the Vitagraph company when that company was at the pinnacle of its fame, and was perhaps the most popular screen actor of the time. Many of the most prominent actresses of today played with him, and many of them were given their first parts in pictures in which he had the leading role.

Costello was director as well as star in many of his productions. Among some of his best known pictures are "A Tale of Two Cities," "The Wrath of Osaka," "For the Honor of the Family," "The Man Who Couldn't Beat God," and a number of serials.

Work on "Determination" is being pushed by Director John L. McCutcheon, and it is expected that the picture will be released about the first of the year.

Dead Men Tell No Tales

Current Selznick Productions Praised by Four Picture Showmen of Prominence

FOUR unsolicited telegrams from exhibitors, voicing the approval of Selznick pictures as box office attractions, were received at the company's offices recently. They were from Harry Singer, manager of the State-Lake Theatre, Chicago; Dave Russell, manager of the Columbia Amusement Company, St. Louis, and Al Lyons and Andrew Karzas, of the Peoples and Woodlawn theatres, of Chicago, respectively.

The State-Lake is one of the biggest theatres in Chicago, and Mr. Singer says: "It is seldom one has the opportunity of recording such unanimous approval as that of Owen Moore in 'The Poor Simp.' Aptly named, intelligently directed by Victor Heerman and admirably interpreted by Owen Moore, this comedy is always one lap ahead of its audience. More comedies like 'The Poor Simp,' Mr. Selznick."

From the Columbia Amusement Company, St. Louis, was received the following telegram concerning the Olive Thomas starring vehicle, "Darling Mine."

"Please accept our sincere thanks for granting us the privilege of holding over for the second week at our new Strand Theatre 'Darling Mine,' in which Olive Thomas has registered a distinctive and unparalleled success, proving to use the tremendous drawing power of Miss Thomas and that she will continue to draw big business wherever her pictures are shown."

Al Lyons wrote: "Just concluded the most successful run of any comedy ever shown in my 2,300-seat theatre. 'Poor Simp' kept all of my audience in one continual uproar. This picture makes Owen Moore."

Andrew Karzas intensifies the statement made by Mr. Lyons. "I do not remember of any comedy that created such a sensation as did 'Poor Simp.' People just roared and roared. Owen Moore made good with a vengeance."

In "The Poor Simp," Owen Moore plays the role of a wealthy young man who is very much in love and who lacks the courage to propose to his best girl. Prominent members of the cast include Nell Craig, Harry Rattenbury, Vera Lewis, Herbert Prior, Lassie Young, Tom Kennedy, and Douglas S. Cantor. The story was directed by Victor Heerman.

OFF TO SCHOOL

Shirley Mason seen here in a bit from "Girl of My Heart," made by Fox.

Pathe Serial, "Pirate Gold," Plays to Big Business at Empress Theatre, Des Moines

WITHIN the last sixty days leading exhibitors in different parts of the State of Iowa have experienced a change of heart regarding serials. It was difficult to break the ice of prejudice, but the feat has been accomplished, through the persistent and intelligent efforts of a Pathe branch manager and his selling force.

While on a visit to the Pathe home office last week, Branch Manager H. D. Baumeister, whose Iowa territory covers the greater part of the state outside of the river towns, received a telegram from his office at Des Moines reporting a result exceeding all expectations on a serial campaign inaugurated some days ago.

"This means," said Mr. Baumeister, "that the backbone of prejudice in Iowa against serials is broken. The record made in the serial campaign is the more remarkable from the fact that only three salesmen were engaged in it—and one of them was seriously ill during ten days of the period. It was missionary work and salesmanship combined.

"First these men had to show conclusively the reasons why exhibitors had lost both money and credit with their patrons by their former excursions into the serial field, and then present satisfactory evidence that taking on the Pathe product was more than likely to win both back again. And in both enterprises they were successful.

"A fortunate start was made when we induced the management of the Empress Theatre at Des Moines to make an experiment with 'Pirate Gold.' The Empress is a very fine theatre, seating more than 2,000 persons, a vaudeville house with a split-week proposition. The management did its part, making a particularly good lobby display, and doing some other excellent hustling for the attraction. So great was the success of this production the Empress immediately booked 'The Phantom Foe' first run and Pathe now regards the Empress as Des Moines first run for all serials.

"This was the opening wedge. It was possible now to get attention for the Seitz serial in other Iowa cities, and sales quickly mounted up. Our force did extraordinarily well with 'Ruth of the Rockies,' for, of course, no distributor was blind to the value of the name of Ruth Roland. A break in favor of the George B. Seitz productions—first 'Pirate Gold' and then 'The Phantom Foe' followed. As the news of the favorable reception of the first episode of these attractions was circulated throughout the state, interest on the part of exhibitors mounted up. Towards the end of the campaign 'The Phantom Foe' was selling at the highest peak in the Des Moines territory."

Big Players in "Pleasure Seekers"

A number of well known screen players have been assembled by Myron Selznick to support Elaine Hammerstein in her forthcoming Selznick picture, "Pleasure Seekers," under the direction of George Archainbaud.

The prominent players include Webster Campbell, who plays the leading role as the young banker's son who loved the gay side of life; Frank Currier, who appears as "John Winchell," a powerful New York banker; Marguerite Clayton as "Clara Marshall," a fascinating young divorcee, and James A. Furey in the role of "Snowden."

"Pleasure Seekers" was written by John Lynch and adapted for the screen by Edward Montague.

C B C New Series
Hallroom Boys Comedies
2 A Month
Bigger and Better Than Ever
Clean Situation Comedies that Have Pleased the Public and Established A Following
C. B. C. Film Sales Corp. 1600 B'way, New York

Hoffberg Asks Injunction on Emanee Film and Others

An action has been instituted in the New York Supreme Court by Jacob H. Hoffberg in which he seeks an injunction and to compel an accounting from the Emanee Film Company, Charles Mintz, it president, and Charles Jawitz, who conducts the Popular Film Company.

Hoffberg alleges that on August 28, 1918, the California Motion Picture Enterprises owned the world rights to the motion picture, "Temptation, the Eternal Combat." On the same day the plaintiff says one Ernest E. Gagnon obtained the rights for the state of New York for the production of the picture, and made a contract with Mintz and the Emanee Film Company for the lease of this right on the basis of a division of the profits.

Hoffberg charges that Mintz and the Emanee company not only failed to live up to their contract and account for the money received from the bookings of the picture, but that Mintz turned the film over to Jawitz and that the latter without any legal rights booked the picture and sold the prints to various persons. Recently Gagnon assigned his claim to Hoffberg, who says he also has failed in his efforts to obtain an accounting from Mintz or his company, or to prevent him from exploiting the picture.

Hope Hampton's Screen Gowns Cost Her $50,000 This Year

While believing that the "play's the thing," an extensive wardrobe is very essential toward screen success, according to Hope Hampton. Acting upon this belief, a contract, said to be one of the largest individual contracts made for a film star's costume, has been closed with Nemser, a leading importer of Parisian models, by Miss Hampton.

The total amount involved is $50,000, covering a period of twelve months, and the contract calls for the delivery of at least two gowns a week. If, however, production requirements call for more gowns, quicker deliveries will be made.

Miss Hampton's latest production is "Human Bait."

Striking Double Exposure Photography in Wallace Reid's "Always Audacious"

Its Success Causes Unprecedented Incident at Famous Players When Executives Pass a Resolution Congratulating Star, Director, Scenarist and Cameraman

THE projection room at the Famous Players-Lasky Corporation's home office was the scene of a quite unprecedented incident one day last week when the executives of the company, who had just witnessed the first showing of a picture, passed a resolution congratulating the star, director, scenario writer and cameraman. Wallace Reid's new Paramount picture, "Always Audacious," was the production, the scenario of which was written by Tom J. Geraghty and the direction by James Cruze. The cameraman was C. Edgar Schoenbaum, who was assisted by Karl Brown.

The outstanding feature of the picture is the fact that nearly half of the five reels of film is in double exposure, and while this in itself is nothing new in motion picture production, the fact that it was done in a manner which Jesse L. Lasky and the other qualified experts pronounced absolutely perfect, stamps it as one of the most remarkable photoplays yet produced, in the opinion of the Paramount executives. It will be released in November.

Fist Fight with Himself

The adaptation was made by Mr. Geraghty from the story, "Toujours de l'Audace," by Ben Ames Williams, which appeared in the Saturday Post. Wallace Reid plays a double role, portraying a crook and a millionaire who look exactly alike. In one of the scenes, Mr. Reid, in the two characterizations, has a fist fight with himself and succeeds in hitting himself such a terrific blow on the jaw that one of him drops, while the other stands victorious over the prostrate body.

Another scene is described as follows: Reid, as Percy Danton, who has been shanghaied by the crook, approaches the door of a private office on which the name, "Perry Danton," appears. He knocks on the door and waits for the imposter, who is impersonating him, to come out. The door opens, the imposter comes out and the two characters begin a quarrelsome discussion as to which is the real Perry Danton. As almost everyone perhaps knows, this scene had to be taken in two shots, the first showing Mr. Reid in one character and the second, a re-exposure, showing him in the other.

In each of these shots the door had to be opened. The chief difficulty lay in stopping the door in exactly the same spot, to a hair's breadth, in each of the two shots. Had the door opened a thirty-second of an inch more in the shot than in the first, the edge of the door would have appeared fuzzy in the completed print. After many attempts the scene was finally secured in which the two exposures of the opening door were perfectly in unison.

The third undertaking to be noted was along the same line as the one just described, but even far more difficult. It always heretofore has been ranked under the list of the impossible. Before the scene was filmed, several other experts were consulted and all declared that it never had been done and couldn't possibly be done. But Director Cruze and his company went ahead, overrode the views of the doubters and did the stunt, succeeding on the third attempt. The scene as shown on the screen is described as follows:

Throws and Catches

Reid, in the two characterizations, sits at both ends of an office desk. Other people are grouped around the desk. Reid picks up a book, throws it across the desk and in his other characterization catches it. Here the difficulty was to make the flying book cross the imaginary dividing line which marked the limit of each exposure of the film, in exactly the same position, at exactly the same angle and at exactly the same speed in each shot. This seemingly impossible feat is accomplished so perfectly, it is declared, as to baffle the most experienced photographic experts.

"In this remarkable production," said Mr. Lasky, after he had seen the picture, "nobody must lose sight of the fact that there are a number of people who are entitled to share the credit for the accomplishment. Not only are Mr. Schoenbaum and Mr. Brown deserving of the highest praise, but so also are Mr. Cruze and Mr. Reid, both of whom must have worked under a considerable strain, and Mr. Geraghty, who worked out in advance the situations which are productive of such gratifying results.

"Nor must the picture be regarded as a mere production freak. The original story by Ben Ames Williams is one of the cleverest I ever read, and the entire production, from the standpoint of drama, acting, direction and photography, is certain to be classed as one of the finest that the Famous Players-Lasky Corporation ever made.

WALLY REID PERFORMS REMARKABLE FEAT IN THE WAY OF DOUBLE EXPOSURE

During this scene Wally, at the right, throws a book at himself sitting at the left and catches it! This is quite a credit to all who helped in putting over the feat, which may be seen in Paramount's "Always Audacious."

DEAD MEN TELL NO TALES

Goldwyn Announces Casts for Features Now Being Produced in Western Studio

Prominent Players Selected for Leading Roles in First Original Screen Stories by Rupert Hughes, Gouverneur Morris, Gertrude Atherton and Mary Roberts Rinehart

GOLDWYN announces the leading roles in Rupert Hughes' first original screen story, which he recently completed at the studio, will be played by Helene Chadwick, who had the principal role in the same author's comedy, "Scratch My Back," and by Richard Dix. E. Mason Hopper, who established himself as a director of light comedy with "It's a Great Life," by Mary Roberts Rinehart, will direct. Other members of the cast are Kate Lester, James Neill and Edythe Chapman. Julien Josephson assisted in adapting the story to the screen.

The chief feminine role in Gouverneur Morris' first original screen story, "The Water Lily," will be played by Leatrice Joy, who has just finished acting Bunty in the Reginald Barker Production, "Bunty Pulls the Strings." Frank Lloyd will direct. Charles Kenyon aided the author with the continuity. "The Water Lily" will be a Frank Lloyd Production and an Eminent Authors' Production.

Lewis S. Stone has been entrusted with the principal role in Gertrude Atherton's first story written expressly for the screen and given the working title of "Noblesse Oblige." He has just finished the leading role, that of the maestro, in the picturization of Hermann Bahr's comedy, "The Concert." Production on this Eminent Authors' Production will start immediately under the direction of Wallace Worsley, who directed "The Penalty."

Victor Schertzinger has been selected to direct Mary Roberts Rinehart's first original screen story called "Let Sleeping Dogs Lie." He is now cutting "The Concert," which he directed and which is said to be an usually fine screen comedy.

Reginald Barker, having gotten "Bunty Pulls the Strings" out of the way, is now ready to proceed with his next production, "The Bridal Path," from the play by Thompson Buchanan, who is now a member of the Goldwyn editorial staff.

Will Rogers, his director Clarence Badger, and the members of the company, are still at Jackson, Cal., filming Irvin Cobb's story, "Boys Will Be Boys," which was dramatized by Charles O'Brien Kennedy and acted in New York City with Harry Beresford in the role of Peep O'Day which Rogers will act on the screen.

Mason N. Litson is preparing to begin the photography on the tenth of the Booth Tarkington two-reel Edgar comedies in which Johnny Jones is featured.

Mermaid Director Hurt

While engaged in making "April Fool," the sixth of the Mermaid Comedies released through Educational Exchanges, in which Lloyd Hamilton is starred, Charles Parrott, the director, was painfully injured when an old shot-gun exploded in his hands. He was severely burned about the face and hands but work was held up only a few days.

In order to obtain a trick effect the gun was attached by wire to a switchboard and the explosion is said to have been caused by the property man unexpectedly closing the switch while Parrott was instructing Hamilton in a particular bit of business.

Seeing Things

A motion picture trade paper's claim of the largest circulation in the field reminds us of the story of the actor who was one of those filming Rostand's "Chanticleer." One day while taking a stroll he came across a man seated by the roadside with his face buried in his hands, evidently in deep distress. Sympathetically he inquired the trouble.

"I'll tell you," said the man. "I'm one of the patients at the sanitarium for bugs over yonder. Yesterday the doc said that I was well and could leave in a day or two. But what do you think I saw this morning—roosters and hens six feet high and talking just like humans. That settles it! If I get away in ten years I'll be lucky!"

Ruth Stonehouse in New Play

Ruth Stonehouse, favorite of film fans the world over, again has been selected to appear in a Metro picture. She will be seen in an important role in "Cinderella's Twin," the new Luther Reed story in which Viola Dana will be starred. The production is being made at Metro's west coast studios in Hollywood, Cal. Dallas Fitzgerald is directing.

Pathe Plans Big Advertising Aids for "Money Changers"

Benjamin B. Hampton's production, "The Money Changers," by Upton Sinclair, has been scheduled to head the Pathe program for release October 31. Believing this feature to be of such high spirit, even surpassing Mr. Hampton's successes of last year, which include "Desert Gold," "The Westerners," "The Dwelling Place of Light" and "The Sage Brusher," Pathe officials have determined to spare no effort in exploiting it in a manner appropriate to such a screen achievement.

"The Money Changers" is a story of love, high finance, romance, politics and adventure, showing the scintillant splendor of New York's highest society intrigued with her mysterious, submerged, inner Chinatown—a bizarre underworld concealed behind brick walls and chop suey palaces.

Scenically this feature is magnificent, and is said to be a triumph for its art director, Homer I. Messick. The interior settings range from a Fifth Avenue home to the exotic and mysterious interior settings of the Chinese underworld. The entire production was produced under the direction of Jack Conway, who has many screen successes to his credit.

Katherine Perry to Play "Leads" with Owen Moore

Myron Selznick announces he has engaged Katherine Perry, of the Follies and Midnight Frolic, to play the leading feminine role opposite Owen Moore in the Selznick production, "Lend Me Your Wife," written and being directed by Victor Heerman. Miss Perry has the distinction of being awarded the golden apple for being the most beautiful girl in New York.

Miss Perry's role opposite Mr. Moore is said to be the first big part she has ever played in motion pictures. She has appeared in several stage productions, and also was seen in the supporting cast of Owen Moore's current Selznick picture, "Sooner or Later." Sarah Y. Mason picturized the Owen Moore starring vehicle for the screen.

New Productions
26 Westerns
2 A Month
CBC
STAR RANCH WESTERNS.
C.B.C. FILM SALES CORPORATION
1600 BROADWAY - NEW YORK CITY
Now Ready for State Rights Buyers
QUICK ACTION NECESSARY
CBC

SCENES FROM "THE SIN THAT WAS HIS," STARRING WILLIAM FAVERSHAM AND RELEASED BY SELZNICK
This is a Hobart Henley production that was written by Frank L. Packard.

Selznick Brings Division Managers to New York to See "The Sin That Was His"

Arranges Special Trip to Acquaint Them with Bigness of Hobart Henley Production Starring William Faversham in Story by Frank L. Packard

LEWIS J. SELZNICK, president of Selznick Enterprises, had every division manager of his organization make a special trip to New York to view "The Sin That Was His," a Hobart Henley production starring William Faversham and written by Frank L. Packard, in order to acquaint them with the bigness of the production and the method to pursue in placing it before every exhibitor throughout the country.

V. P. Whitaker, West Coast representative, came from Los Angeles; C. C. Ezell, southern division, from Dallas; Samuel Sax, central division, from Indianapolis; Arthur S. Hyman, middle west division manager, from Kansas City, and George W. Erdmann, east central division, from Cleveland.

It is declared that the managers were deeply impressed with the production, and were all unanimous in the opinion that it is "the biggest picture Mr. Selznick has made," in accordance with his recent statement. It was also the consensus of opinion that exhibitors not only have a big box-office production, but the names of three men—William Faversham, the celebrated stage actor; Hobart Henley, who has a big reputation as an actor and director, and Frank L. Packard, noted writer of virile northern stories and author of "The Miracle Man"—as box-office assets.

Hobart Henley, it is stated, has screened one of the most gripping stories of its kind the silent sheet has yet had. No expense was spared in the filming of the picture, and Mr. Henley worked painstakingly for months. William Faversham, who has gained a reputation, both in America and in Europe as an actor of ability, is said to bring to light an impressive impersonation as "Two Ace Artie," card shark, bad man and unbeliever of the north, a man whose conscience baffled him at every hand, until at last the better side of him awakened to a finer realization of life.

Frank L. Packard has scored a pronounced success among fiction readers. When he paid a visit to the Selznick studios to witness a scene or two of his story, he became so engrossed in the direction of the production that he remained on the lot until the picture was completed. As a result of this close contact, Mr. Packard's opinion carries the weight of personal observation when he says that "The Sin That Was His" is greater than any photoplay ever made from his published works.

To support Mr. Faversham, Director Henley marshalled together a cast of prominent screen actors and actresses. Lucy Cotton, who enjoys considerable prestige in her own right among film fans, plays the leading feminine role, and the other well-known players include Pedro de Cordoba, Miss Sherman, Lulu Warrenton, Robert Conville and John Burton. Edmund Goulding, well-known scenario writer, picturized the story for the screen.

DEAD MEN TELL NO TALES

Juanita Hansen Decides to Continue in Serials

It has been decided by the Juanita Hansen Producing Company, formed to present Miss Hansen exclusively, to continue this star in serials. The early intention to offer her in features has been abandoned. It is believed that her greatest value to the exhibitor is in serials as she has built a following.

The production plans are said to call for serials on a larger scale than the present type of production. It is the present belief that it may take a year or more to make one in order to put the sets and atmosphere in them that will be necessary. They believe that the nature of the serials they intend making will put the chapter picture in many houses which today refuse to run serials.

The releasing plan is under advisement. Negotiations are going forward with a prominent author to supply the first script for Miss Hansen.

Film of "If I Were King" Stimulates Book Demand

Reports to the William Fox offices in New York show, it is stated, that William Farnum is getting a fine reception throughout the country in "If I Were King." The big selling argument for this film has been, of course, that it was a tremendous hit as a stage production when E. H. Sothern appeared in it, and also that it is to a great extent historic.

But aside from these big factors, William Farnum makes a great personal hit in the role of Villon, the vagabond poet. The duel in the semi-darkness between Farnum and the Grand Constable in the Fircono Inn is a fine bit of scenic effect, and the duel scene in the King's garden also is thrillingly done. Through it all runs a gentle humor that keeps the play in good balance.

Exhibitors who see the picture screened never fail to book it if they can make a date for it, the Fox branch managers report.

The picture, it is said, is one that is likely to remain on the screen many years. It is said to have caused a big demand for the book at public libraries.

Fox Looks for "Fantomas" to Break Booking Records

William Fox is receiving encouraging reports from his branch managers regarding the first Fox serial, "Bride 13," it is stated. The first run exhibitors have been the real advance agents for this serial. They have spread the news that it is a "puller."

The fact that the Pantages circuit booked the serial was an additional boost, and the fine reception the public gave it makes the Fox officials feel that the next serial called "Fantomas," will have an even wider booking. The latter is a detective story based on the French novels by Pierre Souvestre and Marcel Allain. Edward Sedgwick is director.

An Attractive Folder

Associated First National's Boston exchange is issuing an attractive folder. On the cover is a quotation from Abraham Lincoln, "If it is good enough for us, it should be good enough for you," which immediately draws attention, and causes the exhibitor to read the folder.

HUNTLEY GORDON
Playing an important part in "The Frisky Mrs. Johnson," starring Billie Burke and to be released by Paramount

William Fairbanks Starring in Western Feature Series

William Fairbanks and his company, including Bud Kane, Dixie Lament and the cowboys and riders with the director, Horace Carpenter, have returned to Los Angeles from the desert country where some scenes for the first five reel Western Star Production release, "A Western Adventurer," were filmed. Some big thrills are promised, among which is the sensational escape of the villain on his horse from an aeroplane. Fairbanks makes a flying leap over a cliff on his horse and turns a complete somersault. Work is being started on the second release.

William Fairbanks is to star in twelve five reel Western features for the Western Star Productions Company which will be released one a month.

"Selznick Pictures" Registered

It was announced that the brand name of Selznick Pictures has been registered in the United States patent office and that the name is now fully protected.

This move was made, it is revealed, owing to the fact that Selznick Pictures, as a name, has become known throughout the civilized world.

N. A. M. P. I. Committees Have Busy Week; Express Company to Change Its System

THE past week has been one of unusual activity with the committees of the National Association of the Motion Picture industry. The transportation committee, of which P. H. Stilson is chairman, had an important conference with R. S. Wheeler, assistant traffic chief of the American Railway Express, on the subject of credit shipments.

During the past few months the system adopted by the express company has been so complicated that it has resulted in a great loss of time to the various companies and also a general confusion of the companies' accounts owing to the failure of the express company to bill all of their charges. The companies' difficulties were explained to Mr. Wheeler, who promised that the system would be changed immediately to meet the requirements of the companies. During the discussion it was brought out that the picture companies pay at least $15,000,000 a year to the express companies for the transportation of films.

As to Film Titles

The committee on standards, which is a sub-committee of the censorship committee, met with James R. Quirk as chairman. Its object is to elevate the standards of film titles. During the past few years it has been found that much of the censorship agitation comes from persons who object to the title and not the picture itself. It was agreed that the committee as a whole should visit each of the large producing companies with a view of getting more co-operation in the matter.

The new legislative committee, of which Charles C. Pettijohn is chairman, met and organized for the year. From the reports that were received this committee will be most active owing to the fact that forty legislatures will be in session beginning the first of the year.

A committee representing the Baltimore exhibitors appeared before this committee and discussed the Sunday opening situation in Baltimore. This question will be decided at the November election by the voters of Baltimore as a result of the referendum vote.

Banks Refuse Loan

The film theft committee, of which H. M. Pitman is chairman, met and organized for the year. It is the intention of this committee to extend its scope during the coming year.

Chairman P. L. Waters of the distributors' division held a meeting to consider the new Kansas City building. It was found that under the old arrangement the contractor was unable to go ahead and carry out his agreement with the various companies owing to the financial condition of the banks in refusing to make a loan on the building.

Paul H. Cromelin, chairman of the exporters' division, held an important meeting of this committee. President William A. Brady presided. It is expected that this division will play a more important part in the national association than heretofore. A number of the exporters announced their intention of joining the national association.

Americanism Work

Colonel Arthur Woods, former police commissioner of New York City, and now head of the Americanization committee of the American Legion, called a meeting of the Americanization committee on October 19. He has been delegated by Franklin K. Lane to be temporary chairman of the committee during his illness. It is the intention of Colonel Woods to carry on this work on a much larger scale than has been done heretofore.

The supply and equipment division, of which J. E. Brulatour is chairman, met on October 20 and organized for the year. A full meeting of the censorship committee has been called for October 26.

The publisher who is eternally talking about bringing suits for libel has a stripe of saffron all the way down his back. Remember that when you hear the next remark on the subject from him or his trained troupe.

August Export Totals

Statistics of our August exports of films have just been compiled. Exports of unexposed film during the month totaled 1,586,574 linear feet, with a value of $51,817, and shipments of exposed film aggregated 6,994,117 linear feet, with a value of $348,411.

C B C
"The Victim"
featuring
Robert T. Haines
with Joyce Fair and Harry Benham
Is a Super-Feature for
State Rights Buyers
Is a Powerful Dramatic Story of Mystery, Love and Faith.
Has a Big Special Exploitation Tie-Up that means Box Office Money not merely Publicity
C.B.C. FILM SALES CORP.
1600 Broadway ~ New York

Jesse D. Hampton
presents

"HALF A CHANCE"

with

MAHLON HAMILTON *and* LILLIAN RICH

From the novel by
FREDERIC S. ISHAM
Directed by
ROBERT THORNBY

When all the world cries "Guilty," why is it that an innocent child can feel the truth of a man's honesty?

When a man is wronged and embittered and vows hatred to the world why does the sympathy of a child make him a warrior of righteousness?

And when a woman feels the decency of the man she loves why does she alone believe in him when every circumstance points against him?

Perhaps because they are women and children. Perhaps because there is something divine about them. This remarkable motion picture is a tender and deep revelation of the great fight of a man's man loved by a woman.

Pathé

A Pathe' Serial

RUTH ROLAND

IN

"RUTH OF THE ROCKIES"

From the Novel "BROADWAY BAB" by Johnston McCulley

Produced at ROBERT BRUNTON STUDIOS

BY RUTH ROLAND SERIAL PRODUCTIONS, INC.

The making of serial is a *specialized* business. Not every successful writer can write one, for they demand action and thrills over fifteen episodes instead of five or six reels.

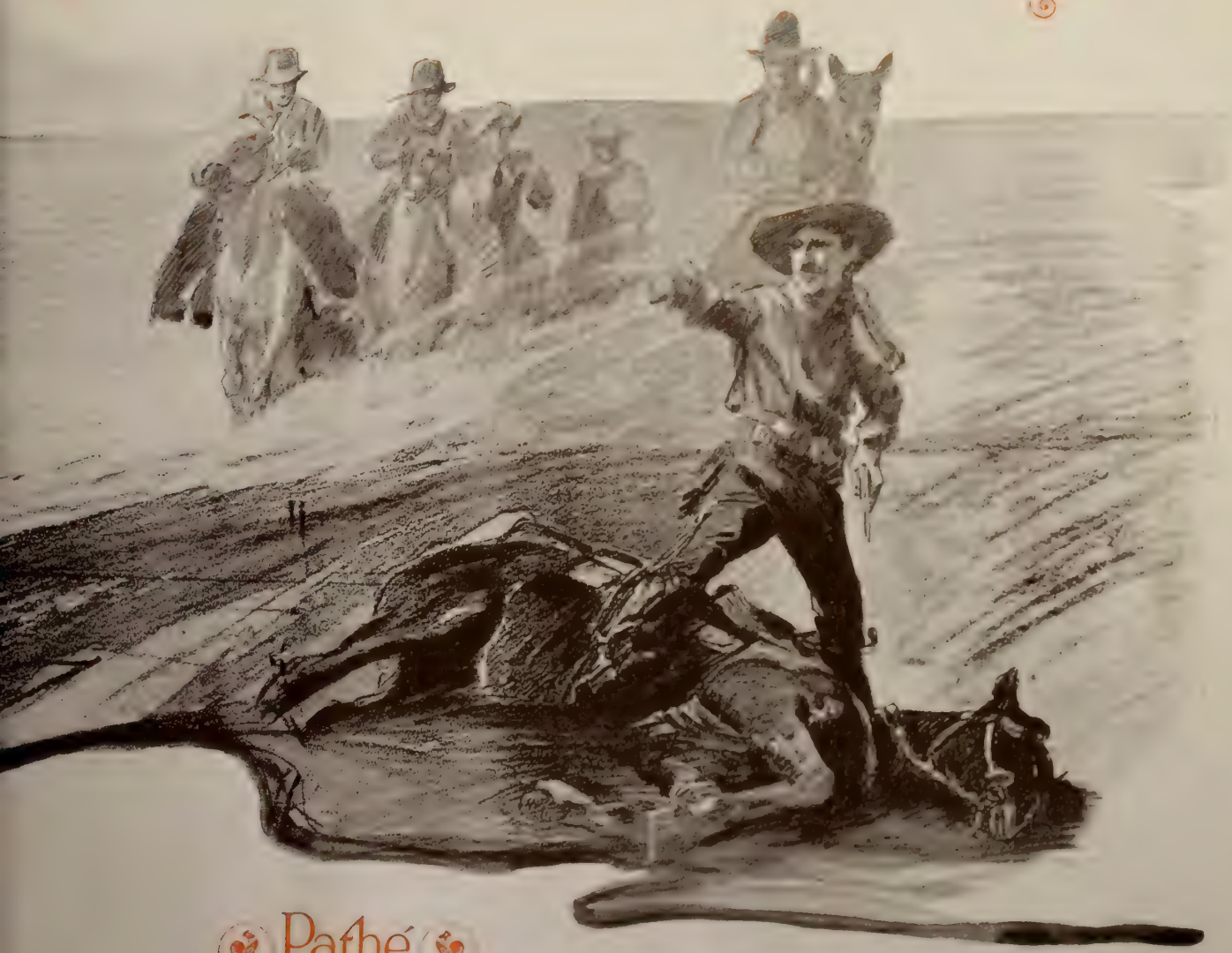
Not every successful director can direct one, for they demand an expert in directing action and building up thrills.

Not every star can be successful in a serial, for they require unusually strong and magnetic personalities or the public will tire of them long before the last episode is shown.

There is a vast difference in serials. Don't think that *anyone* can direct, or act in, or write, or produce a good serial. They *can't*.

For seven years Pathe has been releasing *successful* serials; serials that make a lot of money for the exhibitor.

Don't experiment. Get the best. Start with "Ruth of the Rockies."



Pathé Distributors

J. Stuart Blackton
Feature Pictures, Inc.
presents
"FORBIDDEN VALLEY"
A KENTUCKY ROMANCE
with MAY McAVOY
and BRUCE GORDON
by
RANDOLPH LEWIS
Personally Directed by
J. STUART BLACKTON
Do you believe in a life for a life?
Do you believe that murder begun must go on from generation to generation?
Do you believe that the picturesque feuds of old kentucky were justified?
This story of a man who was lost in his babyhood and was brought up to hate the very name of his own family is a powerful drama of those Kentucky days. It is filled with action, excitement, love, and romance.
Pathé
Distributors

Griffith Does Not Believe There Is Slump Coming in Theatrical Field

Offers As Proof of His Contention the Big Business Done by His Production, "Way Down East" and the Fact He Is Planning Twenty Road Companies

D. W. GRIFFITH does not agree that there is a slump in the show business. In the light of the elaborate plans which he has outlined for the future, he at least has the courage of his convictions. While Griffith is generally regarded by the public as a director of pictures, what few know is that no theatrical manager keeps in closer touch with all details of his productions or endeavors to be in contact at all times with the public pulse in regard to its amusements.

It was his innovations in "The Birth of a Nation" which jumped the average picture attendance prices from 10 cents to $2. Since then, at intervals, he has followed this scheme with other successes like "Intolerance," "Hearts of the World," 'Broken Blossoms" and his recent great hit, "Way Down East."

Weekly Overhead of $140,000

"The best answer I can give to this wave of doubt about the theatrical business," said Mr. Griffith, "is embodied in the plans now in the making concerning 'Way Down East.' This is one production I try to know all about and be in intimate touch with at all times. Pardoning the personal allusion to one of my own attractions, it is excused on the ground that it best sets forth our purposes.

"By the first of the year we will have twenty organizations on tour in the United States and Canada presenting this production in first class theatres at the regular house scale of prices. The weekly expense for each touring organization will run close to $7,000. At the customary division of receipts between the attraction and the theatre, we must play to $10,000 weekly to break even. When all the 'Way Down East' companies are operating our weekly overhead will approximate $140,000.

No Inflation of Prices

"In the face of this heavy figure we are working night and day to get these different companies booked and under way and as pointed out at the beginning this is the best illustration I can offer as to what we think of the theatrical outlook for the immediate future.

"There will be no inflation of prices just because we have something the people want. We are content to leave the answer to public judgment. Personally I think it is a good time for showmen to check up the trend of the times and be governed by the unmistakable signs that are in the air. Our present experience makes us believe that theatrical business is in a healthy condition under the proper adjustment of prices if the attractions weigh up to public expectations.

"If you are interested in additional figures regarding the one show I know most about, here are some facts, open to complete verification, which demonstrate very clearly how we arrive at our conclusions:

"Way Down East" Figures

"'Way Down East' is in its seventh week at the Forty-fourth Street Theatre, New York City. Our business has steadily increased at the rate of from $2,000 to $3,000 weekly, until we are now up to practically capacity. Last week the receipts for seven days were $19,097.25. The biggest day's take was October 16, when the gross equalled $3,351. This is at the regular night scale of $2, excepting that we have about 140 special seats which are sold at $3.30 a seat.

"The same week in San Francisco, in seven days, the gross receipts were $17,678. Saturday, the biggest day, reached $3,082. Other shows are playing in Philadelphia and Boston, where there are no Sunday presentations, and we are limited to six days a week. The week in Boston grossed $16,665.50, and the Saturday total was $3,070.50. The Philadelphia week ran to $16,637.50, with the Saturday receipts at $3,301.50.

At $2 Prices

"These returns are all from companies that are well into runs at representative theatres in each city at regular $2 prices.

"I am sure that anyone interested will agree that upon the basis of such figures we are justified in thinking theatrical business is not in such a bad way. By an easy adjustment of prices to suit the trend of the times, and given an attraction the people want, it is not difficult for a producer to earn a just reward for his labor and the heavy expense entailed in touring a first class attraction, if he measures up with current requirements and at the same time does not lower the standard of his productions."

DEAD MEN TELL NO TALES

ONE OF THE ACTS FURNISHED BY THE MANHATTAN BOOKING EXCHANGE

Klein Says Audiences Want Varied Programs

WHAT the motion picture audience wants is a break in the monotony of a photoplay program, said Arthur Klein, general manager of the Manhattan Booking Exchange. It wants a pleasant musical interlude, a real tenor solo; an instrumental trio, a male quartette—and the photoplay audience inclines to more favorable reception of higher class songs than the usual "jazz" that prevails in vaudeville."

"So far as our service to the exhibitor is concerned, we contemplate something as different from vaudeville as grand opera is different from musical comedy, but with a sufficient amount of the lighter material to balance the entertainment, and satisfy the entire audience.

"Our judgment that the time has arrived for this sort of service is confirmed by the entry into the field of other firms proposing to book a somewhat similar service.

Offers Prologues

"We have arranged prologues, such as are illustrated, for example, the "Balcony Scene from Romeo and Juliet," and the "Quartette from Rigoletto." Some may or think that these offerings are too "high-brow" for the average audience. Let no one make the mistake of thinking that he can ever shoot too high for his audiences.

"But, not all of our talent is of this type—there is also the lighter form—and it should be the aim of the exhibitor, as it will be ours, to diversify and balance the entertainment.

Court Denies People of Baltimore Right to Vote on Sunday Question

THE right to vote on whether the moving picture theatres shall be allowed to open on Sunday has been denied the people of Baltimore by an opinion which the Court of Appeals of Maryland handed down on Friday, October 15 at Annapolis, Md., by which the opinion of Judge Morris A. Soper in the Superior Court was reversed.

The decision grants the writ of mandamus asked for by the Lord's Day Alliance, which restrains the Board of Election Supervisors from printing the question on the ballot. Isaac Lobe Straus was the attorney for the petitioners, who are all associated with the Lord's Day Alliance, and include Joshua Levering, the Rev. Dr. W. W. Davis, Henry S. Dulaney and the late John T. Stone.

The per curiam order which was handed down was signed by every member of the bench, and it was stated that the grounds upon which this decision is based will be stated in an opinion which will be filed later.

It is not probable that anything will be done before the next session of the Maryland Legislature by the moving picture men, but it is possible to take it to the Supreme Court, even though this could not get through in time to put it on the ballots for this election if a favorable decision were given. Joseph C. France aided by Attorney-General Alexander Armstrong, Jr., argued the case for the Sunday moving pictures.

Three Members of Yale Dramatic Club in Production Department of Paramount

THREE former Yale graduates, two of them ex-presidents of the Yale Dramatic Club, have been engaged to aid in the development of Paramount pictures. H. M. Wooley, 1911, T. Gaillard Thomas, 1913, and Frank Wright Tuttle, 1915, all have taken offices in the new $2,500,000 studio on Long Island.

Mr. Wooley, who is assistant to the production editor, headed the Yale Dramatic Club in 1911 and for five years following that time was coach and producer for the organization. He gained distinction by producing for the first time in America, Shakespeare's "Troilus and Cresside" and Tennyson's "Harold." Mr. Wooley also staged Oscar Wilde's "Ideal Husband" and many other well-known plays. After a period in the army he became one of Arthur Hopkins' stage managers.

Mr. Thomas was a member of the club in 1915 and was drawn into motion picture work through winning a scenario contest with a story that was produced by Pathe. He had planned a legal career, however, and after taking the academic course at Yale he was graduated from Harvard Law School and entered a New York law office. But his interest in motion pictures was so strong that he gave up law in favor of scenario and story writing. He joined the Goldwyn scenario department for his first motion picture work. He is now assistant production editor for Paramount pictures.

Mr. Tuttle, who just recently joined the scenario department of the Famous Players company, was president of the dramatic club in 1915, his graduation year. He worked with Charles Morz in dramatizing "Quentin Durward" and played the title role in this big outdoor production. After graduation Mr. Tuttle drifted away from dramatic work and became an assistant editor of Vanity Fair. From this work he became assistant publicity director for the Russian Ballet and later for the New York Philharmonic Society. His first script for Famous Players was "The Kentuckians," an adaptation of John Fox's story, which Charles Maigne is now directing for Paramount.

LIKE TO HIKE? JOIN ALICE!
Alice Lake's some pedestrian, and walking kept her in trim while playing in "Body and Soul" for Metro.

Federated Secures for Distribution in United States C. B. C.'s "Wonder Horse"

MAN O' WAR, "The Wonder Horse," the single reel special of C. B. C. Film Sales Corporation has been taken over by Federated Film Exchanges of America for distribution in the United States.

The picture is an interesting story of a day with the marvel horse showing the care and attention lavished upon this equine who cost his present owner $5,000 and has won for him in two years the sum of $244,000.

Man o' War rounded out his wonderful turf record of the past two seasons by easily defeating Sir Barton in the richest match race in the history of horse racing and the picture "The Wonder Horse" is said to contain some of the best racing scenes ever filmed.

Man o' War is unquestionably in the public eye at the present time; newspapers throughout the country are giving him volumes of publicity, including his motion picture and "The Wonder Horse" single reel has been produced to make it interesting to women and children and all lovers of horses and not necessarily followers of racehorses.

The acquisition of this reel by Federated Exchanges of America means that this C. B. C. special is now available at Federated Exchanges in Boston, New Haven, New York City, Buffalo, Pittsburgh, Philadelphia, Cleveland, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City, Denver, San Francisco, Los Angeles, New Orleans, Atlanta, Little Rock, Dallas, Oklahoma City, San Antonio.

Martin Visits Chinatown

Richard Martin, said to be Richard Barthelmess' only double, is the leading juvenile in the Photo Products Export Company's Chinese melodrama, "Beyond the Great Wall."

While this picture was being made, Martin and a newspaper friend of his went down into the "wilds" of New York's Chinatown.

For atmosphere, he was told, this famous section is "the next best thing to a trip to Peking."

This look-in into Chinese customs served Martin to good advantage in his work in "Beyond the Great Wall," where he played the part of a Chinese boy who has a series of decidedly novel adventures.

NOTICE

Man with some capital WANTED, to assume the Secretaryship of an established Moving Picture Company. Box 147, care M. P. World, 516 5th Ave., New York City.

C. S. Trowbridge Goes on Tour for United Artists

C. S. Trowbridge, who was recently appointed as one of the assistant general sales managers of the United Artists Corporation, working out of the office of W. W. Hines, general sales manager of the company, is on the Pacific Coast on a tour of inspection of the company's far-western exchanges. He has been through the Middle West and will probably swing back to the home office by way of the southern exchanges.

Mr. Trowbridge will be remembered as the first sales manager appointed by United Artists Corporation to its Philadelphia branch office. He joined the company at the time its exchanges were established and a short time ago was called in from his post in Philadelphia to the home office.

Leading London Woman Exhibitor Comes Here to Study Picture Conditions

Mrs. Israel Davis, manager of the Pavilion, the Marble Arch Pavilion and several other cinema theatres in London, arrived in New York last week to study the conditions of the motion picture industry in this country.

She expects to remain here for a short time and has seen a number of the most prominent pictures now being shown in the city. She has visited the Goldwyn offices as the guest of Howard Dietz and Gabriel L. Hess and plans to make a complete circuit of the American film industry.

Norma Talmadge and Her Company Leave for the West Indies

Norma Talmadge, accompanied by Joseph M. Schenck, the president of her company; Albert Parker, her director; Montagu Love, Harrison Ford, Leslie Stewart, Jr., Mabel Bert, Michael Barns, Copper Cliffe and E. Fernandez, Cameraman Roy Hunt and Edward Brophy, assistant to Albert Parker, have left New York City via Boston for the West Indies, where she will make "Satan's Paradise." Chester Withey, who is soon to direct Constance Talmadge in a series of productions, was invited as Mr. Schenck's guest to join the party, and while vacationing in Jamaica he will read over a number of scripts for the forthcoming Constance pictures.

Saenger Books "Love Madness"

The Saenger Amusement Company of New Orleans, has closed with the Hodkinson representative, for "Love Madness" to be played over their entire circuit. They will start it at their Strand Theatre in New Orleans on November 27 and it is said members of the Saenger company as well as Hodkinson officials anticipate it will break house records.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.
1600 Broadway New York, N. Y.

Two Directors Worked on New Fox Film "Sunset Sprague," Starring Buck Jones

SUNSET SPRAGUE," the latest William Fox production starring Buck Jones, is a picture calculated to make the spectator gasp in astonishment at the star's amazing stunts, it is said.

The story was written by Clyde C. Westover, and he has gone to unusual lengths to supply the maximum amount of plucky and daring deeds for the star to perform. Jones, who has gained a unique reputation as an actor who hesitates at nothing to assure a thrilling picture, has outdone himself in his present offering, it is reported. There are fight scenes which compel attention. There is a perilous ride over a chasm on the trunk of a fallen tree. There are mystery-surprises at every turn—and, above all, a delightful romance.

The exterior scenes of the film are some of the most beautiful ever shown, according to statements.

The star is ably supported by actors who are well-known. Patsy De Forest is leading lady. Others in the cast include Edwin Booth Tilton, Henry J. Herbert, Gloria Payton and Jack Rollens. Two directors worked on the production. They are Thomas N. Heffron and Paul Cazeneuve.

Roderick Ross Contracting Big Business in New York

Roderick Ross, the well known Chicago printer, has been in New York on one of his periodic business trips for the past two weeks, stopping at the Hotel Astor, where he kept open house and where everybody of any importance in the film business could be found at almost any hour of the day of twenty-four hours. It was there the writer met and got in personal touch with William H. Caderet, of Kankakee, Ill., owner of the La Petite and Ambassador theatres in that city. Mr. Caderet was on his return trip to Illinois after visiting his relatives in Connecticut.

Another one of Mr. Ross' guests was B. T. Fisher, formerly financially interested in the organization of Reelcraft Films. Roderick Ross has such a volume of business in New York that his many patrons have been inducing him to open a printing plant here.

Just after leaving Mr. Ross the writer met Elias B. Dunn, formerly known as "Farmer" Dunn of the United States weather bureau. Mr. Dunn is a candidate for Congress from the Ninth District of Newark, N. J. Mr. Dunn is also interested in an arc light for projection machines.

New England Estate Is Bought by Movie Company

The Third National Film Company has bought the 100-acre Nickerson estate known as Riverdale on the Charles River, at Dedham, Mass.

The moving picture company made exhaustive tests of atmospheric conditions and scenic advantages and decided they were equal to those of California. The buying of this property is taken as indication of the Eastward trend of the motion picture producing industry.

The Third National is a Massachusetts company with a capital of $3,000,000, headed by Forrest L. Kibbee. Executive offices are in Boston with branches in the principal sections of the country. The scenario department is in charge of M. Carithers Chesley.

Arrangements are being made to lease studio space and housing accommodations to the big picture producing concerns of New York and California who come to New England for location.

Emily Stevens in Hospital

Emily Stevens, moving picture and stage star, who is playing the leading part in "Foot-Loose," which was at the Academy of Music in Baltimore during the week of October 11, had a nervous breakdown and was taken to St. Agnes' Hospital. She is doing nicely and intends to take a two weeks' rest cure. Miss Stevens blames her breakdown on her endeavor to retain her young figure, for as she began to gain weight last summer, she neglected her food and lost forty pounds, but now she believes she will have to let fate take its course.

David Butler Engaged for "The Sky Pilot"

David Butler, the well-known star, has been selected by Cathrine Curtis for the part of "Bill Hendricks," the leading role in "The Sky Pilot," the feature picture which is based on Ralph Conor's popular novel, "The Sky Pilot."

The picture is now nearing completion under the direction of King Vidor on location in the foothills of the Canadian Rockies. David Butler was under a starring contract with the D. N. Schwab Productions, but was loaned to Miss Curtis for this picture, which will be released by the First National.

Rubbernecking

(*Continued from page* 1251)

New Plan for Lighting

Three experimental rooms have been established: one devoted to studio lighting, another to general electric development, and the third to art titling work. Fine progress has already been made in all departments. A new system of studio lighting, worked out by McCormack, the juice expert, is about ready to be put in use, and the fruit of the art title department will be seen in something striking and original in the way of art titles in the picture now being filmed.

I can't tell you about this, however. Both E. O. Withers, the artist, and Dick Willis would hop on me like a couple of ducks on a June bug if I were to spill any of the artistic beans they showed me.

A Secretive Oyster

Do you know, that is one of the few bad things about being a Rubberneck. At times I am almost ready to "bust" with information of various kinds, and have to go around like an oyster. I sometimes shudder to think what would happen if I were to unloose the secrets that are locked up in my young bosom. The only satisfaction I get out of it all is that I am able to assume a superior air and say. "Oh, that's old stuff. I knew all about it long ago," when somebody calls my attention to a new trick that has been turned.

I had a very pleasant visit with Dustin Farnum one day in his dressing room at Brunton. He had just finished "The Trail of the Axe," a big Robertson-Cole feature with a north woods background, and had only been back from location a few days.

Lumber Camp Set

"We built a regular, practical sawmill, and cut sure-enough lumber with it in the picture," Mr. Farnum told me, "enough lumber to build two or three bungalows. And we did a lot of building also, put up a big set representing a lumber camp, then we destroyed it all because the plot of the story called for the sawmill to be blown up and the town destroyed by fire. I never saw a picture where everything was so completely cleaned up when it was all over."

Ernest Warde directed "The Trail of the Axe." Winifred Kingston played the lead opposite Mr. Farnum; George Fisher is the heavy, and Joseph J. Dowling and Mrs. Dowling had important parts in the production.

I inveigled Dusty into talking about his great hobby, boats. He won all the cups offered last year, five of them, with his speed boat, The Ding. In addition to The Ding, he owns a fine fishing boat, the Juanita, and a new speed boat has just arrived from Detroit that he hopes will put it all over anything in this neck of the waters.

Dusty's Boats

All of the time that Dusty is not working in a picture he is busy on his boats. He does his own repair work and can caulk a seam and handle a paint brush as well as the next one.

When the new speed boat got in from Detroit it was taken down to the beach and jacked up on a scaffold for a going-over before being launched.

One day, Dusty, with a pair of overalls on his frame, and a pint or so of paint on his face and hands, was under the boat giving her a second coat of green. A party of tourists came along, stopped at the boat and engaged his helper in conversation.

"Is this the new Farnum boat?" one of the party asked.

The helper replied that it was.

Sparing the Curious One

There was a pretty girl in the crowd, and she started raving about the beautiful lines and exquisite curves until Dusty began to wish he could come out from under the boat and his incognito of green paint and listen to the praises of his craft in comfort, when the chap who asked the first question put another.

"This bird Farnum is a kind of a nut about boats, isn't he?"

Dusty said he didn't mind the remark. As a usual thing, to call a person a nut about a certain line of endeavor is as much as saying he is an expert in that line, but as you never can tell just what people may mean, he decided that it might be embarrassing for all hands if he disclosed his identity, so he stayed under the boat.

DEAD MEN TELL NO TALES

Hodkinson Follows "King Spruce" with Another Dial Film "The Tiger's Coat"

THE Dial Film Company's adaption of Holman Day's popular novel, "King Spruce," with Mitchell Lewis in the leading role, is striking popular appeal with exhibitors throughout the country, according to reports from the W. W. Hodkinson exchanges. "King Spruce" is a story of outdoors.

This production is announced as the forerunner of several others of this type. Stories of the great Northwest have ever held particular appeal to motion picture audiences.

Otto Bollman, president of the Dial Film Company, announces his second independent production has been completed. It is an adaption of Elizabeth Dejean's "The Tiger's Coat," and is a Hodkinson release. The cast is headed by W. Lawson Butt, Myrtle Steadman and Tina Modotti.

Irving Bacheller Novels

The Dial organization is also getting ready to film the novels of Irving Bacheller. The first to be put into celluloid clothes is "The Light in the Clearing," to be followed by "Eben Holden," "Charge It," "Keeping Up with Lizzie" and "The Man for the Ages." They will be released by the W. W. Hodkinson Corporation.

Production Manager E. P. Hunziker, a pioneer in the motion picture field, is assembling a notable cast. The film version of the Bacheller novels will be accompanied by wide exploitation both on the part of the distributor and the producer.

"SPEAK TO ME! WON'T YOU?" Asks Margarita Fischer in American's "The Gamesters."

Seitz Starts Work on Latest Serial; June Caprice to Star With Him in It

THE Man Who Stole the Moon," a serial story considered by Pathe scenario experts to be the greatest screen work of Frank Leon Smith has been placed in production by George B. Seitz at his New York studio. June Caprice will be starred with Mr. Seitz in this attraction.

The picture will be in fifteen episodes and is to introduce Miss Caprice as a serial heroine. The star has spurned many offers previously to play chapter plays and it is regarded a signal victory for the episode productions in general and the Pathe serial schedule in particular that Miss Caprice has contracted to play in "The Man Who Stole the Moon."

The new Frank Leon Smith story will be the fourth serial vehicle for George B. Seitz, who became a star after a long period of notable accomplishment as a director. As a director Seitz devoted himself entirely to the chapter pictures until this past summer when he produced "Rogues and Romance," a feature in which Miss Caprice stars with him. Marguerite Courtot also has a prominent featured role. The feature production, much of which was filmed in Spain, was completed a short time ago and Seitz and Miss Caprice immediately prepared to start work before the camera in their characters for "The Man Who Stole the Moon."

The director-star announces that he will give his new picture an unusually pretentious setting. The story is said to contain novel situations which adapt themselves to bring screen effects and unique camera work.

The principals in support of Miss Caprice and Mr. Seitz are Harry Semels, Frank Redman, Joe Cuny and Charles Revada.

Associated Producers Will Release Six Big Pictures During Next Three Months

List Includes One Production Each from Allan Dwan, Maurice Tourneur, Thomas H. Ince, Mack Sennett and Two from J. Parker Read, Jr.

F. B. WARREN, general manager of distribution for Associated Producers, announces from California a rearrangement of release dates on the company's productions following the first two —"Homespun Folks" and "The Leopard Woman."

Allan Dwan's first Associated Producers' picture, "The Forbidden Thing," will be released November 7. This was picturized from a story by Mary Mears in the Metropolitan Magazine, and is played by a cast, headed by James Kirkwood, Helen Jerome Eddy and Marcia Manon.

"I regard this as an unusual picture," said Mr. Warren. "It has a heart grip that recalls the famous Griffith-Biograph picture, 'Sands o' Dee.' It is an absorbing love story, produced in a manner that will establish Mr. Dwan as a dominant figure of Associated Producers."

The next release, set for November 21, is Maurice Tourneur's presentation of J. Fenimore Cooper's story, "The Last of the Mohicans." Mr. Tourneur's company spent more than a month in the Big Bear country of California filming the outdoor scenes. In addition to a capable cast headed by Barbara Bedford, Wallace Beery and Albert Roscoe, several hundred real Indians were engaged.

Preparations are being made to give exhibitors unusual showmanship and exploitation aids on "The Forbidden Thing" and on "The Last of the Mohicans." The opportunities for a teaser advertising campaign based on the question, What is the forbidden thing, are not being overlooked, and arrangements are being concluded for several extraordinary stunts.

The release for December 5 as announced by Mr. Warren is another J. Parker Read, Jr.—Louise Glaum production—a story with a surprise title of even greater drawing power and box office pull than "Sex." It has not yet been given a final title.

Following this will be another J. Parker Read, Jr., story—Hobart Bosworth in a melodrama, "A Thousand to One," in which he is seen as a society bounder tempted to crooked ways by an evil companion.

Thomas H. Ince's second Associated Producers' special is set for January 2. It is "The Magic Life," by May Edington. The action moves from the fringes of English society to the Canadian northwest.

Mack Sennett's first, "A Small Town Idol," will be released January 16. Ben Turpin is star of this production, and a dozen other Sennett favorites are in the cast.

"I am making this announcement at this time," said Mr. Warren, "so that first run exhibitors in all of the large cities can set their dates now by this schedule."

Monte Blue Ill

Monte Blue is a new recruit to the ranks of the believers in the old saying that misfortunes never come single. The other day when he was at work at the new studio of the Famous Players-Lasky Corporation at Long Island City on the Charles Maigne production of "The Kentuckians," in which he is featured, he ran against a part of the set that protruded, causing inflammation of the appendix.

As if that wasn't enough, Monte was also seized with a serious case of Kliege eyes. The result is that he will be confined to his room for at least a week and Charles Maigne is taking scenes in which he doesn't appear. This isn't at all cheerful for Monte, who had been anticipating attending the New York premiere of the Cecil B. DeMille production, "Something to Think About," at the Criterion, in which he has a principal role.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market.

D. N. Schwab Productions, Inc.

1600 Broadway New York, N. Y.

William Desmond Taylor's Super-Special "The Furnace," Is Now Ready for Release

Realart Director's Second Feature Film Is a Release of Bigness and Lavishness — Over 300 Extras Were Employed for Wedding Scene Alone

REALART announces that 'The Furnace," William Desmond Taylor's second super-special, is ready for immediate bookings. The company claims that this is one of the most pretentious photoplays of the year, and expects to prove this assertion in terms of box-office receipts as soon as the picture is exhibited.

William Desmond Taylor, the director, it is said, has not overlooked a single opportunity to give the production an atmosphere of bigness and lavishness, and Realart has spared no expense in turning Mr. Taylor's ideas into realities. As a result, the production is spectacular, but not, it is asserted, at the expense of the plot.

Picturesque Monte Carlo scenes, an airplane honeymoon, sumptuous lawn parties, fashionable masquerades, a landslide, a wedding patterned on that of Princess Patricia, gorgeous gowns—all these, according to Mr. Taylor, serve to heighten the story in incident and spirit.

Required 300 Extras

As an example of the great expenditure involved in the production Realart reports that the wedding scene, which opens the story, alone required the employment of over three hundred extras to serve as church dignitaries, ushers, bridesmaids, reporters and guests. The church in which the wedding takes place is said to be an almost exact reproduction of the Church of St. Mary Magdalene in London.

An eight passenger airplane was leased to carry the bridal couple away on their honeymoon, and a number of English limousines were used to carry over two hundred wedding guests to the landing field. The gay Monte Carlo scenes that followed were built on the largest Realart stage, and, it is estimated that, together with the terraced lawn, sodded in on the board floor, the reproduction of the fashionable Monte Carlo Hotel, took a space 350 by 100 feet.

The fancy dress ball at Paling Towers is said to have brought four hundred extras into the play. In this scene several hundred gas balloons are said to have been used to raise a platform bearing the leading woman and a great number of white roses and carnations were used in a flower shower.

For the exterior scenes at Paling Towers, the Whitelaw Reid estate near San Francisco was used. Four huge wind machines were used to make a storm at a garden party.

The first attempt at making the big landslide, which is a feature of the production, is said to have been a failure, because only fifty tons of the earth, carefully dug up, fell. However, the second attempt proved satisfactory, the entire hundred tons falling with tremendous force.

These, Realart asserts, are only a few of the many pretentious scenes through which the plot of "The Furnace" sweeps. It is the story of the early matrimonial life of Folly Vallance, a gay London actress, and Anthony Bond, a conventional millionaire. Folly plunges into a whirl of lavish entertainment and frequent flirtations while her husband, suspicious of her motives in marrying him, looks on, always brooding and cold. However, in the end, the artificiality of their relationship is discarded and they embark upon another life of sincerity and mutual understanding.

The part of Folly Vallance is played by Agnes Ayres. She is supported by Jerome Patrick as Anthony Bond.

Milton Sills has one of the strongest roles of his screen career. He plays the part of Keene Mordaunt.

The "grand old man of the screen," Theodore Roberts, has a delightfully entertaining part as the irrascible General Brent. Others in the cast are Betty Francisco, Robert Bolder, Fred Turner, Helen Dunbar and Edward Martindel.

DEAD MEN TELL NO TALES

"The Face at Your Window," a Fox Film by Max Marcin, to Be an Early Release

WILLIAM FOX has announced the early release of another big special feature. It is called "The Face at Your Window," and is said to be one of the most sensational pictures this organization ever put out.

The story is by Max Marcin, author of "The House of Glass," "Cheating Cheaters," and "Eyes of Youth"—all big stage successes—and was directed by Richard Stanton, who made "Checkers," "The Beast," "The Spy" and others.

"The Face at Your Window" deals with the question of alien agitation which aims at American revolution. It points a way by which capital and labor can get together. The big theme of the story revolves around the romance of a manufacturer's son and the pretty daughter of a workingman.

It is said the picture will have as big an appeal for women as for men. The wives of capitalist and worker will welcome it, it is believed, because of the lessons it teaches in its relation to the home.

The company is preparing a nation-wide publicity campaign for the film and has instructed its branch managers to have all exhibitors see this picture before booking.

The interiors for the picture were made at the Fox studios in New York, while the out-of-door scenes were taken in New Jersey. The entire town of Boonton was used for the big night scenes in which law and order crosses swords with the revolutionary element that is striving to put capital and labor at loggerheads. The fighting in these night scenes is said to be especially striking in its photographic effect.

"The Skywayman" Is Doing Big Business Everywhere

The William Fox production, "The Skywayman," starring that daredevil of the air, Lt. Ormer Locklear, is meeting with phenomenal success throughout the country, the Fox officials report.

Locklear gives a performance that will lift the most hardened theatregoers out of his seat. No person can help being stirred when they witness a terrific night battle by three planes in which one is sent crashing to earth. Another of the many thrilling stunts is furnished by Locklear when he climbs down a swinging rope from his plane to the roof of a speeding express train, and when he later climbs back hand over hand to his plane, which is speeding along over the fast-moving train.

But "The Skywayman" is not simply a "stunt" picture; it is a sensational, absorbing tale based upon the remarkable exploits of a daredevil aviator and dealing delightfully with a love theme that is fascinating.

Union League Club Picks Bebe Daniels' Productions

A committee of the Union League Club, one of the exclusive clubs of Philadelphia, was recently named to view a number of photoplays and select one to be exhibited at a special meeting of the organization.

Numerous exchange managers at Philadelphia were invited to show this committee one or more of their feature pictures. The unanimous choice of the committee, however, was "You Never Can Tell," Realart production starring Bebe Daniels. Realart officials naturally were much gratified at the committee's action.

"Black Beauty" Horse at Show

Half a million persons from all over the United States, winter visitors to Southern California, and tourists, viewed "Black Beauty," the animal appearing in Vitagraph's special production of the book, while it was on exhibition at the Los Angeles Horse Show. Crowds remained about the beautiful animal's decorated stall from opening until closing hours, and each afternoon Charles Morrison, famous Coast horseman, who is in charge of the animal, exhibited it before the crowded stands.

The picture, which has Jean Paige in the leading role, with James Morrison opposite, is now well on its way toward completion at Vitagraph's Hollywood studio, under David Smith's direction. Production has gone slowly, as befits such a subject, but steady progress is maintained.

Bronx Exhibitors' Ball

Bronx County motion picture theatre owners will hold their eighth annual vaudeville and motion picture ball on Monday evening, January 24, 1921, at Hunt's Point Palace, 163d street and Southern boulevard, the Bronx, New York City. All previous affairs have been great hits, and President John J. Wittman and Executive Secretary Henry Cole are planning big things for the coming ball.

Exhibitors Held Responsible for Lack of Informative Pictures in Theatres

IT'S up to those who want better pictures to go and get them," said the motion picture critic of the New York Times in a recent issue wherein he discussed the pictures produced and released by Charles Urban through the Kineto Company of America. The article, an interesting study of getting the high grade classics into the theatres, is reproduced in part.

"Many producers and distributors of scenic, travel, scientific and other informative motion pictures complain that when they attempt to put their films before a public that wants them, they run into a stone wall—and that stone wall is made up of exhibitors.

"It is affirmed that a large number of those who go to the movies habitually are entertained by scenic and informative films, and that many more, people of intelligence and taste, are attracted to any theatre which regularly exhibits them. This assertion is backed up with the statement that wherever first-grade scenic and informative films have been given a fair trial they have succeeded from the box office point of view. The trouble, it is said, has been in getting fair trials.

Showmen Sometimes Misjudge

"'But the exhibitor,' some one says, 'knows his business and may be depended upon to know better than any one else what pictures will fill his house.'

"This, it is admitted, may be true in some neighborhoods where theatres make no effort to attract intelligent and educated people because there are few such to attract, but it is denied that the exhibitor who seeks what is called the better class trade or who might seek it profitably, knows his business if he closes his house to scenic and informative, or non-dramatic pictures. He thinks they have no popular appeal, it is charged, because they have no appeal for him, the reason being that he is less cultured than the people who do, or might, come to his theatre. He judges for his customers, but not being equipped to appreciate their taste, judges wrongly.

Neglected Booze for Films

"Charles Urban, who has been making and collecting pictures in England and America for the last twenty years and is now issuing Movie Chats and Kineto Review and other productions from his constantly increasing library of 2,000,000 feet of film, is one of those who holds the exhibitor responsible for the absence of scenic and informative pictures from so many theatres in this country and abroad.

"Mr. Urban has battled with exhibitors for years, and has proved to the satisfaction of himself and others that the public is not cold to the so-called non-dramatic pictures whenever they have a fair chance to see them. He says, for example, that after much effort he succeeded in obtaining half an hour on the program of one of the big London music halls, and held it for a number of succesive sessions, losing half of his time only when the proprietor of the house complained that his patrons were expected to seek refreshments during the intermission between acts filled by the pictures, but were neglecting the bar for the pictures.

"In this country, according to Dr. Urban, some theatres have been induced to give the pictures made by himself and others a fair showing and without exception have discovered that they soon became popular. For this reason Mr. Urban is hopeful. He believes that the success he has had with exhibitors is the small opening in the wall that shall widen until there is room for all good pictures to go through."

"The One Best Pet" Title of Next Chester Comedy

"The One Best Pet" is the catchy title of the next two-reel Chester Comedy to be released through Educational Exchanges. It is said to introduce even more animals than in any of the Chester pictures, including a number of lions. A volume of thrills is promised, including scenes of a baby being carried away and landed on a church steeple by a bunch of toy balloons.

Snooky, the Humanzee, is featured and quite a large part falls to little Ida May McKenzie, who has won quite a reputation as an actress in these pictures, despite the fact that she is only eight years old. Hap H. Ward has a prominent part in the comedy and a group of attractive "nature dancers" are included.

Beautiful Scenic Views Abound in "Midchannel"

Judging from the reports arriving in Equitys' headquarters from franchise-holders of the Clara Kimball Young pictures, exhibitors are enthusiastic over the box office prospects with "Midchannel." One reason for this appears to be the wealth of scenery throughout the picture.

As one exhibitor of Kansas expressed it: "If the plot of 'Midchannel' were eliminated and only the locations left, the production would form one of the most beautiful scenics ever pictured."

The scenes of "Midchannel" cover two continents, and take the spectator first into the heart of London. One of the first views is that of the English cafe, "Branley's," shown aflood with light and sparkling with gayety. The moonlight scenes of London's boulevards are flashed frequently, and some shots of the Thames included. In the second reel there are impressive vistas of Italy's famous landmarks—especially in Venice. The snow capped Alps form the background of several scenes.

Scenes of Paris are also included in "Midchannel," as the action of the story takes the heroine to the Ritz Hotel there.

Three Big Productions Are Announced for Release During "Hodkinson Month"

HODKINSON MONTH, to be celebrated in November, will be marked by the release of three pictures announced among the best ever issued beneath the Hodkinson banner.

First comes "The Tiger's Coat," the Dial Film production featuring Tina Modotti, the gifted and beautiful Italian artist, Myrtle Stedman, a player of note, and Lawson Butt, who contributed to the success of "Earthbound."

Roy Clements wielded the megaphone for this production.

The next November release will be "The U. P. Trail," the Benjamin B. Hampton production, with an all-star cast of players, prominent among them being Roy Stewart, Kathlyn Williams, Robert McKim, Marguerite De La Motte and Joseph J. Dowling. "The U. P. Trail" is a dramatization of Zane Grey's novel of the same name, claimed to be the most powerful story which that gifted writer has produced. It may be remarked in passing that the sales on this book have run well up into the hundreds of thousands.

The third release will be "The Brute Master," in which will be seen Hobart Bosworth, supported by Anna Q. Nilsson. It is the screen version of Charmion London's (Mrs. Jack London) novel, "Bucko McAllister," described as a stirring story of the Southern Seas and gives Bosworth a role to which his physique and talents well fit him.

"The Barbarian" Bought by the Pioneer Company

One of the most interesting announcements that has emanated from the headquarters of the Pioneer Film Corporation was issued recently and told of the acquisition of "The Barbarian," a feature production.

The deal which brings "The Barbarian" to Pioneer and which will be released as a "Pioneer Master Special," was closed between M. H. Hoffman, representing the Pioneer and Eugene Butler and Monroe Salisbury, of the Monroe Salisbury Players, Inc.

Monroe Salisbury, of course, is starred in the production which was made from the story, "The Young Barbarian," published in the Popular Magazine a short time ago. The picture is six reels in length.

Supporting Monroe Salisbury in "The Barbarian" are Jane Novak, Alan Hale, Michael and Anne Cudahey, Barney Sherry and Eleanor Hancock.

Frank Condon in New York

Frank Condon, short story wrietr and member of the Famous Players-Lasky West Coast scenario staff, is in New York for a conference with Jesse L. Lasky and other production executives of the company. Mr. Condon wrote the scenario of "Behold My Wife!", the George Melford production which is now running at the Rialto Theatre, New York. He also adapted Opie Read's story, "The Jucklins," for production by Mr. Melford.

Bad titles are the blossoms of ignorance on the tree of certain misfortune.

"GIRLS DON'T GAMBLE"

Starring

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Meighan Given Ovation in Richmond Lyric, New Theatre of Wells Interests

THOMAS MEIGHAN, Paramount star, was given a riotous welcome on the occasion of his personal appearances at the opening of the Lyric Theatre, Richmond, Va., which was recently converted into a first-class motion picture house by the Wells Theatre Company. Incidentally, it was Richmond's first experience in entertaining a motion picture star and the traditionally hospitable city on the James made the most of the occasion.

Mr. Meighan was accompanied to Richmond by Frank V. Chamberlin, general service manager of the Famous Players-Lasky Corporation; W. E. Smith, district manager, Philadelphia, and Lester Rosenthal and Herman Phillips, respectively branch manager and exploitation representative at Washington.

Arriving in the city in the morning, the party was driven to the Hotel Jefferson, escorted by 400 Boy Scouts, whom Mr. Meighan treated to ice cream and cake as well as a stirring talk that made the youngsters believe that he really did wish he could renew his boyhood as one of them. At luncheon Mr. Meighan was the guest of the Kiwanis Club at the Business Man's Club.

A dense crowd had gathered at the Lyric for the afternoon performance at which the star was scheduled to speak, after which he was the guest of honor at an All-Virginia at the Richmond Inn. At the first evening performance the theatre was packed to the doors, and when the star passed through the lobby on his way out, shaking hands right and left, there were at least 2,000 persons clamoring for admittance. A special police escort was provided as the party went by automobile, immediately to the train.

The picture attraction at the Lyric was Mr. Meighan's first starring vehicle, "Civilian Clothes," which, according to the newspaper accounts, brought many ecstatic expressions of approval of the star's work.

Bertram Bracken Finishes "Kazan," a Selig Special

With the production of "Harriet and the Piper," "The Confession," 'The Mask," "Parted Curtains" and "Kazan" to his credit during the past year, Bertram Bracken has forged to the front as one of the industry's foremost dramatic directors.

BERTRAM BRACKEN

He came to pictures from the stage, where he had a long and thorough training as a stage director and producer, and has applied his knowledge of the drama and his appreciation of theme construction and situation-building to the broader field of the cinema.

His screen version of "The Confession," starring Henry Walthall, is said to be proving to be one of the big money-makers of the year. After directing Mr. Walthall in several pictures, he went to the Selig studio where he produced Arthur Hornblow's "The Mask," a mystery drama to be released shortly.

Upon completing "The Mask," Mr. Bracken was chosen by Louis B. Mayer to direct the production of Kathleen Norris' "Harriet and the Piper," which originally ran as a Pictorial Review serial but which is now published in book form.

Mr. Bracken has just completed "Kazan" as a Selig special. It is a picturization of the famous wolf-dog story by James Oliver Curwood.

"The Modern Aladdin" Is Name Given Levey Feature

The big educational feature showing all the uses and adaptations of electricity, which is being prepared by the Harry Levey Service Corporation, is to be known as "The Modern Aladdin," it is announced by this company. The feature is to be released in the form of a series of ten one-reel pictures, each one complete in itself, and dealing with a different phase of the story of electricity, but each will have a logical connection with the next.

Each part of the feature will be given a separate name, similar to the system used in releasing serial motion pictures, but this latter name will be in the form of a title used in conjunction with the main title.

"Electricity is the modern genie of the world," says Mr. Levey. "Just as, in the days of Aladdin, the genie of the lamp made all the wonders appear and disappear, so today it is that great modern force, electricity, that is the power and force of progress."

Incidentally, not content with the scope of his activities in directing the work of his film producing companies, Mr. Levey has undertaken a new line of endeavor—that of originating wedding anniversaries!

He has calmly designated that the fourth wedding anniversary be known henceforth as "The Electrical Wedding Day," in one of the scenarios for his feature production on electricity.

"Electricity is rapidly becoming one of the greatest powers on earth," he says. "I believe that time is not far off when the young woman who is married four years will be the recipient of all sorts of electrical household appliances, to keep pace with the modern, time and energy saving spirit."

Clift Directing British Film

Denison Clift, scenario writer and director of several Fox features, who went abroad in August for a vacation, is now in London directing a picture for the Ideal Film Company. The story is De Maupassant's "Diamond Necklace."

Clift did not go abroad to do any work but after a trip to Ireland and Scotland was induced by the Ideal company to make a picture for them. Clift says in a letter he will be back in America in November and will go back to Los Angeles.

DEAD MEN TELL NO TALES

Pathe News Cameraman "Shot" Man O'War Successfully Though Barred from Track

IN a reel which includes topics of such world-wide interest as scenes of the anti-English demonstrations in Ireland, the visit to El Paso of the newly elected President Obregon of Mexico and the Prince of Wales in Bermuda on his tour of the British Isles, Pathe News No. 83, released October 16, shows the entire race in which the great Man o' War beat Sir Barton for a purse of $75,000 and a gold cup valued at $5,000 at Windsor, Canada, October 12.

The scenes of the race form a complete and thrilling pictorial record of the great racing classic, in which two of the greatest horses ever foaled on this side of the Atlantic were matched to decide the thoroughbred supremacy of America.

Whole Race Shown

The horses are shown as they came away from the barrier with Man o' War leading by a slight margin. The camera followed them around the track and the scenes clearly show the victor's wonderful burst of speed as he swung into the backstretch and opened up a distance of ten lengths between him and Sir Barton. The pictures also show Man o' War with Kummer up being escorted by his trainer, Louis Feustal, to the judges' stand to receive his prize.

The pictures were taken by Al Wetzel of the Pathe staff. Wetzel was not admitted to the grounds, so he was obliged to find a location outside which would give him a scope of the entire course. He set up his camera on a truck just outside the fence and with a long focus lens got close up pictures of the classic sporting event.

Mexican and Irish Pictures

The pictures of Obregon in El Paso are exclusive to Pathe News. The President-elect of Mexico paid his first official visit on American soil and in an informal address at the International Exposition expressed his desire to foster amicable relations between Mexico and the United States.

The Irish pictures show scenes outside the churches in Cork, where masses were celebrated for Lord Mayor MacSwiney and the eleven other hunger strikers imprisoned in Brixton prison.

The final game of the world's series in which Cleveland defeated Brooklyn for the world's baseball championship for 1920 is another feature of this issue. Other notable articles include some thrilling aeroplane pictures of a big dirigible built for the army air service.

Bert Green contributes a diverting conception of the possible experiences that might befall the man who recently offered to be shot to the moon in a giant rocket.

Travel Pictures Shown in "The Porcelain Lamp"

In the "The Porcelain Lamp," which the Harry Levey Service Corporation is preparing and which is to illustrate the entire evolution of travel beasts of burden of all ages and climes are to be shown.

While cameramen and directors are being sent to many parts of the globe for the making of this feature, it is, of course, planned to take all scenes possible in this country, with the aid of special sets built on locations. For this reason, the Harry Levey staff has recently been busy collecting animals, and scenes on location where the picture is being made, present a strange melee of animals, and cameramen and directors.

Menageries and zoos throughout New York and surrounding cities have been secured for different kinds of animals, and scenes on the Levey locations now represent to the casual passer-by something in the nature of a town fair or a circus, it is said.

This picture will also portray people of all nationalities, it is stated, for it is to show not only the evolution of travel, but modes of travel in use everywhere. Turks, Chinese, Japanese, ancient Egyptians, French, Russians, Venetians, Italians and Eskimos will be represented.

The discovery of gasoline, it is alleged, is being picturized for the first time in this film. Scenes were made recently of this discovery, just as it really occurred.

Another important feature in connection with the making of this picture, is the fashioning of models of vehicles that have played a part in the evolution of travel and of which there are today no examples in existence.

Such vehicles are being carefully studied through the medium of old books, charts and drawings, under the direction of Don Carolos Ellis, head of the Levey Historical Research Department, and models of these old modes of travel are being prepared in accordance with plans and specifications laid out as a result of the information contained in these volumes.

BEAR THIS IN MIND:

"DIRECTED BY"

ROBERT G. VIGNOLA

GUARANTEES TO THE EXHIBITOR

SCREEN ENTERTAINMENTS THAT ARE CONSISTENTLY GOOD—

MOTION PICTURES THAT PLEASE THE PUBLIC

LOOK FOR IT WHEN YOU BOOK YOUR SHOWS!

VIGNOLA PRODUCTIONS

MADE FOR COSMOPOLITAN RELEASED BY PARAMOUNT

MEMBER M. P. D. A.

Fox Serial, "Fantomas," Pictured from Detective Stories, Now Nearly Finished

THE screen serial, to be produced by William Fox, "Fantomas," is rapidly nearing completion. This serial is to follow "Bride 13," which has been enthusiastically received by exhibitors and the public.

"Bride 13" was made with the co-operation of the U. S. Navy. Warships of all kinds are shown in the picture, the submarine episodes being among the most realistic of the kind ever shown on the screen, it is said. The airplane scenes show planes not only high in the air, but also flying low, with country and coast line for a background. In many ways this serial is educational in that the workings of flying machines and warships are shown—especially the workings of a giant submarine.

"Fantomas" is based on the detective stories of Pierre Souvestre and Marcel Allain. These stories have been translated into thirteen different languages. They are as interesting and gripping as any detective stories ever written, competent critics say.

The inventiveness of the authors is remarkable. They worked out in full all their crime and detective inventions before they wrote them. Both have declared that there wasn't a lock they could not pick and explain just how crooks did the work.

Edward Sedgwick is directing the "Fantomas" serial.

Selig Made Western Sales Head for World Company

The World Motion Picture Corporation announces the appointment of A. L. Selig as western sales supervisor with headquarters in Los Angeles, handling their World's News Pictures as well as their features and short subjects in the Far West territory.

Mr. Selig has been connected with the motion picture industry for the past six years during which time he has conducted the publicity and exploitation of Theda Bara and William Farnum for the Fox Film Corporation. He has also made several trips in the Western territory, visiting exhibitors in the interest of various feature picture campaigns.

Previous to his entering the moving picture field, Mr. Selig was a newspaper man, having been connected with the New York World and the New York Evening Journal for many years. He left the active newspaper field to enter the employ of Underwood & Underwood as news editor, perfecting their far reaching news service while in that capacity.

In addition to establishing branch offices for the World Motion Picture Corporation in the Western territory, Mr. Selig will visit the editors of all the largest newspapers in the West to interest them in the news service that will be an adjunct to the news reel department, which is under the management of David Murphy.

Goes on Tour Next Week

Mr. Selig will leave on his Western trip early next week and will include in his itinerary Philadelphia, Baltimore, Washington, Harrisburg, Altoona, Johnstown, Pittsburgh, Wheeling, Charleston, Winchester, Lexington, Owensboro, Paducah, Cairo, Joplin, Tulsa, Oklahoma City, Wichita, Hutchinson, Pueblo, Colorado Springs, Denver, Salt Lake City, Butte, Helena, Seattle, Portland, Reno, Sacramento, San Francisco, Los Angeles and San Diego.

A. L. SELIG
District sales supervisor far west territory for World Motion Picture Corporation

Patriotic Picture to Play Part in Appeal for Ideals

"Uncle Sam of Freedom Ridge," the picture produced by Harry Levey Productions, based upon the much-discussed story by Margaret Prescott Montague, is to play a part in furthering the success of two days designated by the Government to be set aside for special purposes—League of Nations Day, Sunday, October 24, and Veterans Appeal Day, Saturday, October 30.

According to arrangements made between the Levey offices and the League of Nations Association, through Mrs. Kate Trenholm Abrams, its chairman, the production is to be shown in Washington as part of League of Nations Day, starting its run there on that afternoon.

Mr. Levey's co-operation, through the medium of this picture, has also been requisioned for Veteran's Appeal Day. Special request has been made from the National Headquarters of the Veterans' organization in New York, for a list of the names of all towns and theatres in which the picture will be playing on that date and for permission for the Veteran's Organizations in those States to effect a co-operative tie-up on the showings.

Photo by Arthur Miller Wins Salon Distinction

Arthur Miller, cameraman for the George Fitzmaurice productions for Paramount, has received word from officials of the Roual Photographic Salon in London that his photographic study of Mae Murray, entitled "The Dancer," was judged one of the best twelve studies hung recently. The picture was made during the filming of the Fitzmaurice production, "Idols of Clay."

Mr. Miller also had five other pictures hung in the salon, all exterior views. "The Dancer" is to be reproduced in a coming edition of American Photography, a magazine devoted to camera studies. As a result of the distinction achieved with his work Mr. Miller has been asked to send some recent photographs to the Northern Exhibition which will be held in Liverpool soon.

DEAD MEN TELL NO TALES

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

It was a clever stroke to name the latest Cecil B. DeMille production "Something to Think About." There are many things in the story which Jeanie Macpherson has written that are worth considering by the amusement seeker, and also by the men and women whose business it is to supply the public with screen fiction.

To the exhibitor, the most interesting thing about the picture is that he can offer it to his patrons with the comfortable assurance that there will be no division of opinion as to its merits. "Something to Think About" has only the qualities that make for success. There is nothing of an experimental nature in plot or the method of its production. As an example of the wisdom of the fathers of practical dramatic art for the entertainment of the people it stands head and shoulders above any of the previous works of both author and producer. All honor to the scenario writer and to the director who endeavor to broaden the scope of the silent stage, but the well tested roads laid out by experience lead oftenest to overflowing houses and thoroughly satisfied spectators.

* * *

"Something to Think About" contains no smart writing, no juggling with the rules of right and wrong. It is as clear and uncompromising as the aphorisms in the old copy books. Like "Way Down East" and "Over the Hills" it goes back to first principles and joins the Griffith and the Fox successes in driving home the moral law found in one of the best known, if not closest followed, precepts, "Virtue is its own reward." There is no pausing to preach and moralize in the telling of the story. Both mental and physical action move forward steadily, and the attention is held with a firm grasp. The subject matter is as human and honest as a poem by James Whitcomb Riley; its construction is as subtle and convincing as the most expert craftsmanship can make it.

A simple story but suited to that large body of worthy citizens that supports every clean, human moving picture of average merit and crowds the theatres when extra effort and skill have been spent upon a photoplay of this class, "Something to Think About" will not amaze by its novelty, but will endear itself by its inspiration and its belief in humanity.

To Elliott Dexter go first acting honors for his beautifully sympathetic performance of the crippled David Markley. No contribution of his to the screen's gallery of worthwhile impersonations has ever been so moving and so finely wrought.

Gloria Swanson as an unconventional but none-the-less truthful type of humbly reared country girl, holds her important position in the perfectly balanced cast with ease. Her Ruth Anderson is among her best characterizations. Monte Blue as Jim Dirk is natural and likeable enough to excuse Ruth's eloping with him, and Theodore Roberts makes Luke impressive without losing any of the human side of the character. Claire McDowell lifts the part of the housekeeper on a level with those of the principals. Mickey Moore, a handsome and clever little tad, will captivate the entire female sex by his cute acting of Danny.

IN THIS ISSUE

"Once to Every Woman" (Universal).
"Beware of the Bride" (Fox).
"Occasionally Yours" (Robertson-Cole).
"Body and Soul" (Metro).
"Honeymoon Ranch" (Bert Lubin).
"The Good Bad Wife" (Vera McCord Productions).
"A Slave of Vanity" (Robertson-Cole).

The moving picture has grown astonishingly in beauty and intellectual appeal during the last five years, and its highest expression today is a trio of "rube" dramas. That is something to think about!

"Body and Soul"

Metro Special Production Starring Alice Lake Is Excellent Vehicle for This Talented Actress

Reviewed by Edward Weitzel.

Dual roles and characters with a dual personality have the advantage of giving an actress a wide range of emotions to express. "Body and Soul," a Metro special production starring Alice Lake, and adapted from a stage play by William Hurlbut, belongs to this order of fiction. Frankly sensational in many of its episodes and dealing with the night life of Bohemian Paris, it permits Miss Lake to show that she is anything but a one-part actress. As Claire Martin, an American art student in the Latin Quarter of Paris, whose dual personality transforms her from a correct young woman in every way to one of the daughters of folly, she is never at a loss to indicate with clearness and fine feeling the changing moods of the complexed character. The story is artificial and hectic, but the sincerity and force of the star's impersonation give it the semblance of real worth.

The production is admirable. The atmosphere of Paris has been secured in a novel and thoroughly convincing manner. There are street scenes by night that are most faithfully reproduced. The big scene where the girl is branded by a celebrated artist of low morals, when she repulses him, is handled without offense.

Stuart Holmes is rightly cast as Scott Houghton, the artist.

Cast.

Claire Martin.....Alice Lake
Howard Kent.....William Lawrence
Scott Houghton.....Stuart Holmes
Charles Houghton.....Carl Gerard
Blanche .....Fontaine La Rue
Dr. Bellaire.....William Orlamond
Thompson, a valet.....Hugh Saxon

From the play by William Hurlbut.
Scenario by Hayden Talbot and Marc Robbins.
Directed by Charles Swickard.
Length, Six Reels.

The Story.

Claire Martin, the heroine of "Body and Soul" is an art student in Paris when she meets the strange experience which forms the central situation of the story. Without knowing it, she has a dual personality. One night she runs out of her apartment to post a letter to her aunt in America, telling of her intention to return home with Howard Kent, to whom she is engaged. A drunken man throws her against a lamp post and she strikes her head so violently that she becomes unconscious. When she recovers, her other personality has taken possesison of her. She believed herself to be a girl of the streets and is next seen in the midst of the fast night life of one of the cafes. Here she meets Scott Houghton, a portrait painter known for his genius and want of morals.

Claire agrees to pose for him and he paints a suggestive portrait of her. He next attempts to become too familiar and, when he is repulsed, slashes the girl's breast with a palette knife, telling her to go to her lover with his brand upon her. Claire hurries from the studio and again falls heavily. The second blow to her head brings her back to her normal personality. She returns to her own studio and finds a note from Kent. After trying in vain to trace her, he has gone back to America.

Safe in America with her aunt and Kent, Claire has no recollection of what happened when she met Houghton in Paris. The artist returns to the United States and is a dinner guest at the home of Claire's aunt. When the girl does not remember him, Houghton pulls down one side of her evening gown and shows her the scar. Realizing that Houghton knows the blank chapter in her life Claire consents to go to his rooms. Before she arrives the artist is stabbed and killed by his dissolute nephew. Transformed into her base personality by sight of the suggestive painting Houghton made of her, the girl believes that it is the night when the artist branded her and that she has just killed him. The entrance of Kent and a detective restores her to her better self, and the nephew confesses his guilt.

Program and Exploitation Catchlines:

Alice Lake in a Dual Characterization Story.
Her Two Moods Played Havoc With Her. See Alice Lake in This Unusual Story.
Adaptation of the Play by William Hurlbut.

Exploitation Angles: Play Up Miss Lake in the strongest role of her screen career and if your house liked the sensational, drive hard on the branding scene. If it doesn't, use the artist atmosphere and Parisian environment, but what you chiefly have to sell is good acting. Tell them so.

"Honeymoon Ranch"

A Western Melodrama, with Plenty of Gunplay, Is the Bert Lubin, State Rights Production

Reviewed by Jessie Robb.

A western melodrama, full of riding, shooting and fighting is "Honeymoon Ranch," a Bert Lubin, state rights production. The story concerns a feud in the cattel country of Southwest Texas; one faction being for wire fences, the other for free grazing. It calls for plenty of action of the rough and tumble variety, and plenty is given. A free-for-all fight in a saloon, when Creighton cleans up the Devlin gang, is decidedly realistic. The omission of caddies in the golf game and the leaving of his horse out all night in a "norther" on the part of a supposedly good horseman are noticeable lapses.

Harry McLaughlin as Thomas Van Ness Creighton gives a better impersonation of a Westerner than a society man, as he failed to suggest the latter either in dress or deportment. Allene Ray as "Blue Bonnet" supplies the love interest. The rest of the cast is fair.

Cast.

Blue Bonnet.....Allene Ray

Thomas Van Ness Creighton.H. McLaughlin
John Lawhorn.....John Hagan
"Wild Bill" Devlin.....Tex O'Reilly
"Shorty".....Sam White
Ruth Lahorn.....Margaret Davis
Story by Tex O'Reilly.
Scenario by Bob Townley.
Directed by Bob Townley.
Length, Five Reels.

The Story.

Tom Creighton, one of New York's idle rich, receives word of the death of his uncle. He inherits his ranch, goes west and becomes a cowboy. Upon his arrival he finds himself precipitated into the feud in which his uncle lost his life. Two faction are fighting for control; the one led by Lawhorn is for law and order, the other guided by Devlin is for free range and no fences. Creighton meets Devlin's daughter, Blue Bonnet, and falls in love with her. He refuses to side with either faction and begins paying attention to Blue Bonnet. The pair are caught in a severe storm and seek shelter in Tom's cabin, where they spend the night. Their presence is reported to Devlin, who, enraged drives them to his home and, ignorant of their love affair, at the point of his gun, forces them into marriage. He then gives Tom until noon to leave the country. A fence-busting raid follows. Lawhorn tells Tom that Devlin shot his uncle and calls upon him to help preserve order. Tom goes to the saloon, breaks in on the Devlin gathering and thrashes the leading members of the gang. He refuses to leave and defies Devlin.

As the time draws near noon Tom deliberately makes his way towards the door of the saloon where Devlin had vowed he would shoot on sight. In the meanwhile Lawhorn has gone to "get" Devlin. They meet in the saloon and are about to fight, when Blue Bonnett rushes in and pleading with her father, reveals Tom's love for her. Outside Tom is waiting, gun leveled at the door. It opens and a gun sticks out. Tom is about to fire, then flinches and decides to let the other man kill him. But the other man does not appear. Instead, Blue Bonnet's head follows her hand out of the door and she brings the news of the settlement of the feud and happy days to come on "Honeymoon Ranch."

Program and Exploitation Catchlines:

A Story of the Texas Cattle Country.
A Western Melodrama.
A Drama of the Plains with Allene Ray.

Exploitation Angles: Play on the western angle and sell it for a story of action with all the touches of good melodrama.

"Occasionally Yours"

Lew Cody in Familiar Role of Heart-Breaker, in Entertaining Gasnier Production, Robertson-Cole Release

Reviewed by Jessie Robb.

The Gasnier Production "Occasionally Yours," a Robertson-Cole release, presents Lew Cody in another variation of his familiar role of heart-breaker. The story is one of the many episodes in a philanderer's career and is flippant and satirical in tone, with several risque twists. The phase of artistic and fashionable New York life depicted, calls for elaborate interiors and exteriors, many of which are unusually handsome. A number of the scenes have been shot from an elevated angle and give the effect of being out of focus.

The part of a flirtatious, dilettante artist fits Lew Cody like the proverbial glove. Betty Blythe, as a vampish widow with amorous inclinations, and Elinor Fair, as the susceptible flapper, both look and act their parts to the life. The cast is a very fine one and "Boots," the dog, as he impersonates himself, is the most natural and amusing of all. The picture should do well where stories of hectic, metropolitan life are in demand.

Cast.

Bruce Sands.....Lew Cody
Bunny Winston.....Betty Blythe
John Woodward.....J. Barney Sherry

TO HER RESCUE
William Russell in a scene from "The Challenge of the Law," made by Fox.

Audrey Woodward.....Elinor Fair
A Model.....Yvonne Gardelle
A Gossip.....Cleo Ridgley
Mrs. Lydia Larson.....Lillian Rambeau
Bob Hale.....Lloyd Hamilton
Mona.....Gertrude Astor
Parker.....William Quinn
"Boots," the Dog.....By Himself
"Julius," the Mouse.....By Himself
Story by Elmer Forst.
Scenario by H. Tipton Steck.
Directed by James W. Horne.
Length, Five Reels.

The Story.

Bruce Sands, a dilettante artist of many amorous piccadillos, receives a call from his latest flame, Bunny Winston, in his studio. She has become serious and desires Bruce to marry her. During Bunny's visit, Mrs. Lydia Larson, Bruce's aunt, calls with a week-end invitation from the Woodwards. Bruce hides Bunny in his bedroom. She becomes frightened by a mouse, rushes out and scandalizes Auntie. Bruce decides to go to the Woodwards. He does not know that John Woodward, a widower with one daughter, Audrey, has asked Mrs. Winston to marry him. She promises to answer him later. Bruce and Bunny meet at the Woodwards, where Bruce starts a flirtation with Audrey.

While out riding Audrey's horse takes fright, runs away and throws her. To all appearances she is fatally injured. In her delirium, she confesses her love for Bruce and, to quiet her, he asks her to be his wife. When the surgeon says that Audrey's injuries are slight, Bruce wonders how he will get out of the scrape. He tells his aunt that he does not love Audrey and explains the circumstances of his proposal. Audrey overhears the conversation and breaks the engagement.

Meanwhile, Bunny and John Woodward have been quietly married. Bunny confesses to Bruce that she married for the purpose of being near him. Woodward surprises Bunny in Bruce's arms and demands an explanation. She tells him the real reason for her marriage and leaves. Bruce returns to town and tells Bunny, when she calls, that their affair is ended. He then proceeds to start an affair with a gay divorcee.

Program and Exploitation Catchlines: Lew Cody as a Flirtatious Artist.
He Asked Her to Be His Wife and Then Decided He Loved Another.
The Trouble Was That He Didn't Know Which One He Loved the Most—He Asked One and Then Decided That She Was Not the One—See Lew Cody in This Love Drama.

Exploitation Angles: Make the stills work for you on this. They will. Make the title a current catchword, playing it up on all paper and printing it on small cards with the remainder of the advertisement in very small type. Work on Cody's name and put it over that this story has the atmosphere of the art studios.

"Once to Every Woman"

Seven-Part Universal-Jewel De Luxe Production Presents Dorothy Phillips

Reviewed by Robert C. McElravy

It is pleasant to see the return to the screen of so accomplished a performer as Dorothy Phillips, after a period of rest. She is featured in "Once to Every Woman," a seven-part Universal production, written and directed by her husband, Allen Holubar. The release is one of considerable size and has been elaborately staged, particularly in that portion which pictures the Chinese opera in full costume. The story itself is interesting, though not especially new in its general outlines. Most of the situations are familiar, but the acting and direction in this number are such that the production as a whole runs well above the average in most details and repays watching.

The heroine, played by Dorothy Phillips, is a small town girl with a voice of such promise that she goes first to New York and later to Italy to perfect it. Her family give up everything to aid her and one of the strong features of the story is this natural reproduction of family life in a small town. The girl's acceptance of the sacrifices made for her are true to life, and it is not until she has made a great success and then lost her voice that she realizes how selfish she has been.

The scenes during the production of her operatic success are vividly melodramatic and form the big moments of the piece. The later home scenes are more obvious in character, but carry strong touches of pathos and bring the story to a satisfying conclusion.

Cast.

Aurora Meredith.....Dorothy Phillips
Matthew Meredith.....William Ellingford
Mother Meredith.....Mrs. Margaret Mann
Patience Meredith.....Emily Chichester
Virginia Meredith.....Elinor Field
Phineas Scudder.....Robert Andersen
Mrs. Thorndyke.....Mary Wise
Juliantimo.....Rodolph Valentino
Mr. Chichester Jones.....Dan Crimmins
Mrs. Chichester Jones.....Rosa Gore
Duke of Devonshire.....Frank Elliott
Story by Allen Holubar.
Scenario by Olga Linek Scholl and Allen Holubar.
Length, Seven Reels.

The Story.

Aurora Meredith, in "Once to Every Woman," is the eldest daughter of a blacksmith's family, living in a small town. She is possessed of a good natural voice and sings at the town church. One day a visiting lady from New York hears her sing and says she will help her to a career. This woman, Mrs. Thorndyke, later invites Aurora to come to New York and eventually starts her on a four years' course of study in Italy.

During Aurora's study abroad Mrs. Thorndyke dies, without leaving any provision for the completion of her course. Aurora has already used up all the money her people at home can spare her, and in her final extremity she permits a young Italian admirer named Visconti to give her financial assistance. Visconti loves her and makes the usual demand, and in order to escape him Aurora flees to New York.

In New York she meets a British nobleman, the Duke of Devonshire, who proposes marriage, but she postpones her consent until the night of her big opera. During the presentation of this new piece Aurora makes a big hit, but she is terrified to learn that Visconti has followed her to New York. During the final scenes of the opera, he shoots her from one of the boxes. The bullet does not kill her, but Aurora loses her voice. All her friends desert her, including Lord Devonshire, and she returns to her old home brokenhearted. Here she finds true love on the part of her former admirer, Phineas, and her voice returns during a pathetic scene at the bedside of her dying mother.

Program and Exploitation Catchlines: Her Parents Sacrificed in Order That Their Daughter Could Perfect Her Voice.
Dorothy Phillips Returns to the Screen in a Vivid Production.
She Made a Hit as a Singer, But Was Glad to Come Back to Her Home Town After Getting a Taste of the Professional Life.

Exploitation Angles: Play on the Chinese opera for the general public and make a special drive on girls with voices. To this end you might arrange with a local voice teacher for a limited number of free lessons to the most promising voice in a vocal contest in your house. Hook Miss Phillips strongly to her past successes and get what you can out of Holubar's name. That should be worth something.

"Beware of the Bride"
Five-Reel Fox Production Winds Up In Gale of Farcical Merriment

Reviewed by Robert C. McElravy.

The action of the first two reels of this Fox release entitled "Beware of the Bride," is slow and not particularly promising, but the action in the last three reels is full of laughable situations and should more than compensate for the leisurely beginning. The complications which grow out of a young bride's foolish decision to attend a masquerade party without her husband's knowledge are original and irresistably funny. The humor is broad, but presented with a certain delicacy which should guard against offense.

Eileen Percy is cast in the role of the bride, a part which she carries off in a pleasing manner. Walter McGrail plays the husband and Hallam Cooley, Jane Miller and Harry Dunkinson are in the able supporting cast.

The masquerade ball, given at a big hotel, is staged in an elaborate way and gives opportunity for the frequent misunderstandings that come up. There may be a slight confusion in the mind of the spectator regarding certain of the characters at first, but this clears up later.

Cast.

Mary Emerson.....Eileen Percy
Billy Emerson.....Walter McGrail
Tom Henning.....Hallam Cooley
Pete Noble.....Harry Dunkinson

Story by Edgar Franklin.
Scenario by Joseph Franklin Poland.
Direction by Howard M. Mitchell.
Length, Five Reels.

The Story.

Mary Emerson, in "Beware of the Bride," is on her honeymoon with Billy Emerson, when a business call puts an end to their period of bliss. Billy and she must go abroad, but before they leave Mary decides to run down to her former home in Wilmington, where Billy is to join her on the late train.

The young bride arrives in Wilmington, only to find her parents away at the seashore and their home occupied by her uncle, an irascible invalid. Mary is at her wits' end as to how to spend her time until Billy comes, when Pete Noble, a friend of the old days, suggests that she attend the masquerade ball that evening. Pete tells her his wife is away and gives her the key to their flat, where she can get into her costume. Mary rashly determines to accept the suggestion, and gives Pete her grip to check at the station.

At the masquerade she meets Tom Henning. Her cousin Horace recognizes her and is scandalized to see Mary without her husband. In order to avoid a scandal, Mary borrows a suit of armor from Pete Noble, but this only increases the difficulties. Billy Emerson arrives and conducts a whirlwind search for Mary, which finally comes to a happy end.

Program and Exploitation Catchlines: A Comedy Drama About Married Life.
Eileen Percy As a Bride Who Goes to the Masquerade Without Her Husband.
Some Chance She Had to Meet Her Hubby at the Masquerade Party—A Comedy Drama With Eileen Percy As a Newly Married Wife.

Exploitation Angles: Use the masquerade ball to put this over. If there is a local event of this sort scheduled, hook up with it. Many theatres might profitably clear the floor, if they have movable seats, and give a ball "on their own" one night during the engagement, making an extra charge to those who stay for the dance. Hire costumes for window work or give a prize for the best costume exhibited in your lobby on a certain date, timing the contest just before the first night show.

"The Good-Bad Wife"
Fairly Entertaining Vera McCord Production of French Dancer in Rural Virginian Surroundings

Reviewed by Jessie Robb.

The screen adaptation of the story "The Wild Fawn," under the title "The Good-Bad Wife," produced by Vera McCord, is only fairly entertaining. The theme of a Parisian dancer transplanted to small town in Virginia and there involved in a tragedy, is one which might have been made heart-gripping, but full advantage of its situation has not been taken. Lapses of continuity tend to unevenness of plot development and cramped direction has resulted in somewhat melodramatic acting on the part of the members of the cast, slowing the action and making it artificial. The sub-titling is flowery with an occasional French sentence which is about all the French atmosphere conveyed. The sets and lighting are adequate.

Dorothy Green is, undoubtedly, a capable actress, but her characterization of a French music hall dancer does not suggest anything approaching a French woman of that type. The cast is a fair one. Comic relief is afforded by a couple of darkey servants.

Cast.

William Carter.....Sidney Mason
Fanchon La Fare..... Dorothy Green
Toy To.....Moe Lee
Johnson Carter.....Leslie Stowe
Mrs. Carter.....Mathilde Brundage
Leigh Carter.....Albert Hackett

Story by Mary Imlay Taylor.
Adapted and Directed by Vera McCord.
Length, Six Reels.

The Story.

William Carter, a Virginian, in Paris on business, meets Fanchon la Fare, music hall dancer, at the home of an acquaintance. He becomes enamored with the fair dancer and prolongs his stay, causing disquietude to his parents and fiancee in Virginia. Carter decides that the honorable thing for him is to return to America. Fanchon follows him on the next steamer, notifies him by wireless and asks him to wait for her. In New York, due to an irregularity in her passport she is threatened with deportation. To save her from being sent back Carter marries her.

Their marriage and arrival causes consternation in the Carter family. Difficulties ensue. At a church entertainment, Fanchon performs one of her dances and shocks the community. At the conclusion of her dance she faints at the sight of Corwin, who has just entered. The next day he meets Fanchon in a secluded spot. While making violent love to her, he is seen by Carter. Corwin calls at the Carter home and defames Fanchon. The young brother, Leigh, becoming angry at the insinuations, demands retraction and upon Corwin's refusal, shoots and kills him.

At the trial, Fanchon confesses that Corwin was her divorced husband and had steadily blackmailed her. Leigh is freed. Fanchon, grieving over the trouble, disappears. She is finally found in a hut in the woods, living with her Chinese maid, and is reunited to her husband.

Program and Exploitation Catchlines:
Dorothy Green As a French Music Hall Dancer in a Small Virginia Town.
He Fell in Love with the Dancer in Paris Then When He Was Returning To His Fiancee in America She Followed Him—See Dorothy Green In This Adaptation of "The Wild Fawn."
Story of a French Dancer Who Has Many Love Adventures—She Shocked the Community While Dancing at a Social and Then Shocked the Man She Had Followed By Making Love to Her Own Husband.

Exploitation Angles: Play on the angle of the transplanted French dancer. Use this for your program and newspapers and draw vivid—but unfinished pictures of the possibilities of the situation.

"A Slave of Vanity"
Robertson-Cole Presents Pauline Frederick in Pinero's "Iris" in Sumptuous Production

Reviewed by Epes W. Sargent

Offering a combination of a powerful emotional star and a thoroughly competent support in a really gorgeous production of one of the best of Pinero's plays, in a "A Slave of Vanity," leave little that can be desired.

The story of Lady Bellamy has become a part of dramatic literature and this production follows the original script closely to the end where, in deference to the exhibitor convention which requires that all stories must end happily, the powerful drama is shown to have been "only a dream" which pays a powerful tribute to the dinner scene which opens the story and to Lady's Bellamy's imagination and inventiveness. To those who know the drama, this time-worn expedient comes in the nature of a shock, but otherwise the production, from all angles, is remarkably good.

The photography is better than good; it is artistic and the cameraman has been given a succession of unusual interior sets, sometimes bizarre, but always in keeping.

Miss Frederick leaves little to be desired in her interpretation of her role, responding fully to the emotional demands. Willard Louis overtops Niegel Barrie because of the greater strength of his part; which he handles with admirable discretion. Arthur Hoyt is excellent in a minor role, which he forces to stand out in the brief opportunities offered him, and the others are all wholly within keeping; an unusually excellent ensemble.

Cast.

Iris .....Pauline Frederick
Laurence Trenwith.....Nigel Barrie
Frederick Maldonado.....Willard Louis
Fanny Sullivan.....Maude Louis
Aurea Vyse .....Daisy Robinson

From the Play by Arthur Wing Pinero.
Scenario and Directed by Henry Otto.
Length, Six Parts.

The Story.

Lady Bellamy, "A Slave to Vanity," is also a martyr to selfish love, for her husband, dying, has left her his fortune on condition that she does not remarry. Laurence Trenwith can offer only youth, breeding and sincere affection. Frederick Maldonado, a banker, offers a fortune in exces of that which she will lose, but weighted heavily by his personality. She is torn between love of ease and love for Trenwith. The trustee of her estate absconds, leaving her utterly penniless. Trenwith goes to America to seek a fortune. She refuses his impassioned plea that she go with him. The banker places a deposit at her disposal, ostensibly as a friendly loan, but he foreclosed heavily when the fund is exhausted and seeks to press his claims. She resists, but eventually she yields to the point of accepting the hospitality of his home. Trenwith returns to find her Maldonado's guest, and takes his departure and the banker, stung both by her contempt of him and her love for Trenwith, turns her again into the streets from which he rescued her. She wakens to find this but a dream and promises Trenwith to go with him to America and share his uncertain fortunes.

Program and Exploitation Catchlines:
Pauline Frederick in a Wonderfully Dominant Role.
A Lesson in Love for Those Whom Mamon Tempts.
A Classic of the Stage Made a Classic of the Screen.
Pinero's Wonderfully Human Drama Made Real Upon the Screen.

Exploitation Angles: See the special exploitation page in this issue.

Short Subjects of Importance

The League of Nations (Fox)

A very funny Mutt and Jeff animated, dealing in a burlesque way with the great question which is agitating the world today. Jeff grows tired of Mutt's impositions and determines to organize a League of Nations which will assist in getting justice for himself. Jeff gets into a fight with the League and this experience gives him nerve enough to tackle Mutt single-handed, which he does successfully. The whole effect of this little satire is intensely laughable. It will not disturb anyone's political beliefs because it is neither for nor against the establishment of a League.

"Marryin' Marion"

An excellent western Universal two-reel subject, written by Ford Beebe and produced by Albert Russell. It features Ed. (Hoot) Gibson, supported by Gertrude Omstead, Charles Newton, Jack Walters and Jim Corey. This is unusually good, containing a brand of homely humor that will bring much laughter. It has enough funny complications, growing out of an attempted elopement and a missing bottle of "hair tonic," to have kept the plot going for a longer feature. Hoot plays with his usual appreciation of light humor and Charles Newton both looks and acts the part of the booze hound on the trail of the last bottle. A very human and enjoyable subject.

"Hypnotic Hootch"

To the sufferers from a chronic alcoholic thirst, Judge Rumhauser offers a remedy in this Judge Rumhauser Cartoon Comedy. He discovers a new use for hypnotism in assuaging his desire for the cup that cheers. The Judge sees a man on the street exhibiting joy and suspicious symptoms, then notices a mysterious tent with a long line of standees. Upon investigation the Judge discovers the means employed and promptly joins the line. When he and his friend enter the tent, they are confronted by a gigantic bartender and a realistic picture of a schooner. The bartender then proceeds to hypnotise them with the injunction, to "keep your mind on it," to such good effect, that when they emerge they are promptly nabbed and spend the night in jail. The Judge administers sentence to his friend next morning and gives him thirty days, and "keep your mind on it." The film is amusing from the cleverness of the drawings.

"Race of the Ages"

(Two Reels). A picture of the "Sport of Kings," a race between two magnificent and highly bred horses, Man o' War and Sir Barton at Kenilworth Race Track, Windsor, Ontario, is graphically shown in its entirety and in a manner that thrills the spectator in this Educational release. The picture does not neglect the human element and shows the huge crowds pouring into the track and cheering the horses to victory. Views of the owners, trainers, jockeys and officials of the race, with the presentation of the $5,000 gold cup to the owner of Man o' War are shown. The main interest, of course, is the race. Man o' War is shown, with his working companion, entering the private car that conveyed them to Windsor. There the workout, preliminary to the race, is picturized both by the ordinary and slow motion camera. The race of one and one-quarter miles was covered by two cameras, one picking up the horses when the other dropped them. The race was run in 2:03 minutes, Man o' War winning by eight lengths. The finish is also shown by slow motion camera. Splendid closeups of Man o' War and Sir Barton are shown—one, by slow motion camera of Man o' War, at the close of the race, shows the magnificent play of muscles. Preliminary sub-titling thrown on the screen before the pictures, explains the science of breeding, which produces these beautiful animals of ancient lineage.

"Chumming with a Chipmunk"

That amusing little animal, the chipmunk in this Educational picture is up to all sorts of pranks and Mr. and Mrs. William Finley of the National Association of Audubon Societies for the Protection of Wild Birds and Animals, caught them by camera in a way that makes the entire reel one constant delight. The tiny "munk" "wants what he wants when he wants it" and the way he goes after the nuts would give pointers to any acrobat. He finally decides that the Finleys are good friends and proceeds to eat out of Mr. Finley's hand.

The tinting is especially good and the titling is in spirit with the antics of the chipmunk comedian. In point of interest and treatment of subject matter, the picture is a model for producers of educational films. Children will love this picture and grownups will chuckle over it. Such pictures should do much towards accomplishing the aim of the Audubon Society.

"When the Wind Blows"

A Rolin-Pathe comic reel, featuring "Snub" Pollard and Marie Mosquini, with the colored lad, Sambo, giving some amusing assists. The latter is particularly busy in this and should get a number of laughs. The beginning is like the conventional knockabout comic, with most of the scenes in a restaurant. Later there is a rattling good imitation of a hurricane, which moves an entire house from one lot to another. While this is undoubtedly done in miniature, the effect is so natural that it looks like the real thing. The storm scenes raise the average of this number to a strong degree of interest.

"Scarecrow"

If Buster Keaton ever decides to leave the screen, he can keep the wolf from the door and earn a living by inventing labor-saving devices for the household. The ease with which he and his tall partner dispose of their housework, before setting out on their day's adventures will bring a sigh of envy from any busy housewife.

Buster and his partner are rivals for the same pretty girl. Many are the laughable mishaps which happen to both before Buster wins. Father objects and chases him away. A big dog assists in the chase and Buster proceeds to risk life and limb.

The chase winds up by Buster appropriating a motor cycle, with side car, and picking up the girl. A minister is conveniently crossing the street when Buster, girl and motor cycle whiz by and bump him in the side car. Buster demands that he marry them.

SCENES FROM "THE DEVIL'S GARDEN," WHICH STARS LIONEL BARRYMORE, AND TO BE RELEASED BY FIRST NATIONAL
Lionel says that they grow heat in this devil's garden

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FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
Blind Wives.
Over the Hill (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P-993.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.

From Now on (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).
The Land of Jazz.
Just Pals.

SERIAL.

Bride 13 (Marguerite Clayton——Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Song Birds.
The League of Nations.
A Tight Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean——Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L-4,639 Ft. Vol. 46; P-533.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-984; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half an Hour (Dorothy Dalton). L-4,667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096.
Little Miss Rebellion (Dorothy Gish). L-4,-835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835; C-R, P-918.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-642.
Held by the Enemy (All-Star). L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft.

COMEDIES.

Sept 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.
His Youthful Fancy.
My Goodness. C, Vol. 46; P-998.
Movie Fans.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel).

Sept. 5—Alsatian Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.
Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.

PARAMOUNT MAGAZINE.
(One Reel.)

Oct. 3—Magazine Items—Cartoons by Frank Moser.
Oct. 10—Magazine Items—Cartoon by Henry D. Bailey.
Oct. 17—Magazine Items—Cartoon by Earl Hurd.
Oct.24—Magazine Items—Cartoon by Pat Sullivan.
Oct. 31—Magazine Items—Cartoons by Frank Moser.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.
Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Moritz.

FIRST NAT'L EXHIBITORS

July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913; Ex., Vol. 45.
July 19—Yes or No? (Norma Talmadge). Ex. Vol. 46; P-80, 216.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068. Ex., P-1013-77-361; Ex., 933-5.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245. Ex. 1093.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart). Vol. 46; P-996.
Sept. 19—Good References (Constance Talmadge). Vol. 46; P-687; C-R, P-918.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore). Vol. 46;P-531; C-R, P-608.
Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391; C-R, P-608.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Productions). Vol. 46; P-836.
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald). Vol. 46; P-998.
Nov. 8—Twin Beds (Mr. and Mrs. Carter De Haven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1096.
The Gamesters (Margareta Fisher and R. C. Shumway—Six Reels.
The Blue Moon.

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W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird) — Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, P-2002.

LOUIS TRACEY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Margaret Courtot of "Pirate's Gold." "The Phantom Foe" Serial stars Juanita Hansen.

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet). C-R, P-766.
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double-Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels). Vol. 46; P-921.
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels). Vol. 46; P-996; C-R, P-1076.
No. 9 of Pirate Gold (The Double-Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of the Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels). Vol. 46; P-1153.
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels).
No. 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels).
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanitay Fair Maids—One Reel).

Releases for Week of November 7.

A Beggar in Purple (Six Parts).
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

UNIVERSAL FILM MFG. CO.

Release for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em, Lions; I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

Releases for Week of September 20.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

Releases for Week of September 27.

Once a Plumber (Lyons-Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog.)
A Gamblin' Fool (Hoot Gibson—Two Reels).

Releases for Week of October 4.

Pink Ttights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life).
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North (Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger (Hoot Gibson—Western—Two Reels).

Releases for Week of October 11.

Sundown Slim (Harry Carey). Vol. 46; P-?
No. 6 of The Dragon's Net (Captured in China).
No. 2 of the Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

Releases for Week of October 18.)

The Marriage Pit (Frank Mayo). Vol. 46, P-835.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disc (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).

Releases for Week of October 25.

Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, P-503.
September—The Whisper Market.
October—The Broadway Bubble. Vol. 46; P-1152.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels).

A Parcel-Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).

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GOLDWYN DISTRIBUTING

The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.

The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.

The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.

Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.

Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.

Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.

The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.

The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.

Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.

The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.

Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.

Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.

The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.

The Penalty (Lou Chaney). Vol. 45; P-1069.

Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.

Stop Thief (Tom Moore). Vol. 45; P-1215.

The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.

It's a Great Life. Vol. 46; P-248; C-R, P-388.

Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.

Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex., 940, 1092.

Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.

The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.

The Song of the Soul (Vivian Martin). Vol. 46; P-1155.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L·J·SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.

The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.

Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996.

SELECT PICTURES.

Aug. 16—Just Outside the Door (Edith Hallor).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44; P1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.
Kinograms (News Reel).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Sept.—Love, Honor and Obey (All-Star). Vol. 46; P-250; C-R, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct 3—Blackmail (Viola Dana—Six Reels. Vol. 46; P-994.
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star — Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, P-503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, P-503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; CR, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels).
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 46; P-993.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Babe Daniels). Vol. 46; P-993; C-R, P-1076.

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ASSOC. PROD., INC.

THOMAS H. INCE PRODUCTIONS.
Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
The Magic Life (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.
The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836.
A Thousand to One (Hobart Bosworth—Six Reels).

ALLAN DWAN PRODUCTIONS.
The Forbidden Thing (James Kirkwood—Six Reels).
In the Heart of a Fool (Mary Thurman). Vol. 46; P-690.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—6 Reels).

MACK SENNETT PRODUCTIONS
A Small Town Idol (Ben Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels).
Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.
A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.
The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)
Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

MONTEBANKS COMEDIES.
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)
The Girl of the West.
Almost An Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.
Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.
Henpecked and Pecked Hens.
Prince of Daffydil.
Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comiclassic.
Oct. 3—Up in Betty's Bedroom (Charlotte Merriam).
Oct. 17—A Pajama Marriage (Neely Edwards)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.
(One Reel).
Oct. 3—In a World of Living Color.
Oct. 10—The Path of '49.
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.
Sept. 19—The Virgin of Hamboul.
Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Moranti Comedies.
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.
Oct. 7—Home Rule.
Nov. 14—Who Am I?

FINE ARTS.
Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 56; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

COMEDIES.
Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).
X & N A Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
GUMP CARTOONS.
Andy on Skates.
Andy's Mother-in-Law Pays Him a Visit.
Andy's Inter-Ruben Guest.
Andy Redecorates His Flat.
Andy the Model.
Accidents Will Happen.
Militant Min.
Andy Fights the High Cost of Living.
Ice Box Episodes.
Wim & Wigor.
Equestrian.
Andy the Hero.
Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
At Shady Rest.
Howdy Pardner.

C. B. C. FILM SALES.
The Victim (Six Reels).
Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).

Hall Room Boys Comedies.
Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

Climax Film Corporation.
Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

Commonwealth Film Corporation.
Hidden Light (Dolores Cassinelli—Six Reels).

INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.
Oct. 1—Hell's Oasis. Vol 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.
Honeymoon Ranch.

Victor Kremer Film Features, Inc.
Mad Love (Lina Cavalieri).
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

REELCRAFT PICTURES CORPORATION
TEXAS GUINAN WESTERNS.
(Two Reels.)
Desert Vulture.
Girl of the Rancho.

Royal Comedies.
Oct. 15—When the Cat's Away (All Star Cast).

Matty Roubert.
(Romances of Youth.)
She's a Vamp.
Circus Days.

Alice Howell Comedies.
(Two Reels.)
Lunatics in Politics.
Good Night Nurse.
Convict's Happy Bride.
Squirrel Time.

Billy Francy Comedies.
(One Reel.)
The Snitch.
Moonshiner.
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Royal Comedy Series.
(Two Reels.)
Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

D. N. SCHWAB PRODUCTIONS.
Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

C. B. PRICE CO., INC.
Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.
Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

Queer Mental Processes

From G. E. Bennowitz, projectionist Strand Theatre, Sioux Falls, South Dakota, comes a letter which shows sound reasoning by its writer and queer mental processes by some others. The letter reads:

Dear Friend Richardson: The reason for this letter is that some "operators" who hold positions as projectionists are possessed of far-fetched and decidedly queer ideas with regard to the handbook and the projection department. I have heard the following remark made, in various forms, several times: "What good is the handbook, and what does Richardson know about projection? He learned all he knows by putting questions sent in to him for reply up to projectionists through the projection department."

Raising a Point

In connection with this I want to raise this point: Does there exist a single projectionist who became such without help or information from others?

My own answer is an emphatic no! It cannot be and never was, except in the very beginning, when knowledge of projection did not exist, and everything was new and crude.

Can any one name an up-to-date projectionist who does not follow the trade paper departments, have and study all available text books on projection and subjects pertaining thereto? I think not! The man who wants to advance in the profession of projection just simply *must* have the trade papers and the handbook, and should have all other literature containing matter instructive to his profession.

Projection is a profession because of the wide range of knowledge it demands. It has been sadly abused by the so-called "operator," who may usually be distinguished from the projectionist by the fact that he is possessed of a firmly fixed idea that he knows it all, whereas the projectionist, on the other hand, recognizes the fact that he does not and never will. The "operator" believes firmly that ability to thread a projector (machine he cals it), set carbons more or less correctly "run the 'machine'" and rewind and repair film is all there is to the projection of motion pictures.

The manager employs him because he is cheap, or at least is well satisfied with the union scale, beyond the limitations of which he has no financial ambitions, except a higher scale next year, though without any higher ability to match it. When he is employed all the manager gets is an "operator," plus a bunch of trouble that he would not have experienced had he insisted upon real ability, which means a projectionist.

Would You?

Would you, Mr. Exhibitor or Mr. Manager, consult a doctor who does not believe in technical books and who never studies them because the men who wrote them got most of their knowledge from others? Would you have a surgeon operate on you who did not believe in technical books because they are written by men who derived a large amount of their knowledge from others, and who had only a few crude, dirty instruments.

No, you most emphatically would *not*, but you nevertheless ask the public to patronize your show and see a photoplay reproduced upon the screen by a man who could not pass a really competent examination in projection, who does not believe in studying technical books or departments devoted to his profession and its upbuilding, and who slanders the very men who by their efforts through the past years have done much to make possible the elevation of the projection of motion pictures from a very much despised trade to a profession which is coming more and more to be respected.

All Must Study

The successful doctor, the surgeon, the aviator, the cameraman and even the farmer all must and do study and keep abreast with the times in their various callings in life, and so must the men intrusted with the reproduction of photoplays upon the screen.

Show me the man who thinks he knows it all and you will at the same time show me a fool, because the two will be the same.

Recently a man called upon me who had an I. A. card, and who showed an I. A. road card to one of our men. He at once started in telling me how long he had been "operating," how long he had been on the road and what a wonderful man he really was.

His ability to spread on the fertilizer would have made one of the mechanical spreaders look like thirty cents.

I let him run along until he ran down, then asked him what is a keystone effect? *He did not know!*

What and where is the aerial image of the condenser? Answer: Did not know.

Suppose you are working a 50-ampere rheostat to its capacity. You had an idle 30-ampere rheostat and the manager demands more light. What would you do? Answer: I would disconnect the rheostat and run without it!!!

Carried a Card

And this man carried an I. A. road card! He called himself an "operator." He was not even that! The I. A. will issue a charter to seven men, regardless of their ability as either operators or projectionists. The sooner the I. A. demands that all men applying for a charter or for membership in a union give positive proof of real ability, the sooner we will have a really high class organization which will have the unqualified respect of all concerned.

Also the sooner the locals class their men according to ability the sooner those who get by because they have a card, and for no other reason, will get down to brass tacks and learn something.

I suppose, F. H., this will get me in bad, but it is nothing but cold fact, as you very well know, so let it run as it lies.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

A Long Letter

This is a long letter, but its straight-from-the-elbow jolts of hard truth demand that it be given space. As to what Friend Bennowitz heard said about our 'umble self, the department and handbook, why it is scarcely worth bothering with, except to say that the editor was projecting motion pictures before some of those who waste their breath on such drivel were out of pinafores.

But even if we had never projected a picture—Oh, piffle, why waste good space answering such utterly silly talk. The charge that we very often put questions up to projectionists is quite true. We do it because we do not, never have and never expect to even pretend to know it all. We fully expect to continue to ask our readers to answer questions; also we will, in future as in the past, often put questions up to our readers the answer to which we know perfectly well (though mind you sometimes we ask you to answer questions because we *don't* know the answer) because while we know the answer there are many who do not; and when the question is asked they will dig out the answer for themselves, or watch closely for it when it is published, in either of which events they will remember the answer very much better than they would if it were merely published as a reply from the editor.

Don't Bother

Don't bother questioning this, Mr. Dolittle Doubter, because we don't care one poor little sour, wormy grape whether you believe it or not. We want and have the friendship and respect of the real men of the profession. The others don't count, and never will until they change their methods.

As to the 'getting in bad,' we don't believe you will at all. We have faith to believe that all your own local is composed of real men, and real men will heartiy approve of all that you have said, with the qualification that the I. A. is, as an international, handicapped by the fact that if it demanded seven men of real ability as projectionists it would seldom be able to form locals at all. But once the local is organized and strong there is no earthly excuse for the further admission to membership of men of anything less than real ability; also a grading of the men would be a splendid thing, provided examiners could be found who could and would give a real examination and honest grading.

But grading is, in practice, seldom successful. It creates dissention and trouble in the local.

But there is nevertheless no reason why a local cannot take action in any one of several directions which will operate to improve the knowledge of its own membership, and make it not only better able to do justice to its work and profession, but more worthy of the increased remuneration demanded periodically by the union.

OHMS LAW
CURRENT = ELECTROMOTIVE FORCE / RESISTANCE $I = \frac{E}{R}$ AMPERES = VOLTS / OHMS
RESISTANCE = ELECTROMOTIVE FORCE / CURRENT $R = \frac{E}{I}$ OHMS = VOLTS / AMPERES
ELECTROMOTIVE FORCE = CURRENT X RESISTANCE $E = I R$ VOLTS = AMPERES X OHMS

OHMS' LAW CHART

Cut it out and paste it up in the projection room.

An Error

J. E. Bliven, projectionist Empire Theatre, New London, Conn., informs us that we made a mistake in describing the carbon combination with which he obtained a rather startling screen result, as described in the department last summer. We don't know whether we were ourselves to blame, or whether he made a mistake in describing the combination—probably the former, but anyhow here is the dope.

Using 50 amperes direct current carbons ¾-inch diameter, 6-inch long, White alternating current special for positive and 11/32 Silvertip negative. We venture the assertion you'll be s'prised, whether you like the result or not.

Incidentally Brother Bliven suggested the above setting forth of the ohm's law in its various possible ways of expression. It is, of course nothing new, but will be helpful to amateurs. Taking the first division for example, $I = \frac{E}{R}$ is the same thing as Current-Electromotive Force

or as amperes = $\frac{\text{Volts}}{\text{Ohms}}$. To us, oldtimers this seems almost childishly simple, but we can nevertheless remember the time when it was all puzzling and confusing, and we try never to forget that the things which experience and the years have made familiar to us are just as hard nuts to crack to the beginner of today as they were to us many years ago.

Also we try to remember that the beginner has exactly the same right to bust into the profession that we had when we thumped a hole in the wall and crawled in.

Incidentally we have been telling you that Friend Bliven was a high class man—a projectionist. Allow us to present proof. The first photograph shows Bliven's projection library at his home. Observe the Hawkins, the handbook and other projection works on the right of the top of the desk. The files are all full of matter pertaining to projection. The second photograph shows a corner of his projection room and above Bliven and one of his Power projectors. Observe the cone inclosing the condenser beam.

BLIVEN AND HIS POWER'S PROJECTOR

Note cone enclosing the condenser beam on latter.

Auerbach Corrects Us

John Auerbach, New York City, very properly corrects what seems to have been a blunder on the part of the editor, as follows:

Dear Brother Richardson:—With regard to Art Van's letter in the Department of September 18th, concerning Mazda trouble, may I make the following comments: You may remember that I did some experimenting with the Mazda four years ago, in conjunction with Mr. Dennington, of the Westinghouse Company. Mr. Van states that he is using a 1,000-watt, 115-volt lamp, and is getting poor light as a result. He asks for advice with regard to lens combinations for his equipment. If Mr. Van has stated the matter correctly I don't see how his result could be different, or how any lens or lens combination could help him much under these conditions. The particular lamp he is using is entirely unsuited to motion picture projection.

On the average circuit he uses no outside resistance or reactance with this lamp, but has a filament with sufficient resistance in itself to oppose the line voltage unaided. The filament consequently must be very considerable in area to accomplish this result, whereas in motion picture projection the light source must be as small as it is possible to have it and still accommodate the amperage required.

900-Watt Lamp

Motion picture Mazda lamps should always be used with resistance in series, or with a transformer. Under these conditions, with the line voltage cut down, it is possible to use a comparatively small and compact filament, having very little resistance in itself.

I believe the most satisfactory lamp is one using about 900 watts—30 amperes at 30 volts. I suggest that Mr. Van provide himself with a lamp of this kind, setting it so that the filament is 2¼ inches from center

EVIDENCE THAT BLIVEN IS A REAL PROJECTIONIST

To left, his working library; to right, his well equipped and well arranged projection room repair department.

of prismatic condenser, with centre of condenser 8 inches from aperture (if he can get it that close), and focus the reflector so that the reflected filaments will fill up the spaces between the filaments at the aerial image of the filaments projected onto a white card in front of the objective. In focusing the reflector, as above described, the condenser of course should be temporarily removed.

The editor of this department has no reasonable apology to offer, hence retires to his seat with his finger in his mouth and a rather foolish look on his face. By this time most any of us know that 115-volt Mazda lamps are not projection lamps but we let it get past us. Don't ask us why—don't know. We are obliged to Friend Auerbach for the correction.

Another Answer

Ralph Biddy, Indianapolis, Ind., says:

With regard to "Can Anyone Answer," page 648, July 31 issue, I also have a solution to offer. Alvin Hammell's suggestion sounds reasonable, but I am of the opinion that if the travels of that particular copy of "Hearts of Humanity" could be traced back, and every projector it has passed through be carefully examined, we would find that one of them had too much tension on the reel in the upper magazine.

There are two ways of accounting for the trouble being in the last part of half the reels only. (a) The upper reel tension could be too tight on both projectors, providing the projectionalist be using 2,000 foot reels. (b) In case two projectors and 1,000 foot reels were used the upper reel tension might be correct on one and too tight on the other.

May Sound Ridiculous

It may sound ridiculous to think of the film leaving the sprocket on that account, but that nevertheless is what may occur in such a case, it being due to poorly made patches. It is readily understandable why a tight upper reel tension would do most damage to the last end of the film. My solution is not entirely theory, as I have known of cases where film was damaged exactly in this way, and to such an extent that it was impossible to project the last few feet.

It is understandable that exactly what Brother Biddy has set forth might happen, particularly if the sprocket idler bracket spring were a bit weak. We are all obliged to him for setting forth his views of the trouble.

Complete Projection Room Report

Bruce Aspley, Morehead, Kentucky, asks for advice concerning some changes contemplated in the theatre in which he is projectionist, and remarks:

Have gained a great deal of information from the handbook and from the World. I also have the other books published by the World, which are all well worth the money and then some, not overlooking the lens chart.

Have two Type S Simplex, using 60 amperes alternating current; distance of projection 77 feet; picture 14 feet 8 inches; projection lens 4.5 E. F.; the Meniscus bi-convex condensers are 6.5 inch and 7.5. Was unable to get an 8.5 bi-convex.

It sure is a shame that we are unable to get good condensers. You should have seen some we have bought. I would not even send them back. Can you tell us where we can get good condenser lenses and would you recommend a change in size?

Unable to Tell

Friend Aspley, we are unable to tell you where you can get condenser lenses free from color of uniform diameter uniform edge-thickness or which are anything more than approximately the focal length they are supposed to be. We have been compelled to abandon the making of comparative tests of condensers because we are unable to get even a single pair of lenses free from color, of standard edge-thickness and of accurate focal length.

All arrangements had been made for the tests but, while we could get condenser lenses galore, we could not get even one perfect, or even approximately perfect pair. Such a condition is nothing less than outrageous. Right now we have before us the complaint of a projectionist who says, in part:

The condenser lenses I am getting of late are a crime against decency. They are nearly all over size—so much so that I have been obliged to install an emery wheel in the projection room with which to reduce their diameter so I can get them into the holders' right. More than this the edges of some of them are nearly a quarter of an inch in thickness.

No Excuse For This

There is and can be no excuse for this. Manufacturers cannot plead in defense that the exhibitor is unwilling to pay the price for high grade condenser lenses, because some exhibitors are willing to pay the price, and certainly a limited stock could be made up for those who want them. We are quite willing to place such power as this department has behind the selling of high grade condensers which will be accurate in dimensions, free from color and of exact focal length.

We are, of course, glad you have found the books of value, but—whisper—we knew they were all along. Could have told you so most any time, had you asked us.

Friend Aspley also sends in a projection room report which is worthy of space because it is the most complete we have seen to date. With such a report sheet, and a clear understanding that it must be filled out accurately, without any monkey business, the exhibitor or manager would be in position to know the exact seat of any trouble which might occur, as well as several other things.

The only thing in the report which seems to us unnecessary and impractical is the "No. Times Arc Trimmed." This probably means number of times new carbons are installed, but even so it is hardly necessary to tax the memory of the projectionist with such unimportant details as this. All the rest is good. The projectionist may protest that it will give him more work. Well, what of it? The projectionist sells so many hours of labor, plus skill, and the exhibitor has the right to demand such things during that time as the projectionist is mentally and physically able to do which will make for a better service. The filling out of a report such as this will only be a hardship to the lazy man, and the lazy man has no right place in a projection room anyhow.

DATE _____ THEATRE _____

REEL NUMBER	TITLE

MATINEE

TIME STARTED _____ CLOSED _____

INSPECTED _____ CONDITION _____

NO. FEET CUT OUT _____ NO. TIMES STOPPED _____

NO. TIMES SHOWED _____ NO. TIMES TRIMMED ARC _____

TROUBLE, CAUSES AND MACHINE NUMBER.

1 _____

2 _____

3 _____

4 _____

REMARKS _____

_____

SIGNED _____ _____ PROJECTIONIST

NIGHT

CHANGE IN PROGRAM _____

TIME STARTED _____ CLOSED _____

INSPECTED _____ CONDITION _____

NO. FEET CUT OUT _____ NO. TIMES STOPPED _____

NO. TIMES SHOWED _____ NO. TIMES TRIMMED ARC _____

TROUBLE, CAUSES AND MACHINE NUMBER.

1 _____

2 _____

3 _____

4 _____

MATERIAL — SUPPLIES — REPAIRS NEEDED

_____

_____

_____

REMARKS _____

_____

MACHINES OILED? _____ CLEANED? _____

CONDITION NO. 1 _____

CONDITION NO. 2 _____

SIGNED _____ _____ PROJECTIONIST

_____ MANAGER.

He Wants to Know

Ray Gagnon, projectionist, Globe Theatre, Fall River, Mass., asks:

Dear Mr. Richardson:—Do you think I could eliminate some of the light loss by installing M. Bi-C. condenser? Here is the present optical line-up. Forty amperes alternating current, five-eighths cored National upper, and same size White alternating current lower.

Distance between center of condenser combination and aperture 21 inches. Two 6.5 inch plano-convex condenser lenses. Distance arc to collector lens three inches. Working distance of projection lens three inches. Diameter of projection lens 1.4 inches.

Ordered question booklets quite some time ago, but they have not arrived. Please look it up.

Question booklets were mailed you August 14. As to your optical train, particularly as to whether or not a M. Bi-C combination would help, proceed as follows:

Cut a round piece of white paper—writing paper will be good—about two inches in diameter. With a tack fasten it to the end of a small stick about a foot long, the end of the stick being in the centre of the paper. Remove the projection lens and shove the paper through the lens hole into the mechanism interior.

Oh, yes, I forgot, when you cut out the circle of paper, draw a circle on it, using black ink, the size of the opening of the projection lens.

Now open the projector gate if it is a Powers, or raise the fire shutter if a Simplex and, holding the paper just three inches from the aperture (working distance of projection lens), see if the light beam more than covers the circle on the paper. Whatever light falls outside the circle on the paper is lost, because, as you will readily see, it cannot possibly enter the projection lens.

I do not think the installation of a M. Bi-C condenser combination would be advisable, because you already have such a long distance between the condenser and film that the added distance would narrow the divergence of the beam, but comparatively little.

What you will need, if anything, is a projection lens of larger diameter. If friend boss can't see the added expenditure just tell him, for me, that he might as well get the new lens, because he will pay for it in wasted light anyhow, if he retains the old one.

Better Equipment

Conducted by E. T. KEYSER

How the Peerless Automatic Arc Control Removes Rain Bows from Screen Bottoms

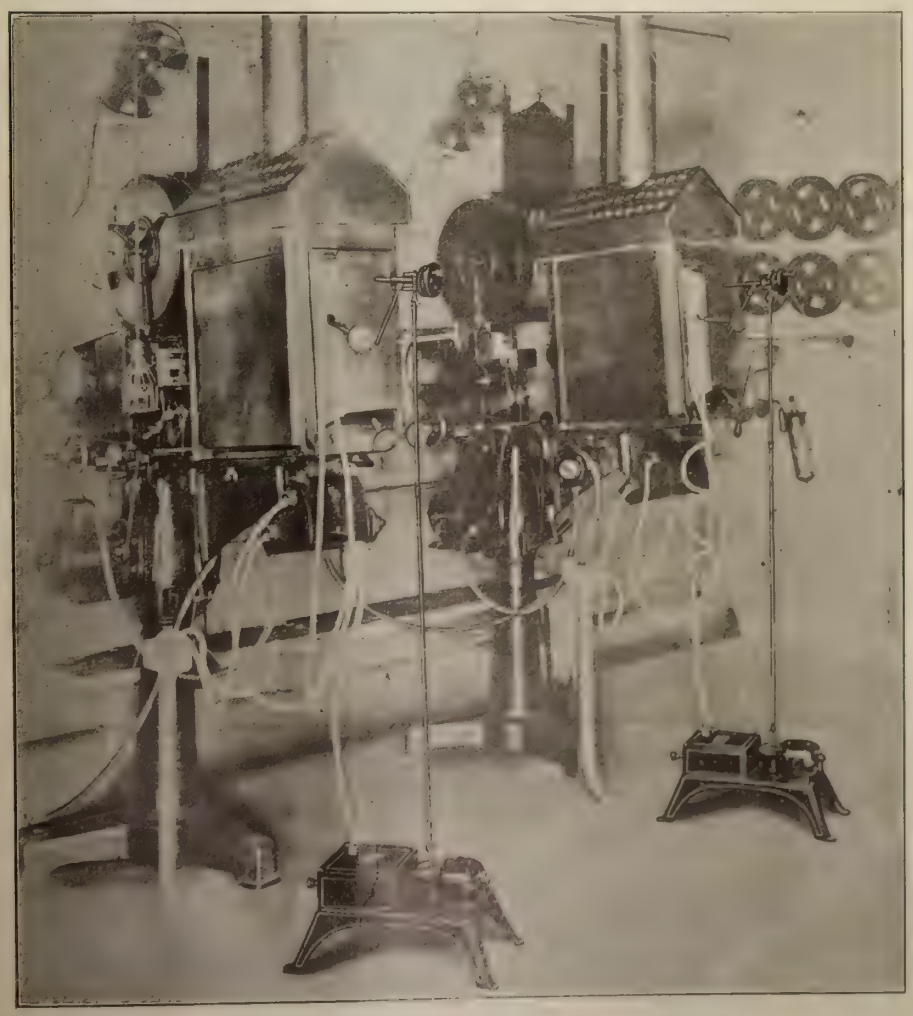
WITH the Peerless automatic arc control manufactured by the J. E. McAuley Mfg. Co., 34 North Jefferson street, Chicago, it is made possible for the progressive motion picture manager to secure a degree of excellence of screen illumination, hitherto considered impossible. One of the biggest factors towards perfect screen illumination is the manner in which the operator handles the arc lamp itself.

Nothing is more annoying or detrimental to the presentation of a motion picture than the appearance of colored rays of light at the bottom of the screen as is almost inevitable where an arc control is not used, for it is quite impossible for an operator to give the feeding of the carbons of his projector perfect attention and at the same time perform other duties. Obviously, an operator can not be rewinding film, trimming the lamp, threading machine and at the same time be at the side of the projector in operation.

Observation of the operation of the Peerless automatic arc control will readily convince one how impossible it is for the operator, regardless how efficient or careful to care or to give the arc the attention that Peerless control gives.

Carbon Movement Imperceptible

The device is designed to stand at the rear of the projectors, the motor being mounted on the control as shown in the accompanying photograph.



HOW IT IS INSTALLED
The Peerless Automatic Arc Control connected up with projecting machines, one to each projector.

A gear reduction between the motor and the feed handle of the projector of 6,400 to one, renders the movement of the carbon so slow that it is barely perceptible to the eye, thus ensuring against sudden crater disturbances that would tend to cause the arc to travel or sputter as is often the case with the rapid hand-feeding method.

A friction clutch on the feed-handle permits, by the loosening of one screw, the operation of the arc by hand if desired or the striking same. Tightening this screw brings the automatic feed into action.

The operation of the device is caused by changes in the arc voltage due to the consumption of the carbons. An adjusting screw at the front of the control permits of any length arc gap desired.

The actuating element consists primarily of a specially constructed highly sensitive relay on which are mounted two magnets in series with each other and in multiple with the arc so that any increase or decrease in the arc voltage is directly reflected by the increase or decrease in the strength of the magnets.

How Control Operates

A light armature is mounted within the influence of the magnets carrying contact points, which partially open and completely close the circuit to the motor. A spring to exert a counter pull on the armature is attached to the adjusting screw shown as "A" on the line drawing.

By screwing in or out the tension on this spring is increased or decreased with the result that a greater or lesser magnetic strength is required to close the circuit. This means a sensitiveness of operation so great that less than one-fifth of one volt is sufficient to open or close the circuit to the motor, this often representing less than one one-hundredth of an inch of carbon consumption.

Bridged around contacts is a high resistance unit which permits some current to enter the motor at all times so that on high arc potentials the motor rotates almost constantly and serves the added function of a discharge coil as well.

The actuating element is completely enclosed and the entire device has the approval of the Underwriters' Laboratories, Inc. This being the manufacturers state the only arc control now on the market so approved. The actuating element housing is sealed after being tested at the factory and is guaranteed indefinitely if seals are not broken. All other moving parts are guaranteed by the manufacturer for one year from date of sale and will be replaced free of charge if returned to the factory and found defective.

How Device Is Installed

If the arc control is to be used on a Powers' Motiograph or Type "S" Simplex arc lamp, the arc feed handle and rod are removed and replaced with the complete assembly furnished with the control

If the control is to be used with the "regular" type Simplex arc lamp, having the feed rod rigidly attached to the arc lamp, it is only necessary to remove the Simplex fibre handle and in its place assemble the parts shown as "N," "J," "M"

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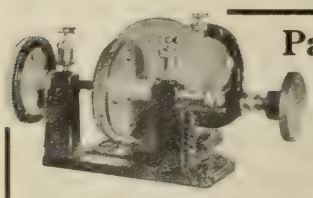
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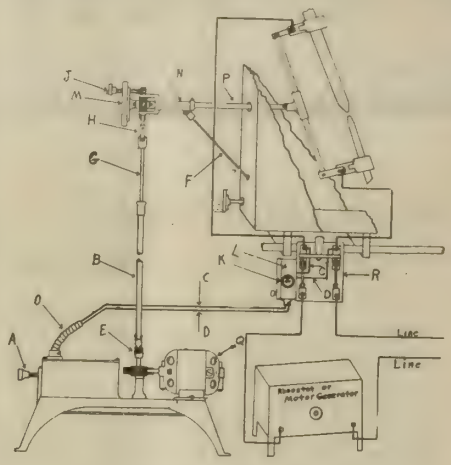
and the gears, collars, etc., onto the Simplex rod.

A small hole is drilled in the rear of the lamp house, about five inches below the



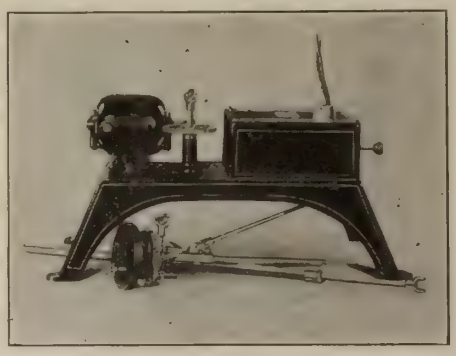
WIRING DIAGRAM
Of the Automatic arc control and details of system

opening for the arc feed rod and insert the anchor "F," or attach anchor to one of the adjusting rods by means of clips.

The universal joint at the end of the rod "G" is attached to the shaft "H" on the feed handle. The control is then ready for the electrical connections. It is necessary that the device be connected in multiple with the arc, and at a place in the lamp circuit where it will receive current *after* it has passed through the rheostat or motor-generator.

For the convenience of the users of Peerless arc controls in cities where all wiring must be in conduit and protected by separate fuses, a complete unit consisting of fuse block, steel cabinet, snap switch, conduit, etc., is furnished, assembled to the control, at a slight additional charge.

If the control is not purchased with the above fittings a snap switch and a fuse block, shown as "K" and "L" on the diagram are attached at a convenient place at the rear of the projector, a good place being at the side of the arc lamp knife switch box, as illustrated. The wires "C" and "D" should be encased in flexible Greenfield conduit "O" and run to the switch and make connections. From the switch "K" run wires to inside of knife switch "R" cabinet and connect to each of the arc feed wires as shown, being sure that the current which will enter the control at this point, has already passed through the rheostat or motor-generator.



THE PEERLESS AUTOMATIC ARC CONTROL
Connecting rods with a worm drive reduction gear are shown beneath the control

Where control is purchased with the snap switch, fuse block and conduit, etc., assembled to the control, it is only necessary to drill a hole at the side of the arc switch cabinet and attach the fuse cabinet bearing the snap switch thereto, by means of the extra nut on the Chase nipple, and run the wires to each side of the line.

The Peerless automatic arc control is made for use on all makes of projectors having direct current at the arc and will operate equally well with current supplied from a motor generator, rotary converter or mercury arc rectifier.

How the Power's Projector Shot Shriners 235 Feet

A recent issue of the Kansas City Times carried the following news item:

More than four thousand Shriners and members of Shriners' families saw last night in the Convention Hall motion picture reproductions of scenes taken when the Kansas City delegation of 265 were en route to and from Portland, where the Mystic Shrine Imperial session was held last June. Six thousand feet of film were shown. The pictures which showed the delegation marching in Kansas City, then in training here and at various other points along the road, were projected 235 ft. upon a screen 35x40 ft.

The item continues with details of a general nature, but we are able to furnish a few facts concerning this installation as supplied by T. F. Cole, manager of the Kansas City Machine & Supply Co., Kansas City, Mo., distributors of Power's Projectors in that section.

"The distance and the size of the picture are approximately correct. For this exhibit we used one regular Power Rheostat for each machine, using two 6-B machines.

It was necessary to procure switches that would carry approximately 200 amperes of current. We used 9½ condensers. Some of the photography was very dark, but we managed to secure excellent projection under the circumstances.

It was necessary to trim the arc after every reel, as we used 1-inch carbons and 9-16ths Holdark below.

Nine reels were run without a break or a stop. This projection which was viewed by a number of exhibitors secured considerable favorable comment for Power's and was handled by L. L. Herring, who has been on our staff for a long time."

Southern Equipment Co. Is a Live Wire

The Southern Theatre Equipment Company, Atlanta, Ga., has just outfitted the new four hundred seat house of the Lake Wales Amusement Company, Lake Wales, Florida, with two 6B Power's machines, a Minusa gold fibre screen chair and other equipment.

The Southern Squipment Company reports the following recently made installations: Two Power's 6B Type "E" equipment, Alcazar Theatre, Chattanooga, Tenn.; two Power's 6B Type "E" equipment, Criterion Theatre, Atlanta, Ga.; two Power's 6B Type "E" equipment, Acme Theatre, Goldsboro, N. C.; two Power's 6B Type "E" equipment, Strand Theatre, Wilson, N. C.; two Power's 6B Type "E" equipment, Grand Theatre, Kinston, N. C.; two Power's 6B Type "E" equipment, Capital Theatre, Macon, Ga.; two Power's 6B regular equipment, Bonita Theatre, Columbus, Ga.; two Power's 6B regular equipment, Bijou Theatre, Greensboro, N. C.; two Power's 6B regular equipment, Victory Theatre, Greensboro, N. C.; two Power's 6B regular equipment, Strand Theatre, Gaffney, S. C.; two Power's 6B regular equipment, C. C. Clark, Bessemer City, N. C.; one Power's 6B regular equipment, Lyric Theatre, Cheraw, S. C.

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How an Architect Views the Problems of Theatre Ventilation, Cooling and Heating

By W. H. LEE

THE exhibitor of motion pictures carries a heavy burden of obligation to his fellow citizens. His responsibility starts with the erection of the building. This can have a depressing or a cheerful and inspiring effect on its patrons. Its protection against fire, provisions for panics, the frequency with which it is cleaned and the painting touched up; its toilet facilities, its seats, its projection and lighting, its music and its courtesy all play their part in contributing to the morals, health, comfort or pleasure of the public. In some houses often only one of the two most important factors is given due consideration.

I refer to the picture and the ventilation; the heart and the lungs of the theatre. Most exhibitors know their public and what is good for it in picture presentation, boards of censor notwithstanding. But when it comes to adequate ventilation many do not grasp the fact that next to the picture itself, it is the most important contributor to the comfort and welfare of patrons, and to their ability to enjoy and get the most out of the performance. The patronage of a theatre depends greatly upon how comfortable the patron is made.

Proper Balance Maintained

Many theatres have splendid ventilating systems that, through neglect or a false idea that it costs too much to operate them are not used or used too infrequently.

If the proper balance of expenditure has been maintained throughout the designing of the theatre, the heating and ventilating system will bear a certain relation to the whole cost in its installation, and to the overhead expenses in its operation.

Then if the anticipated profits are not realized, the fault is not with the heating and ventilating system, and instead of being the first place to start cutting down expenses it should be the last. Some theatres have systems which were installed or laid out by some one having no knowledge whatever of even the fundamental principles of ventilation. These systems are often very little better than none at all, and represent so much money thrown away. Some theatres have a few ventilators on the roof with direct radiation around the walls near doors. In this case the heated air mounts directly from the radiator to the ceiling and on out the ventilators, leaving a dead air pocket in the centre of the room. This makes an excessive amount of radiation necessary as the heat is not evenly diffused throughout the theatre and provides ventilation only near the side walls. Where fans are used above the ceiling to draw the air instead of ordinary ventilators. the conditions in the theatre are the same, but the fuel consumption is considerably greater.

If Situaton Were Reversed

It can readily be seen that if this situation were reversed and the fans above the ceiling blew warm, fresh air into the theatre at the ceiling line, a blanket of fresh air would be spread over everyone in the room and that no heat would be wasted. It should then be exhausted near the floor line or at some point where it would have to travel over the entire audience before passing out. By this means the foul air is exhausted near its source and remains in the theatre the least possible length of time. The ideal method of exhaust for a system of this type is through mushroom ventilators placed under the seats.

Where the cost of mushrooms and the plenum chamber which they require under the floor would be prohibitive, the air can be exhausted at judiciously located outlets at the opposite end of the theatre from where the air is blown in. Until recently the most efficient and satisfactory method of heating and ventilating was secured by blowing hot air into a plenum chamber under the floor and out through mushroom ventilators under the seats and exhausting it at the ceiling.

This system was not only expensive to install but uneconomical to operate as the air at the ceiling line was found to be about ten degrees hotter than at the floor showing that considerable heat was being wasted and much fuel was being used to no advantage. With the downward system the exhausted air is the coldest in the room.

Proportioning the Expenditure

A system such as described above where the air is brought in at the ceiling may be designed for most any sized theatre and the expenditure kept in proper proportion to the cost of the whole project, and satisfactory results obtained. Steam or hot air furnaces may be used for the heating. In the former case the air is blown through vento radiators placed in front of the fans in the roof. In the latter case the fans should be placed near the furnaces in the basement and ducts provided to the ceiling also a fresh air duct from the roof to the fans. In this case, a separate steam plant should be installed to heat the ticket office, administration offices, toilets, etc., as otherwise they would receive heat only when the fans were running. The hot air furnaces, however, have the advantage of heating the theatre or cooling it off more quickly than could be accomplished with a steam plant with a consequent saving in fuel.

The above is a brief outline of the latest development in ventilation in connection with heating, which condition applies to about eight months out of the year in most parts of the United States except in the South.

Problem of Cooling and Ventilating

The problem of ventilating and cooling for the other four months is one which has been left until recent years, to theatres where cost of installation and operation has been no drawback.

The simple removal of air from the room is not satisfactory in the warm months. It still leaves the patrons warm and uncomfortable. Various expedients have been resorted to in the past, such as, passing the air over cakes of ice or through water sprays. This was not only expensive but raised the humidity to such a point at certain parts of the theatre that the discomfort caused was greater than the heat. We all know that the most comfortable place on a warm day is not in an ice house, but somewhere in the shade where there is a breeze. The use of wall fans, which most theatres have, is a recognition of this principle. It remained for the inventor of the light weight noiseless fans furnishing large volumes of air from the roof to solve the question of ventilating and cooling in the warm weather.

These fans placed above the ceiling with openings from the roof for fresh air intake, blow the air in at the ceiling in huge quantities, and by the time it reaches the audience, it has diffused over the entire area of the room, and passes over the whole body in a cool refreshing breeze and not just on the back of the neck or the top of the head.

Supplemented by Smaller Fans

They are often supplemented by smaller exhaust fans placed at certain points where dead air pockets might exist which is frequently the case where balconies occur. When the downward system of heating and ventilating is adopted, these fans are in use the whole year round.

While a heating, ventilating and cooling system of the downward type may be applied to almost any theatre, the size, number and position of the fans, quantity of radiation, size of boilers, size and position of ducts, etc., should be left to an expert who has had years of experience, not only in heating and ventilating, but more particularly in heating and ventilating theatres. Such refinements as temperature control, vacuum systems of heat, humidifiers, etc., are advisable where financing the cost of same is possible, as they will be found to contribute materially to economy of operation and general satisfaction. Time was when a ventilating system that would ventilate was entirely too expensive for a great many theatres, but today there is a system for any theatre, the cost of which will be in proper proportion to the other expenditures.

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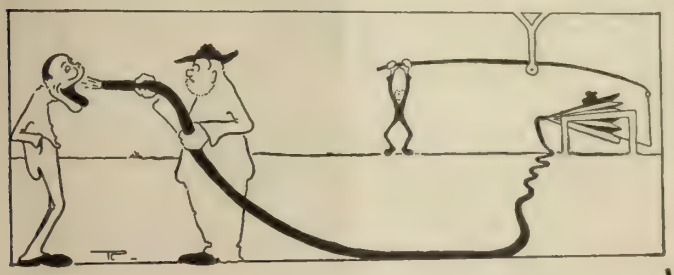

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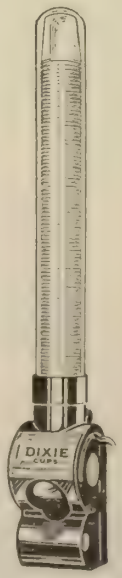

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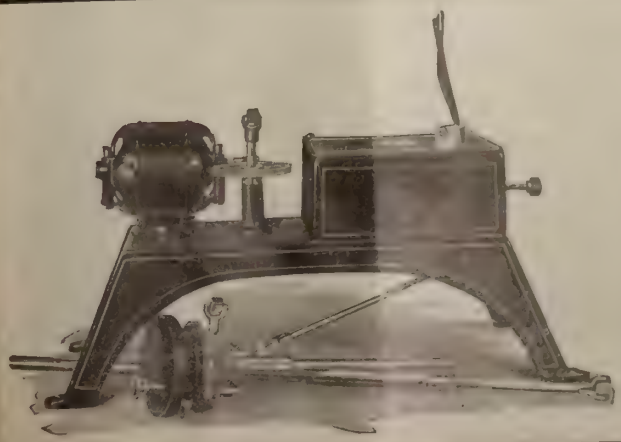

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Well Furnished

The main reviewing room of this group, located in Room 506, may well be called a miniature theatre de luxe, for with a 70-foot throw on a 9 x 12 Minusa screen, one may readily imagine oneself in a real little movie house. The projection room for this reviewing establishment is an extremely well-kept and practically furnished unit, containing two type "S" Simplex Motor-Driven Projectors, operated under the supervision of two first class projectionists, Peter Lorelli and James Sims, respectively.

The interior of the projection room is finished in a battle ship gray and contains all of the appurtenances of the modern theatre projection room, with the wiring all run in conduit and vent pipes leading from the type "S" chimney hoods to the outdoor vent. The room itself is large and commodious.

The Theatre Is Extremely Comfortable

The theatre, with its heavy beamed ceiling, is finished in a pleasing tone of warm sepia. Luxurious rugs cover the cement floor and fifty cretonne upholstered wicker arm chairs of generous dimensions contribute to the comfort of the audience, while several conveniently located tables supplied with pen and ink give the room a practical and pleasing appearance.

A complete system of sprinkler heads provides against any possible fire, while the lighting of the little theatre, which is controlled from a dimmer operated in the projection room, is expressed in the well-placed rose-colored lamps located at convenient positions along the wall. A piano is also included as a part of the reviewing room equipment whereon the music cues may be arranged during the trade showing of the picture when required.

Editing Department in the Rear

In the rear of the projection room is a well-equipped editing department, provided with a generous number of steel rewinding tables, cutting equipment and cement, making the entire reviewing division a most important and extremely practical organization.

"Johnny Mills" Himself

John F. Lyons, under whose charge the entire organization operates, is a pioneer of the younger generation of the motion picture men, having started his career some ten years ago with the Joseph Miles Film Supply Company of America, with which organization he was connected for nine years.

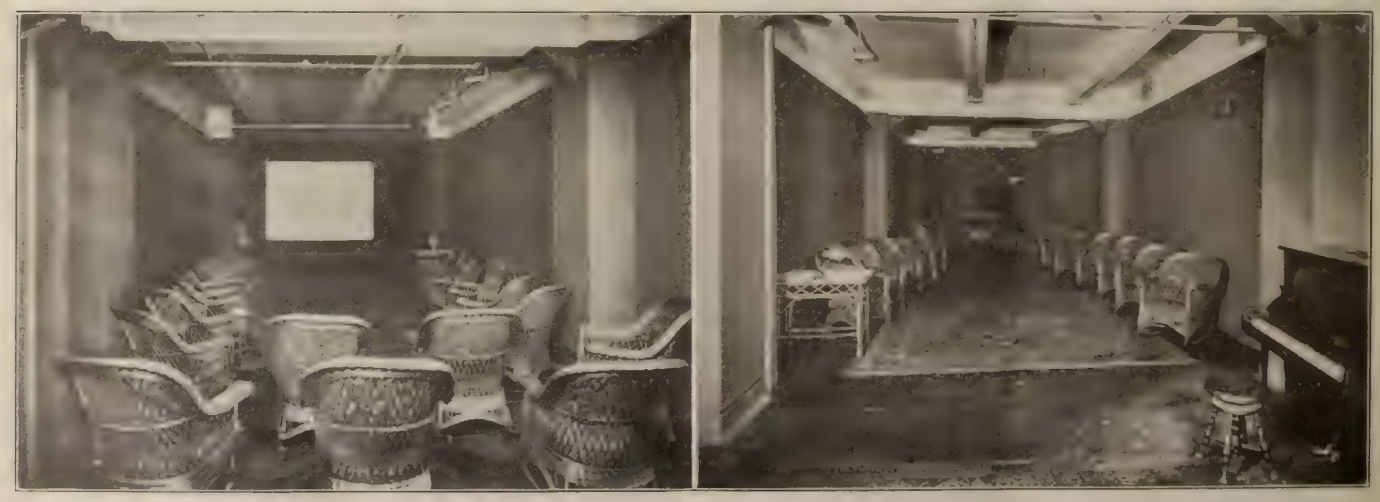
He also spent one year with the Pat Powers Independent Supply Company. So closely connected was Mr. Lyons with the Miles organization, that for many years he was nicknamed "Johnny Miles." It was Mr. Lyons who first conceived the idea of providing reviewing rooms in the Candler building to accommodate the many film men who did not have the necessary facilities for showing their film products, and so successful has his venture proven that in one building he is operating under the name of Simplex Studio Rooms, three distinct and well-furnished public reviewing units, each of them equipped with two Simplex Type "S" motor-driven machines, and each furnished in the same general way as is the one just described.

Used by National Board of Review

It has been customary for the National Board of Review to use the Simplex Projection Rooms for their official "run-offs," these reviews taking place every Friday from three to five p. m., where the general committee of the National Board of Reviews sits in conference in order to review any pictures that have been rejected by any individual member of the board and where an appeal has been taken for an expression of opinion from the general board itself.

Day and Night

The Simplex Projection Rooms operate from nine to six daily and from eight to twelve every night, and it can well be said that many of the finest features that have resulted through the efforts of the industry's greatest producers, have first found their way upon the screen in the Simplex Projection Rooms and were edited in the cutting rooms of the same organization.



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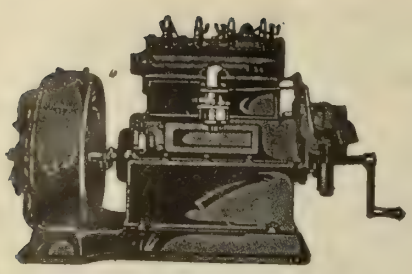

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Kaufmann of Inter-Ocean Returns to the West Coast

Eugene H. Kaufmann, manager of the accessory department of the Inter-Ocean Film Corporation, has left for the company's West Coast offices in Hollywood. Here he will further the sale of a number of motion picture accessory products, which by the terms of a recent contract were acquired by the Inter-Ocean Film Corporation for exclusive distribution on the Pacific Coast. During his stay he will also open up two additional branch offices in San Francisco and Portland.

While the offices in Hollywood and the proposed branches in San Francisco and Portland are primarily designed for the expansion of the company's accessory business on the West Coast, the offices it is explained will also serve as depots to accelerate the shipments of motion picture films and motion picture accessory products into Australia and the Far Eastern film markets.

This is Mr. Kaufmann's second trip to the Coast within five months. He returned to New York about five weeks ago for a consultation with President Cromelin of Inter-Ocean on the plans and policies which will govern the Western offices in the future.

During Mr. Kaufmanns absence the accessory department of the Inter-Ocean Film Corporation will be under the supervision of E. R. Phelps, assistant manager of the department.

"Tex" Combs Invades the San Francisco Emporium

The accompanying illustration shows the Power's Projector in the window of the Emporium, one of San Francisco's largest dry goods stores, and proves that "Tex" Combs, manager of the Theatre Equipment Supply Company, knows how to take a leaf out of the book of advertising "stunts" used by producers and exhibitors.

It was found impossible for any machine representative to get a projector on the floor of the Convention of the Motion Picture Theatre Owners of America held in San Francisco on October 4. All attempts of Mr. Combs to connect up with the dance also failed as the convention managers had taken a stand against any manufacturers being represented.

Mr. Combs, while freely acknowledging the good judgment exercised in this decision, saw no reason why he should cease his efforts to get some special publicity for Power's Projectors in connection with the convention so he took up the matter with the owners of the Emporium and secured the display. If anything, this attracted more attention than having the machine displayed in connection with the convention events, and the projector was viewed by thousands of people in addition to the exhibitors attending the convention. The display was something of a scoop for "Tex" and Power's Projectors, and Mr. Combs has been congratulated for his enterprise.

The're Powerful Busy in Des Moines

The Des Moines Film and Supply Company, 609 Mulberry street, Des Moines, has installed a Power's 6B in each of the following houses: Princess, Sioux City; Strand, Mystic, Iowa; Broadway, Brooklyn, Iowa; Grand, Nashua, Iowa; Melcher, Melcher, Iowa, while the Strand, of Omaha, has called for two of the above projectors.

In addition to these, the Des Moines Film and Supply Company has installed a Minusa gold fibre screen in the Lyric, Sac City, Iowa, and a Hertner transverter in the Opera House, of Humboldt; the Bell, Wesley, Iowa, and also in the Rialto, Boone, Iowa.

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Building Activities

DEEP RIVER, CONN.—H. A. Moore has contract to erect two-story theatre and hall building, 125 by 40 feet, on Main street for L. E. Pratt.

WASHINGTON, D. C.—Joseph Makover, 1413 Critterders street, N. W., has plans by P. M. Julian for one-story moving picture theatre to be erected at 1343-49 U street, N. W., to cost $200,000.

WILMINGTON, DEL.—Major Productions, Inc., has been organized with $665,000 capital to produce and exhibit moving pictures.

AVON PARK, FLA.—H. B. Smith will convert building into moving picture theatre.

ORLANDO, FLA.—Southern Enterprises, Inc., has leased Grand Theatre. Will expend $100,000 for improvements and increasing seating capacity to 1600. Address E. J. Sparks, division superintendent.

ALBANY, GA.—Cozy Theatre has been leased by Daniel Roberts.

OSAGE, IA.—Colonial is name of new theatre opened here by Roy Raub.

WILLIAMSBURG, IA.—Ralph Halverson has sold Latona Theatre to Will Meyer.

CHICAGO, ILL.—Francis Kilbert, 2403 West 63rd street, has plans by Ernest N. Braucher, 6 North Clark street, for one-story theatre and store building to be erected at 63rd street and Maplewood avenue. Theatre will have seating capacity of 600.

MARSEILLES, ILL.—A. R. Workman, president Marseilles Telephone Company, has purchased Star Theatre building. Structure will be enlarged and remodeled.

OGDEN, ILL.—Joseph Brooks has leased store building from J. C. Freeman and will equip it as a moving picture house.

EVANSVILLE, IND.—Interstate Securities Corporation has plans by C. Howard Crane and associates, Huron Building, Detroit, Mich., for two-story theatre, with seating capacity of 3,000, to be erected at Third and Main streets.

KOKOMO, IND.—E. J. Danner has contract to remodel Strand Theatre for Strand Amusement Company, to cost $60,000. Address J. S. Barton, president, Crawfordsville, Ind.

SOUTH BEND, IND.—South Theatre Corporation recently organized with $50,000 capital, will erect South Theatre in Michigan street, between Sample and Garst, with seating capacity of 500. Address Vernon C. Hastings.

NEW ORLEANS, LA.—A. Rouperch has contract to make alterations and erect an addition to moving picture theatre at Opelousas and Verret street for P. Foto, to cost $10,000.

LEOMINSTER, MASS.—Leominster Theatre has plans by Funk & Wilcox, 294 Washington street, Boston, for one-story brick frame and concrete theatre and store building, 160 by 75 feet, to cost $150,000.

DETROIT, MICH.—Andrew Chubb, Jr., 24 Goebel Building, is preparing plans for two-story brick moving picture theatre, 155 by 132 feet, to cost $100,000.

LANSING, MICH.—Briggs Company has contract to erect theatre and arcade building, to cost $200,000.

MINNEAPOLIS, MINN.—Hennepin Avenue Theatre & Realty Company has been organized with $1,000,000 capital and will erect Orpheum Theatre on Hennepin avenue. Address Wilbur D. Shaw, 709 Loan & Trust Building.

ULEN, MINN.—Elmer A. West, assistant cashier First National Bank, has plans by Kirby T. Snyder, 739 Plymouth Building, Minneapolis, for moving picture theatre, including small stage for road shows, to cost $15,000.

MEXICO, MO.—Plans have been completed for erection of Orpheum Theatre, with seating capacity of 1200. Address Peyton Campbell.

*ST. LOUIS, MO.—F. L. Cornwall, La Salle Building, has contract to make alterations and remodel theatre at 207 Broadway for Famous Players Missouri Corporation, 3314 Locust street, to cost $50,000.

MISSOULA, MONT.—Fred J. Lucca will erect theatre here.

BEAVER CITY, NEB.—A. Nicholas has contract to erect one-story auditorium for city, to cost $30,000.

BLAIR, NEB.—Charles Robinson has plans by James T. Allen, Brandeis Theatre Building, Omaha, for one-story theatre, with seating capacity of 1,500.

KEARNEY, NEB.—F. G. Keens has plans by A. B. Lake for remodeling Empress Theatre and constructing balcony, with seating capacity of 200.

ELIZABETH, N. J.—C. & C. Amusement Corporation, 16 Kingston avenue, Brooklyn, N. Y., has plans by William Fume, 712 First avenue, for alterations to brick moving picture theatre at southeast corner Fourth street and Elizabeth avenue, to cost approximately $70,000.

JERSEY CITY, N. J.—C. F. Long, 665 Newark avenue, is preparing plans for alterations to theatre on Summit avenue, to cost $10,000.

NEWARK, N. J.—Tenrose Holding Company, 121 Rose Terrace, has plans by Backoff, Jones & Cook, Union Building, for one-story moving picture theatre and store building to be erected at 783-85 Clinton avenue, to cost $30,000.

BROOKLYN, N. Y.—J. Tatcher & Son Company has contract to make alterations to theatre on Lafayette avenue for Brooklyn Academy of Music, to cost $13,000.

BUFFALO, N. Y.—Dipson Theatrical Enterprises, which recently purchased old Gem Theatre, will remodel structure. Will construct 35-foot extension in rear, build attractive front, install new ventilation, heating, lighting systems and moving picture equipment. A. W. Root will be manager.

FREEPORT, N. Y.—James A. Stiles of Stanton Theatre Corporation is interested in project to erect theatre here, to cost $150,000.

NEW YORK, N. Y.—Contract has been let for erection of moving picture theatre at 831 Eighth avenue for Bancroft Realty Company, 34 Nassau street, to cost $130,000. Lessee Tivoli Construction Company, 627 Eighth avenue.

NEW YORK, N. Y.—Orion & Colby, Inc., has been organized with $100,000 capital by J. Orion, 558 Bushwick avenue, Bridgeport, Conn., to conduct theatrical and moving picture business.

SYRACUSE, N. Y.—C. J. Sullivan, 252 North Salina street, has contract to make alterations to moving picture theatre for Thompson Company, 306 South Warren street, to cost $15,000.

JACKSON, O.—Ray Powell will expend $10,000 in remodeling theatre here.

OKLAHOMA CITY, OKLA.—Proposed to erect new moving picture theatre on Capital Hill, just west of present airdome on north side C street, between Robinson and Harvey, to cost $30,000.

ALLENTOWN, PA.—Frank Judt will erect new theatre at 732-34 Linden street.

ELLWOOD CITY, PA.—Majestic Theatre has opened with increased seating capacity.

UNION CITY, PA.—J. H. Hicks, Arill Building, Erie, Pa., is preparing plans for tile and stucco moving picture and vaudeville theatre to be erected here.

FIELDALE, VA.—Carolina Cotton & Woolen Mills Company will erect moving picture theatre.

RICHMOND, VA.—John T. Anderson, care Trexton Iron Works, has plans by Zink & Sparklin, Munsey Building, Washington, D. C., for one-story moving picture and vaudeville theatre and store building, 66 by 160 feet, to be erected at Broad and Eighth streets, to cost $250,000.

HOQUIAM, WASH.—E. W. Houghton is preparing plans for theatre to be erected at 7720 Greenwood avenue, to cost $10,000.

*Additional information since previous report.

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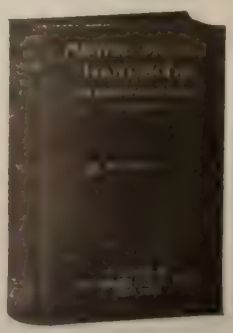

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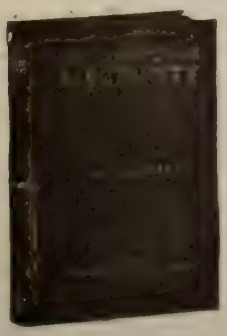

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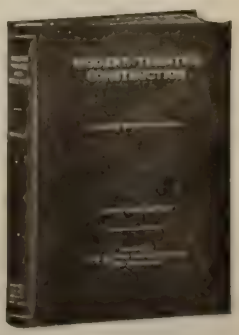

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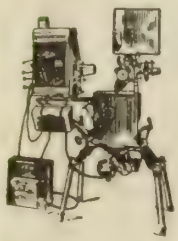

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